

KANSAS STATE
UNIVERSITY BANDS

Kansas State University
Wind Ensemble

Dr. Frank Tracz, Conductor
Heather Baker, Graduate Assistant Conductor
Ben Rajewski, Graduate Assistant Conductor

&

Wind Symphony

Dr. Alex Wimmer, Conductor
Sharyn Worcester, Graduate Assistant Conductor



March 6, 2024
7:30 PM
McCain Auditorium

Wind Symphony
Dr. Alex Wimmer, Conductor

Incantation and Dance (1963/2011).....John Barnes Chance (1932-1972)

Sleep (2000/2002).....Eric Whitacre (b. 1970)
Conducted by Sharyn Worcester

San Andreas Landscapes (2016).....Rossano Galante (b. 1967)

The Gladiator (1886/2015)..... John Phillip Sousa (1854-1932)

Wind Ensemble
Dr. Frank Tracz, Conductor

Fanfare "Die Helden" (2017) Onsby Rose (b. 1975)
Conducted by Heather Baker

Bury and Rise (2023)..... Catherine Likhuta (b. 1981)

GAMES: Concerto for Winds (2023) James Stephenson (b. 1969)

Life Eternal (2022)..... Rossano Galante (b. 1967)
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Wind Symphony Program Notes

Incantation and Dance (1963/2011).....John Barnes Chance (1932-1972)

The present title of this work suggests a religious orientation, but not towards any of the established religions of a Western or Eastern culture. To the standard deities one offers prayers -- incantations are uttered in rituals of magic, demonic rites, and the conjuring up of spirits, evil and benign. The opening "Incantation" is full of mystery and expectation, wandering, unstable and without tonality. The "Dance" also begins quietly, but percussion instruments quickly begin, one by one, to drive a rhythmic pattern of incredible complexity and drive. As other instruments are added, the dance grows wilder and more frenzied. The brasses hammer out ferocious snarls -- the woodwinds fly in swirling scales. Here there is no pretty tune but a paroxysm of rhythm, a convulsion of syncopation that drives on and on, mounting in tension, to a shattering climax of exaltation.

Incantation and Dance was premiered as *Nocturne and Dance* by Herbert Hazelman and the Greensboro High School Band on November 16, 1960. The original version (saved by Hazelman) has several interesting differences, including 31 additional measures. It was programmed at the NBA convention in New Orleans in June 1995 by Robert Pouliot and the City of Fairfax Band.

John Barnes "Barney" Chance (1932-1972) began composing while attending Beaumont High School (Beaumont, Texas) where he performed on percussion in the school band and orchestra under the direction of Arnold Whedbee. It was during this time that he wrote his first symphony (for orchestra), which was premiered by Whedbee during his senior year.

He received Bachelor and Master of Music degrees from the University of Texas, where he studied with Clifton Williams, Kent Kennan, and Paul Pisk. After studies at the University of Texas, Chance played with the Austin Symphony Orchestra, and also performed with the Fourth U.S. Army Band in San Antonio and the Eighth U.S. Army Band in Korea.

After leaving the army, Chance was selected by the Ford Foundation to be a part of the Young Composers Project. From 1960 through 1962 he was composer-in-residence at the Greensboro, North Carolina, public schools. It is there that he composed seven pieces for school ensembles including his first work for wind band. Throughout his short career, Chance composed for band, orchestra, chorus, chamber groups and solo instruments.

Program notes edited by Alex Wimmer

Sleep (2000/2002).....Eric Whitacre (b. 1970)

In the winter of 1999, Ms. Julia Armstrong, a lawyer and professional mezzo-soprano living in Austin, Texas, contacted me. She wanted to commission a choral work from me to be premiered by the Austin Pro Chorus (Kinley Lange, conductor), a terrific chorus with whom she regularly performed. The circumstances around the commission were amazing. She wanted to commission the piece in memory of her parents, who had died within weeks of each other after more than fifty years of marriage; and she wanted me to set her favorite poem, Robert Frost's immortal "Stopping by Woods on a Snowy Evening".

I took my time with the piece, crafting it note by note until I felt that it was exactly the way I wanted it. The poem is perfect, truly a gem, and my general approach was to try to get out of the way of the words, and let them work their magic. We premiered the work in Austin, October 2000, and it was well received. Soon after I began receiving hundreds of letters, emails and phone calls from conductors trying to get ahold of the work.

Wind Symphony Program Notes

Sleep continued.....

And here was my tragic mistake: I never secured permission to use the poem. Robert Frost's poetry has been under tight control from his estate since his death, and until a few years ago only Randall Thompson (*Frostiana*) had been given permission to set his poetry. In 1997, out of the blue, the estate released a number of titles, and at least twenty composers set and published *Stopping by Woods* for chorus. When I looked on line and saw all of these new and different settings, I naturally (and naively) assumed that it was open to anyone. Little did I know that, just months before, the Robert Frost Estate had taken the decision to deny ANY use of the poem, ostensibly because of this plethora of new settings.

I was crushed. The piece was dead, and would sit under my bed for the next 37 years as a result of rulings by heirs and lawyers. After many discussion with my wife, I decided that I would ask my friend and brilliant poet Charles Anthony Silvestri (*Leonardo Dreams of His Flying Machine, Lux Aurumque*) to set new words to the music I had already written. This was an enormous task. Tony wrote an absolutely exquisite poem, finding a completely different (but equally beautiful) message in the music I had already written.

And there it is. My setting of Robert Frost's *Stopping By Woods* no longer exists. I am supremely proud of this new work, and my only regret in all of this was that I was way too innocent in my assumption that lawyers and heirs would understand something as simple and delicate as the choral art.

*The evening hangs beneath the moon,
A silver thread on darkened dune.
With closing eyes and resting head
I know that sleep is coming soon.
Upon my pillow, safe in bed,
A thousand pictures fill my head.
I cannot sleep, my mind's a-flight;
And yet my limbs seem made of lead.
If there are noises in the night,
A frightening shadow, flickering light,
Then I surrender unto sleep,
Where clouds of dream give second sight,
What dreams may come, both dark and deep,
Of flying wings and soaring leap
As I surrender unto sleep,
As I surrender unto sleep.*

Program Notes by Eric Whitacre

Wind Symphony Program Notes

San Andreas Landscapes (2016).....Rossano Galante (b. 1967)

This programmatic work depicts the beautiful landscapes of the San Andreas terrain in Palm Springs, CA. The piece begins with a sparkling introduction mirroring the sun exploding over the mountainous vistas. The main theme is a soaring, robust melody stated by horns and then passed on to trumpets which captures the grandeur of these mountains. The piece evolves to a more lyrical section including solos in the wind section. The piece climaxes to a third theme started by trumpets which is very epic and heroic. After a brief recapitulation of the opening theme, the composition culminates to a riveting conclusion.

Born in Buffalo, New York, Rossano Galante received his Bachelor of Arts Degree in Trumpet performance from SUNY Buffalo in 1992. That same year he was one of nineteen people from around the world to be accepted to the University of Southern California's Film Scoring Program. He studied with the late Jerry Goldsmith, who won an Academy Award for his film score for *The Omen*. In 1999, Mr. Galante moved to California to pursue a career in film composition and orchestration. Since then, he has worked with two-time Oscar nominated composer Marco Beltrami, Christophe Beck, Brian Tyler and Wolfram de Marco.

Mr. Galante has served as orchestrator for over sixty studio films including, *A Quiet Place*, *Logan*, *Wolverine*, *Charlie's Angels*, *3:10 to Yuma*, *A Good Day to Die Hard*, *Trouble with the Curve*, *The Thing*, *Final Destination 5*, *Don't be Afraid of the Dark*, *Knowing*, *Max Payne*, *The Little Mermaid: Ariel's Beginning*, *Alvin and the Chipmunks*, *Live Free or Die Hard*, *Red Eye*, *The Tuxedo*, *Tuesdays with Morrie*, among many others.

For his large-scale Wind Ensemble compositions, he has been commissioned by the Hofstra University Symphonic Band, Nebraska Wind Symphony, the Amherst Chamber Orchestra, Trenton State College, SUNY Buffalo, Grand Island Middle School, Syracuse Youth Symphony, Point Pleasant Borough High School, North Tonawanda High School, Lockport City School District, Edward Town Middle School, Duxbury High School Wind Ensemble, Allegro: The Chamber Orchestra of Lancaster, Franklin & Marshall College, West Genesee High School Wind Ensemble, East Stroudsburg High School, Grissom High School and the Erie County Wind Ensemble. Many in progress.

Mr. Galante has 49 published compositions for Alfred Publications, G. Schirmer, Hafabra, C.L. Barnhouse and Dehaske/Curnow.

Program Notes by Rossano Galante

Wind Symphony Program Notes

The Gladiator (1886/2015)..... John Phillip Sousa (1854-1932)

Nothing among Sousa's memoirs reveals the identity of the "gladiator," but the first printing of the sheet music carried a dedication to Charles F. Towle of Boston. Towle was a journalist who was editor of the *Boston Traveller* at the time this march was written, but the nature of his association with Sousa is not known.

Sousa's daughter Helen conjectured that her father might have been inspired by a literary account of some particular gladiator. It is unlikely that he would have dedicated a march to gladiators in general because of their ferocity and deeds of inhumanity, but perhaps one noble gladiator who had been a victim of circumstances might have been his inspiration. There has also been speculation that the march had some Masonic significance, inasmuch as it was written at the time he was "knighted" in Columbia Commandery No. 2, Knights Templar, but this lacks substantiation.

For Sousa, "The Gladiator" brought back both happy and unhappy memories. In 1885 he had written the dirge "The Honored Dead" for Stopper and Fisk, a music publisher in Williamsport, Pennsylvania. They were so pleased that they asked him to write a quickstep march. He responded with "The Gladiator," but they rejected it. Their shortsightedness cost them dearly; Sousa then sold it to Harry Coleman of Philadelphia, and it eventually sold over a million copies.

"The Gladiator" was the first Sousa composition to reach such wide circulation. He himself was unaware of its popularity until its strains startled him one day while in Philadelphia on business. Many years later he gave this dramatic account:

I was taking a stroll along Broad Street. At a corner a hand-organ man was grinding out a melody which, somehow, seemed strangely familiar. As I listened more intently, I was surprised to recognize it as my own 'Gladiator' march. I believe that was one of the proudest moments of my life, as I stood there on the corner listening to the strains of that street organ!

"As the Italian, who was presiding over the crank, paused, I rushed up to him and seized him warmly by the hand. The man started back in amazement and stared at me as though he thought I had taken leave of my senses.

"My friend! My friend!' I cried. 'Let me thank you! Please take this as a little token of my appreciation!'

"I tore myself away, walking on air down the remainder of the street and leaving the organ grinder dazed by the coins I had thrust into this hand. I don't believe he can account for the gift to this day.

"But I was exultant. My music had made enough of a hit to be played on a street organ. At last I felt that it had struck a popular chord.

Paul E. Bierley, *The Works of John Philip Sousa* (Westerville, Ohio: Integrity Press, 1984), 56. Used by permission.

John Philip Sousa (1854-1932) was America's best known composer and conductor during his lifetime. Highly regarded for his military band marches, Sousa is often called the "The March King" or "American March King".

Sousa was born the third of 10 children of John Antonio Sousa (born in Spain of Portuguese parents) and Maria Elisabeth Trinkhaus (born in Bavaria). His father played trombone in the U.S. Marine band, so young John grew up around military band music. Sousa started his music education, playing the violin, as a pupil of John Esputa Jr. and G. F. Benkert for harmony and musical composition at the age of six. He was found to have absolute pitch.

Wind Symphony Program Notes

The Gladiator Continued.....

When Sousa reached the age of 13, his father enlisted him as an apprentice of the United States Marine Corps. Sousa served his apprenticeship for seven years, until 1875, and apparently learned to play all the wind instruments while also continuing with the violin.

Several years later, Sousa left his apprenticeship to join a theatrical (pit) orchestra where he learned to conduct. He returned to the U.S. Marine Band as its head in 1880, and remained as its conductor until 1892. He organized his own band the year he left the Marine Band. The Sousa Band toured 1892-1931, performing 15,623 concerts in America and abroad. In 1900, his band represented the United States at the Paris Exposition before touring Europe. In Paris, the Sousa Band marched through the streets including the Champs-Élysées to the Arc de Triomphe – one of only eight parades the band marched in over its forty years. Sousa died at the age of 77 on March 6th, 1932 after conducting a rehearsal of the Ringgold Band in Reading, Pennsylvania. The last piece he conducted was "The Stars and Stripes Forever", his most famous work and the US's national march.

Sousa wrote 136 independent marches, while a host of other marches and dances have been adapted from his stage works. Despite the genre's relatively limited structure, Sousa's marches are highly varied in character. The vast majority are in the quickstep dance style and a third of their titles bear military designations. His earlier marches are best suited for actual marching, while later works are increasingly complex. He also wrote school songs for several American Universities, including Kansas State University, Marquette University, the University of Michigan, and the University of Minnesota.

Program Notes by The United States Marine Band, edited by Alex Wimmer

Wind Ensemble Program Notes

Fanfare “Die Helden” (2017) Onsby Rose (b. 1975)

Fanfare, “Die Helden” was written in June 2017 for entry into the Dallas Wind Symphony’s “Call for Fanfares” composition contest. The work is a quintessential fanfare that harkens the beginning of the concert. The translation of the German “Die Helden” means “Our Heroes.” Having served in the United States Marine Corps, the visions of the heroic actions of those in the military are very close to my heart. The themes and sounds of the piece came directly from my meditation and prayer time. During my prayers I would pointedly pray to God, “Please give me the notes, because without your guidance, I have no music to write.” I believe the work was handed to me directly from God.

I hope that the musicians and audience members can hear the heroism of the Armed Forces of the United States within the composition, as the members of our military truly are, “Our Heroes” as they give their entire being for the protection of our country and our way of life.

The premier performance of this work was given on Oct. 17, 2017 to open a concert by the Dallas Winds. The performance was given by the Missouri State University Brass and Percussion under the direction of Dr. John Zastoupil, MSU Director of Bands.

Program Notes by Onsby Rose

Bury and Rise (2023)..... Catherine Likhuta (b. 1981)

In February 2022, the world was shocked by Russia’s barbaric invasion of Ukraine. My 60-year-old disabled mother lived in Kyiv at the time and did not survive the attack on the city. Later, I was approached by Dallas Winds with a commission request for a piece which would celebrate the stoic heroism of the Ukrainian resistance. I quickly realized that my brain has repressed many or most traumatic memories of these past few months. The start of the full-scale war and many of the subsequent developments felt absolutely surreal. Perhaps, it is only through music that I can express what I need to say about these events. There are no words to describe how important this commission is to me.

The piece will feature the key elements of Ukrainian folk music and its gutsy, almost tribal, yet wonderfully optimistic spirit. The capabilities of wind band fit perfectly with Ukrainian musical traditions -- from the band’s angular rhythms to its brilliant runs on woodwinds going up against heroic brass and colourful percussion. Furthermore, there are numerous possibilities to imitate traditional Ukrainian instruments with the core band arsenal: piccolo and flute can sound just like sopilka, horn makes an excellent trembita, and harp is a great substitute for bandura.

The title of the piece, *Bury and Rise*, is a loose translation of a line from the iconic poem *Zapovit* (“Testament”, 1861) by Taras Shevchenko, arguably the most important artist for the Ukrainian identity. Shevchenko asks to bury him when he passes and then rise to defend the homeland. That is exactly what Ukrainians have done. *Bury and Rise* will be an ambitious project celebrating their spirit, their never-ending optimism against all odds, and - as a news reporter recently put it -- their stamina as the fastest renewable energy source.

Program Notes by Catherine Likhuta

Wind Ensemble Program Notes

GAMES: Concerto for Winds (2023) James Stephenson (b. 1969)

What is a "concerto for wind ensemble"? This is something I constantly asked myself before beginning this piece.

The first thing I decided is that a show-off of virtuosity would be the entire group entering at once, softly; hence the opening of the piece. After that, I decided some obvious things besides ensemble tutti: instrument family virtuosity/expression, section virtuosity/expression, and finally, solo virtuosity/expression.

Additionally, shortly before beginning work on this piece, I was reading a book called *Flow*, by Mihaly Csikszentmihalyi. In the book, a description of four games was put forth: games that help us achieve flow, or "the zone". I thought these games might be perfect for a piece of music, where musicians are often seeking that sense of flow while performing. Additionally, the four games immediately spoke to me musically, and I knew I wanted to set them to music.

After a short first movement *Introduction*, the first game to appear is:

Mimicry (movement 2). While somewhat obvious, I decided to explore many forms of this: players imitating each other, sometimes one beat apart, or at other times several measures apart, or even a tuba mimicking a piccolo, several minutes later. Sections imitate other sections, and families mimic other families. As a whole, there are even times where the entire wind ensemble mimics sounds that might occur in other arenas, outside the formal concert hall space. And of course, there is a fughetta, the ultimate form of mimicry, which culminates in main themes layered over one another, mimicking what other players had done before them.

In *Alea* (movement 3), I decided to take a chance. Pun intended. After some cadenza material (one form of "chance"), several sections ensue where the outcome will be different every time the piece is performed. Percussion players use actual "instruments" from games of chance: coin-flips, dice, decks of cards, rocks/paper/scissors, and a bingo ball machine. These direct what players actually play, with the music created so that whatever is chosen, the music works out, and is hopefully fun. Which was a main directive for me in composing it - that it be fun to play!

The fourth movement, *Ilinx*, explores altered perception. Initially it opens with another opportunity for ensemble virtuosity, that being intonation amongst many players at once, while executing a long drawn-out crescendo. Subsequently I tried to create "worlds" where a listener might be transported to a different sense of time and space. Patterns are created to perhaps confuse the listener as to what the pulse might actually be.

Finally, *Agon* (competition) ends the concerto, where almost every type of "battle" I could imagine gets employed: rhythmic (2 vs. 3), key vs. key, high vs. low, loud vs. soft, slow vs. fast, counterpoint, harmonic (major vs. minor), instrument vs. instrument, section vs. section, and family vs. family. The piece finally ends with the entire ensemble demonstrating loud ensemble playing in unison, essentially answering the question posed by the soft opening chord at the onset.

I would sincerely like to thank Andrew Yozviak, and Timothy Holtan for spearheading the creation of this work, and the 22 ensembles from all around the U.S., who decided to take part in the consortium.

Program Notes by James Stephenson

Life Eternal (2022)..... Rossano Galante (b. 1967)

Life Eternal is a 2022 commission by the South Pointe Middle School Band in Diamond Bar, California, in memory of Bryson Yang, a young musician at South Pointe Middle School who lost his battle with Leukemia at the age of 12 in 2019. Galante hoped to capture Bryson's love of music, his enthusiasm for life, and his kind and generous spirit throughout this piece. The opening theme features a lyrical, slow-moving melody, in which the composer intends to convey a sense of hope, and memory of a life lost. The secondary theme is a brisk, light, and

Wind Ensemble Program Notes

Life Eternal continued.....

passionate theme meant to capture Bryson's youthful energy. The piece concludes with the slower opening theme returning, played on solo alto saxophone (Bryson's instrument), and resolves quietly and peacefully.

Program Notes by Ben Rajewski

Kansas State University Wind Symphony

Spring 2024

Listed Alphabetically

FLUTE

Josephine Benson
Tabitha Ellwood*
Melissa Fierro (Pic)
Alexander Mueller
Tegan Stratton

CLARINET

Payten Mayfield
Anna Ridgway
Alexis Sutton*
Alexis White
Havely Wolff
John Woods

BASS CLARINET

Caleb Kissoon
Isabelle Mullinax*
Andrew Otto

OBOE

Alli Gladfelder*

BASSOON

Kiri Baker-Davies*
Kela Schnell

ALTO SAX

Cooper Carlson
Abby Vetter*
Brenden Vining
Addie Warnes

TENOR SAX

Max Contreras

BARITONE SAX

Chase Burman

TRUMPET

Max Black
Owen Genereux
Tristian Lewis
Emily Reed
Evelyn Peat
Nathan Proctor
Jae Seefeldt*

HORN

Devlyn Jochum
Kendan Powers*
Maddie Renner
Kayla Schinkel

TROMBONES

Claire Albright
Zach Elliott*
Shardae Sanders
Aidan Torkelson

EUPHONIUM

Sydney Smith*
Michael Thompson
Kaden Williams

TUBA

Olivia Franco*
Andru Gnuthake

PERCUSSION

Grey Fluke*
Chase Ivey
Nathan Koupal
Jasper Vallad
Chris Wells
Jessie Whelan
Ryan Woodruff

KANSAS STATE UNIVERSITY – WIND ENSEMBLE

SPRING 2024

Listed Alphabetically

FLUTE

Sienna DelBorell
*Ella Greenup
Cristine Rosales
Courtney Settey
Grace Woydziak

OBOE

*Lucas Reed

ENGLISH HORN

Ali Gladfelder

CLARINET

Angel Amaro
Chloe Crooks
*Erin Flax
Maddie Murnahan
Abbigail Rakes
Theresa Wood

BASS CLARINET

*Rich Ebersole
Bre Ledbertter

BASSOON

*Ethan Karnes

ALTO SAX

Keith Carter
*Mason Ringer
Sara Schieferecke
Jordan Somers

TENOR SAX

Craig Brinkman

BARITONE SAX

Katie Anderson

TRUMPET

Kiersten Glass
*Shelton Launderbaugh
Caden Roark
Paige Roberts
April Teoh
Brett Wyckoff

HORN

*Josie Anderson
Andrew Dearing
Nathan Dembski
Braden Jones
Justin Stratton
Aspen Tallent

TROMBONE

Reece Beckman
Blake Davis
*Logan Herring

BASS TROMBONE

Corbin Wood

EUPHONIUM

Austin Perr
*Drake Thompson

TUBA

*Lloyd Dodson
Chase Keesling
Chase Wassom

PERCUSSION

Devon Autry
Noah Dial
*Houston Fleischman
Jacob Morgan
Nathan Smith
Jessi Solorzano
Jake Wall
Ryan Woodruff

PIANO

August Siefkes

***Principal/Section Leader**

Wind Ensemble Conductor

DR. FRANK TRACZ is Professor of Music and Director of Bands at Kansas State University. He earned his B.M.E. from The Ohio State University, M.M. from the University of Wisconsin, Madison, and Ph.D. from the Ohio State University. He has public school teaching experience in Wisconsin and Ohio and has also served as Assistant Director of bands at Syracuse University and Director of bands at Morehead State University. Dr. Tracz has served as an adjudicator, clinician, speaker in various schools and conferences and has conducted All-State and Honor bands across the United States as well as in Canada, Singapore, South Africa, Fiji, Australia, and New Zealand.

At Kansas State, he directs the Wind Ensemble and the Marching Band, teaches graduate conducting, acts as an advisor to the Band Ambassadors, and administers and guides all aspects of a large BIG XII comprehensive band program. Ensembles under his direction have been invited to perform at numerous State conferences, MENC, two CBDNA regional conferences, The Larry Sutherland Wind band Festival at Fresno State, Carnegie Hall, Kennedy Center, and the American Bandmasters Association Conference. The marching band was awarded the prestigious Sudler Trophy in 2015. The Wind Ensemble has also performed at the International Convention of the American Bandmasters Association in 2019 in Loveland, CO.

Dr. Tracz is on the faculty of the Conn-Selmer Institute, on the adjunct faculty of the American Band College, is a past member of the Music Education Journal Editorial Board, is a contributor to the Teaching Music Through performance In Band series, and is past Chair of the Sudler Trophy Project of the John Philip Sousa Foundation in 2017. His honors include the Stamey Award for outstanding teaching, Kansas Bandmasters Outstanding Director award, Wildcat Pride Alumni Association award, the Tau Beta Sigma Paula Crider Outstanding Band Director award, being named a Lowell Mason Fellow, and membership in the Phi Kappa Phi Honorary Fraternity. He has also received the Conn- Selmer Institute Hall of Fame award, the Kansas State Professorial Performance award, and was elected to the prestigious American Bandmasters Association. Dr. Tracz was awarded an honorary doctorate from Doane University in May 2021. Dr. Tracz also led a very successful fundraising campaign raising over five million dollars for a new hall for the athletics band program. The “Tracz Family Band Hall” is scheduled to open early spring 2023.

Dr. Tracz is married to Geralyn, and has three daughters, Jessica Tracz Kelly, Kelley Tracz, and Carly Tracz Morris, and one grandson, Caden Tracz Kelly!

Wind Symphony Conductor

DR. ALEX WIMMER is currently serving as the Associate Director of Bands at Kansas State University. His duties include directing the Wind Symphony, Cat Band (basketball pep band), Volleyball Band, Pub Crawl Band, Assistant Marching Band Director for the Pride of Wildcat Land (KSUMB), arranger and drill designer for the KSUMB, and instructor of undergraduate and graduate courses in conducting, arranging, and marching band techniques. He also serves as the faculty sponsor for Kappa Kappa Psi and Tau Beta Sigma. During the summer he coordinates the K-State Summer Music Camp and K-State Leadership and Auxiliary Camp, and serves as one of the Assistant Directors of the Manhattan Municipal Band. Prior to his appointment at Kansas State University, Dr. Wimmer was a Graduate Teaching Assistant for the Kansas State University Bands. He assisted with all concert and athletic ensembles, undergraduate conducting courses, and Percussion Ensembles. His research interests include undergraduates conducting with expressivity and qualitative research.

Originally from Gretna, Nebraska, Dr. Wimmer received his Bachelor of Music degree from the University of Nebraska at Omaha, his Master of Music degree in Education with an emphasis in Wind Conducting from Kansas State University, and his Doctorate in Philosophy in Curriculum and Instruction from Kansas State University. Dr. Wimmer was the Director of Bands at Gretna High School and the Assistant Director of Bands at Gretna Middle School. He was a recipient of the Jack R. Snider Young Band Director Award in 2011 and served on the Nebraska Music Educators Association Leadership Academy from 2011-2012.

Dr. Wimmer is in demand as a conductor, clinician, and adjudicator as well as a percussion specialist. His professional affiliations include the Kansas Music Educators Association, the Kansas Bandmasters Association, the National Association for Music Education, the College Band Directors National Association, the Percussive Arts Society, Kappa Kappa Psi, Phi Mu Alpha Sinfonia, and Phi Kappa Lambda. He is currently the president of the Kansas Bandmasters Association, as well a co-chair of the New Band Director Bootcamp during the Kansas Bandmasters Association's summer convention.

Graduate Conductors

HEATHER BAKER from Mishawaka, IN, is in her first year as a Graduate Teaching Assistant with the K-State band program. Heather holds an undergraduate degree from Ball State University (Muncie, IN) and a Master of Music Education degree from VanderCook College of Music (Chicago, IL). Before moving to Kansas, she taught in the Indiana Public School system for 10 years. She is a member of the National Band Association, an honorary member of Tau Beta Sigma, and an alumnae member of the international music fraternity, Sigma Alpha Iota. Most recently, she was a 2024 Intern Scholar for the Technology In Music Education (TI:ME) Leadership Academy (San Antonio, TX) and a 2021 Outstanding Music Educator Award Recipient for Michiana's Indiana Region. While teaching, her school system was recognized as a NAMM "Best Community for Music Education" from 2016-2022. Heather has been a Conn-Selmer Institute Volunteer team member for over 15 years and was a "Hall of Fame" Award recipient in 2015. As a Kansas State Ph.D. candidate, she studies *Curriculum and Instruction* with a Music Cognate.

BEN RAJEWSKI is currently a first-year graduate student pursuing his Master's in Music Degree with an emphasis in Instrumental Conducting. He received his Bachelors in Music Education from Kansas State University in 2020. Ben taught for three years in Winfield, KS, where he was the Director of Bands at Winfield High School and the Assistant Director of Bands at Winfield Middle School. Ben enjoys spending his free time with his dog Peanut Butter, being outdoors, and exercising.

SHARYN WORCESTER has a diverse and extensive career in music education, performance, and adjudication throughout Kansas. She holds a Bachelor of Music Education degree and a Master of Music Education in Instrumental Conducting from Kansas State University where she studied under the direction of Dr. Frank Tracz, Director of Bands, and Dr. Jacqueline Fassler-Kerstetter, Associate Professor of Horn. Prior to continuing her studies, Sharyn served as the Lead Academic Advisor for the School of Music, Theatre, and Dance at K-State. In this role, she facilitated the academic progress for all undergraduate majors and minors in these degree tracks. As part of this work, in 2019, she presented "Music Beyond High School," at the Kansas Music Educator's Association In-Service Workshop to provide resources for educators to prepare their students for college music programs or careers. Additional duties included membership in the Music Course and Curriculum Committee and the Music Recruitment Committee, as well as advising Sigma Alpha Iota, the International Music Fraternity for Women.

Prior to her appointment at K-State, Sharyn served nine years as Instrumental Music Director at Junction City High School where her teaching duties included marching band, concert band, wind ensemble, music theory, music appreciation, and piano classes. Her bands have performed across Kansas and the United States including the Memorial Day Parade in Washington, D.C., the Fiesta Bowl Parade in Tempe, Arizona, and the Liberty Bowl in Memphis, Tennessee.

Sharyn performs as a member of the horn sections in the Manhattan Municipal Band and the Salina Symphony. She has performed in a myriad of musical pit orchestras throughout Kansas, which most recently includes the Manhattan Art Center's production of *The Sound of Music*.

Sharyn resides in Manhattan with her husband, Ben, their eleven-year-old son, Harley, and their husky/shepherd, Riley.

UPCOMING EVENTS

March 7, 2024

Concert Band & University Band Concert

McCain Auditorium

7:30 pm

April 20, 2024

Color Guard Auditions

K-State Recreation Center

11:30 am

April 21, 2024

Wind Ensemble & Wind Symphony Concert

McCain Auditorium

3:00 pm

April 22, 2024

Concert Band & University Band Concert

McCain Auditorium

7:30 pm

May 4, 2024

Drumline Mini Camp

Tracz Family Band Hall

8:00 am – 5:00 pm

May 18, 2024

Drumline Auditions

Tracz Family Band Hall

10:00 am – 4:00 pm

June 9-13, 2024

K-State Music Camp

McCain Auditorium

July 14-17, 2024

K-State Leadership & Auxiliary Camp

McCain Auditorium

July 27, 2024

2024 K-State Marching Pride Classic Golf Tournament

Colbert Hills Golf Course

9:00 am

For more information on all of these events visit the K-State Bands website at <https://www.k-state.edu/band/> or email Courtney Grecu at cljensen@ksu.edu