

Kansas State University
Wind Ensemble

Dr. Frank Tracz

&

Wind Symphony

Dr. Alex Wimmer, Conductor

March 11, 2026

7:30 PM

McCain Auditorium



Wind Symphony
Dr. Alex Wimmer, Conductor

- Xerxes* (2010).....John Mackey (b. 1973)
- First Suite in E-flat* (1909/2005).....Gustav Holst (1874-1934)
ed. Frederick Fennell (1914-2004)
- Rest* (2010).....Frank Ticheli (b. 1958)
- With Passion and Pride* (2026).....Grace Baugher Dunlap (b. 1995)

Wind Ensemble
Dr. Frank Tracz, Conductor

- A Short Blast* (2023).....Peter Meechan (b. 1980)
- Remember Me* (2013)David Maslanka (1943 – 2017)
Dr. David Littrell, Soloist
- At Peace* (2023).....Katahj Copley (b. 1998)
- Give Us This Day* (2005)David Maslanka (1943 – 2017)
- First Suite in E-Flat* (1909).....Gustav Holst (1874 – 1934)

Wind Symphony Program Notes

Xerxes (2010).....John Mackey (b. 1973)

Xerxes is my first concert march. (The title is, as usual, courtesy of AEJ, who called it *Xerxes* with-in 30 seconds of hearing the piece the first time. *Xerxes*, for those who haven't seen "300," was King of Persia from 485 BC until his assassination by stabbing in 465 BC.) Midlothian High School in Texas commissioned the piece. I'd originally thought I'd write a march along the lines of the Ives Country Band March, but the more I worked on that idea, the more I felt like I was just trying to reinvent the Ives March, which is already a sort of reinvention of a march. My version sounded like bad Ives, and although it's a great, crazy piece, I wouldn't describe the Ives as sound-ing "good" to begin with.

With that idea out the window, I talked with AEJ about other possibilities. So many concert marches blur together in my head, all of them in some peppy major key, falling into either the chipper patriot-ic American sound or the more prim British sound. (I'm a huge fan of William Walton's music — his Partita for Orchestra is one of my favorite pieces ever, and if you listen to it, you'll hear where I first discovered the Vulgar Trombone Glissando® — but his marches are pretty decid-edly prim and recognizably British.) Since I don't really do prim, or patriotic, I went with... angry. The plan was, "this is going to be a march about somebody who is bad news." That gave me the idea for the tune in the A section. Somehow, the heavily Persian middle section (which my friend Michael Markowski described as sounding like a "topless Vegas Persian-themed classic MGM showgirls show") just sort of happened, and I worked that material into the recap of the A section at the end to tie it all together with one big nasty pissed off Persian bow.

Structurally, even though I wanted the tone to be pretty different from a traditional march, I wanted the structure to be basically "correct," so it's in A-B-A form, with that B "trio-like" section in the subdominant. It also stays in 4/4 the entire time — making it my only piece in the past 15+ years that has stayed entirely in 4/4. That was a sort of fun limitation.

First Suite in E-flat (1909/2005).....Gustav Holst (1874-1934) ed. Frederick Fennell (1914-2004)

The *First Suite in E-flat for Military Band, Op. 28, No. 1* (1909), is considered one of the cornerstone masterworks in the concert band repertoire. Officially premiered in 1920 at the Royal Military School of Music, the manuscript was originally completed in 1909. Along with the subsequent Second Suite in F for Military Band, written in 1911 and premiered in 1922, the First Suite was the catalyzing force that convinced many other prominent composers that serious music could be written specifically for the combination of woodwinds, percussion and brass. Fennell's edition the suite is a companion to his edition of Percy Grainger's *Lincolnshire Posy* (1937/2010). This edition contains Fennell's performance practices based on thorough research and his many years of conducting this monumental work.

Gustav Theodore Holst was an English composer, arranger, and teacher. Best known for his orchestral suite *The Planets*, he composed a large number of other works across a range of genres, although none achieved comparable success. His distinctive compositional style was the product of many influences, Richard Wagner and Richard Strauss being most crucial early in his development. The subsequent inspiration of the English folksong revival of the early 20th century, and the example of such rising modern composers as Maurice Ravel, led Holst to develop and refine an individual style.

Many credit Frederick Fennell with being the primary catalyst with the creation today's modern wind ensemble. He received a Bachelor of Music degree, Master of Music degree, and an honorary doctorate from the Eastman School of Music at the University of Rochester. He served on the faculty of the Eastman School of Music and the University of Miami School of Music. While at Eastman he founded the Eastman Wind Ensemble, receiving numerous awards for their monumental contributions to the modern wind band movement. He was also the principal conductor of Tokyo Kosei Wind Orchestra as well as the Dallas Wind Symphony as well as numerous other prestigious wind ensembles and orchestras. "Fred Fennell changed music. He was short in height, but huge in stature and character. He was a consummate professional and entertainer — and a class act in every way. He will be deeply missed, but never, ever forgotten." — Mark Scatterday, current director of the Eastman Wind Ensemble.

Rest (2010).....Frank Ticheli (b. 1958)

Rest (2010) is a concert band adaptation of my work for chorus, *There Will Be Rest* which was commissioned in 1999 by the Pacific Chorale. In making this version, I preserved almost everything from the original: harmony, dynamics, even the original registration. I also endeavored to preserve carefully the fragile beauty and quiet dignity suggested by Sara Teasdale's words:

*There will be rest, and sure stars shining
Over the roof-tops crowned with snow,
A reign of rest, serene forgetting,
The music of stillness holy and low.*

*I will make this world of my devising,
Out of a dream in my lonely mind,
I shall find the crystal of peace,
--above me Stars I shall find.*

Sara Teasdale (1884-1933)

The concert band work, *Rest* (2010), was commissioned by Russel Mikkelson and family in memory of his father, Elling Mikkelson.

Frank Ticheli holds the title of Professor of Composition in the Flora L. Thornton School of Music at USC. Frank Ticheli received his doctoral and masters degrees in composition from The University of Michigan. He has received numerous awards, and his orchestral and band works have been performed all over the world. Ticheli also appears as a guest conductor at many universities and music festivals around the country and throughout the world.

With Passion and Pride (2026).....Grace Baugher Dunlap (b. 1995)

A TRIBUTE TO DR. FRANCIS CARL TRACZ, JR.
...in Honor of a Legendary Director and Educator...
By Dr. Tim Lautzenheiser

There are many heroes in our band directing community. Among those who have distinguished themselves as the premier conductors, leaders, creators, and authors of remarkable band programs, Dr. Frank Tracz stands alone as the ultimate exemplar reflecting the well-known adage:

ONE PERSON MAKES A DIFFERENCE!

The baton of Dr. Frank Tracz is far more than a teacher-of-musical skills, but a teacher of life skills. As he concludes his extraordinary career, stepping down from the podium after decades of unparalleled service, we celebrate his legacy as one of the most successful and transformative college band directors in our profession. This tribute is offered not merely as a fond farewell, but as a permanent record of the enduring impact of a truly visionary leader.

From the moment Dr. Tracz took the helm, he set a new standard. His relentless pursuit of excellence was always tempered by an infectious enthusiasm and deep belief in the potential of every student. Under his direction, the Kansas State University band program became a reflection of his first-class leadership, earning national acclaim and becoming a benchmark for collegiate bands across the country.

His success, however, cannot be measured solely by awards, packed stadiums, or countless standing ovations. The true measure of Dr. Tracz lies in the thriving careers and fulfilled lives of the thousands of students who are forever draped in the trademark purple that was (and will always be) the signature color of the band family. He was not just a conductor; he was a master educator in leadership, discipline, and dedication. He taught young musicians that the commitment required to achieve musical precision was the same commitment needed to achieve success in any and every aspect of life. He instilled the values of teamwork, resilience, and the power of shared passion, forging a signature bond among band members that lasts long after graduation...in truth, for a lifetime.

One need go no further than his own students to learn about Dr. Tracz's one-of-a-kind ability to inspire the process of becoming a tried-and-true K-State band member. His teaching methodology was challenging, focused, and yet always punctuated by moments of humor and profound realization. He pushed the boundaries of performance, and ensured that the band experience was a rigorous and deeply enriching component of the university's cultural landscape.

Dr. Tracz is a master teacher, far more than just an instructor, but truly a visionary architect of growth and collaborative achievement. While possessing a rich depth in the discipline of music, the true mastery lies in the ability to cultivate a climate where every member of the organization is inspired to pursue and achieve their highest potential. It's not just about transmitting knowledge, but modeling intellectual curiosity and a relentless devotion to inquiry turning the learning process into a space generating new and exciting ideas. Master educators remind students that quality is not an innate gift, but a shared, attainable outcome of deliberate practice and collective accountability. This is recognized in everything with the Dr. Tracz signature on it.

"With Passion and Pride," composed by one of his own students, Grace Baugher Dunlap, is a musical tribute to the immeasurable contribution Dr. Tracz has made to the world of bands. The piece's title perfectly captures the spirit of this occasion and the legacy of a beloved band director, teacher, mentor, friend. The music reaches a part of one's heart-and-soul generating a moving experience for everyone - students, alumni, and the entire community who were the benefactors of the "Dr. Tracz-effect." From the first note, it is an absolute affirmation of a long and inspiring career reflecting the many facets of a exemplary pathway of commitment and dedication.

As the curtain closes on this chapter of his life, Dr. Tracz leaves behind a program structurally and artistically stronger than ever, a powerful testament to his vision and decades of stewardship. While his absence on the podium will be noticeable, the echo of his dedication will resonate forever in the halls of the Dr. Frank Tracz Family band building named in his honor... and, more importantly, in the hearts of his students.

Thank you, Dr. Tracz, for setting the tempo for success. May your retirement be filled with the harmony and success you have selflessly shared with all who have been influenced by YOU.

"STRIKE UP THE BAND!"

Grace Baugher Dunlap (b. 1995) is a Kansas-born composer, horn player, and music educator whose work centers on lyricism, emotional honesty, and accessibility within the wind band medium. Her music is widely recognized for its memorable melodies and its ability to highlight the emotional aspects of the human experience.

Grace's works have been performed internationally and featured at major conferences and festivals, including The Midwest Clinic and the College Band Directors National Association Southwestern Division Conference. Her music has appeared at state and regional music education conferences across the United States and has been performed in Canada, Ireland, Germany, Italy, Spain, Thailand, Japan, Australia, and New Zealand.

Grace holds a Master of Music in Composition and a Graduate Certificate in Music Theory Pedagogy from the University of Tennessee, Knoxville, where her thesis explored the band grading system through an original multi-level work for concert band. She earned a Bachelor of Music in Composition and Horn Performance, along with a Graduate Certificate in Music Education, from Kansas State University. She will be pursuing a Doctorate of Musical Arts in Wind Band Conducting at the University of Kansas beginning in the fall of 2026.

An active educator and clinician, Grace has served as a guest composer, conductor, and presenter at universities, festivals, and secondary schools throughout the country. Her presentations frequently explore topics such as mental health and creativity, composer/conductor collaboration, and practical insights for young composers and educators. She maintains a private brass studio where she teaches trumpet, horn, trombone, and euphonium, with additional instruction in piano. Students from her studio regularly earn placements in district and state honor ensembles, as well as the NAFME All-National Honor Band.

Grace is also an active performer on horn, appearing with ensembles throughout the Kansas City area including the Crossroads Wind Symphony and Kansas City Horn Club. She resides in Kansas City with her husband, Max, her cats Elsa and Willett, and her many, many plants.

Wind Ensemble Program Notes

A Short Blast (2023).....Peter Meehan (b. 1980)

A Short Blast was commissioned by Joseph Resendes and McMaster University Concert Band to celebrate the 50th anniversary of the ensemble. A Short Blast takes ideas that are usually associated with more traditional repertoire (fanfares, hymns/chorales, and marches) and reframes them in a new setting full of energy, drive, and momentum.

Remember Me (2013)David Maslanka (1943 – 2017)

We see history as over and done with; nothing can be done about it, so just let it go. Yet certain events hang there -- Hiroshima, the Holocaust, exterminations the world over -- that are not finished, and will not be put aside.

In our family relationships, when a parent or other significant person dies, we think, well, that's the end; further relationship is not possible. But that is not the case. The death is often the beginning of understanding, of softening, loosening, and a realization of love beyond the tangle of personal issues. In finding rest we give rest to the departed.

The journey of transforming personal pain is the journey of transforming the pain of the world. For many years I have experienced an urgent desire to understand the roots of violence. I have read extensively on war -- the American Revolution, the Civil War (Lincoln, slavery, and the echoes that continue to the present day), the wars of the 20th century, especially World War II and the Holocaust. Confronted with the deaths of five million Jews, we don't know what to do. Confronted with a single death we can open in compassion and sorrow. I have recently read *The Rise and Fall of the Third Reich* by William L. Shirer. On page 961 begins the description of a "comparatively minor" mass execution. At the Nuremburg trials a sworn affidavit was read from a witness to the execution at Dubno in the Ukraine of the town's 5000 Jews:

...My foreman and I went directly to the pits. I heard rifle shots in quick succession from behind one of the earth mounds. The people who had got off the trucks -- men, women, and children of all ages -- had to undress upon the order of an S.S. man who carried a riding or dog whip. They had to put down their clothes in fixed places, sorted according to shoes, top clothing and underclothing. I saw a heap of shoes of about 800 to 1000 pairs, great piles of under-linen and clothing.

Without screaming or weeping these people undressed, stood around in family groups, kissed each other, said farewells and waited for a sign from another S.S. man, who stood near the pit, also with a whip in his hand. During the fifteen minutes that I stood near the pit I heard no complaint or plea for mercy...

An old woman with snow-white hair was holding a one-year-old child in her arms and singing to it and tickling it. The child was cooing with delight. The parents were looking on with tears in their eyes. The father was holding the hand of a boy of about ten years old and speaking to him softly; the boy was fighting his tears. The father pointed to the sky, stroked his head and seemed to explain something to him.

At that moment the S.S. man at the pit shouted something to his comrade. The latter counted off about twenty persons and instructed them to go behind the earth mound ...

I walked around the mound and found myself confronted by a tremendous grave. People were wedged together and lying on top of each other so that only their heads were visible. Nearly all had blood running over their shoulders from their heads ... I looked for the man who did the shooting. He was an S.S. man who sat at the edge of the narrow end of the pit, his feet dangling into the pit. He had a tommy gun on his knees and was smoking a cigarette...

On reading this I was deeply drawn in, without knowing where I was going or why. I know that something of this had to be spoken through me in musical sound. Musical vibration heals. There was the realization that this music was for the little child. The child's life remembered in this way is that life redeemed; it is evil transformed; it is my own life transformed and redeemed.

At Peace (2023).....Katahji Copley (b. 1998)

This piece is the inner conflict I had with my father's passing along with the things I wanted to say but couldn't. Filled with anger, sadness and the ultimately the best part, acceptance.

***Give Us This Day* (2005)David Maslanka (1943 – 2017)**

Give us This Day was commissioned by Eric Weirather, Director of Bands at Rancho Buena Vista High School in Oceanside, Calif., which is in the greater San Diego area. Eric put together a consortium to support the commission. The score was finished in October of 2005, and the premiere performance was done at Eric's school in the spring of 2006. Since then, with publication of the piece, and a lot of word of mouth, *Give Us This Day* has literally taken off. It continues to be performed all over the U.S., and many places around the world.

The words "give us this day" are, of course, from the Lord's Prayer, but the inspiration for this music is Buddhist. I have recently read a book by the Vietnamese Buddhist monk Thich Nhat Hanh (pronounced "Tick Not Hahn") entitled *For a Future to be Possible*. His premise is that a future for the planet is only possible if individuals become deeply mindful of themselves, deeply connected to who they really are. While this is not a new idea, and something that is an ongoing struggle for everyone, in my estimation it is the issue for world peace. For me, writing music, and working with people to perform music, are two of those points of deep mindfulness.

Music makes the connection to reality, and by reality I mean a true awakesness and awareness. "Give Us This Day" gives us this very moment of awakesness and aware aliveness so that we can build a future in the face of a most dangerous and difficult time.

I chose the subtitle "Short Symphony for Wind Ensemble" because the music really isn't programmatic in nature. It has a full-blown symphonic character, even though there are only two movements. The music of the slower first movement is deeply searching, while that of the highly energized second movement is at times both joyful and sternly sober. The piece ends with a modal setting of the chorale melody *Vater Unser in Himmelreich* ("Our Father in Heaven"), #110 from the 371 Four-Part Chorales by J.S. Bach.

***First Suite in E-Flat* (1909)..... Gustav Holst (1874 – 1934)**

Gustav Hoist's *First Suite in E-flat for Military Band* occupies a legendary position in the wind band repertory and can be seen, in retrospect, as one of the earliest examples of the modern wind band instrumentation still frequently performed today. Its influence is so significant that several composers have made quotation or allusion to it as a source of inspiration to their own works.

Hoist began his work with *Chaconne*, a traditional Baroque form that sets a series of variations over a ground bass theme. That eight-measure theme is stated at the outset in tubas and euphoniums and, in all, fifteen variations are presented in quick succession. The three pitches that begin the work -- E-flat, F, and B-flat, ascending -- serve as the generating cell for the entire work, as the primary theme of each movement begins in exactly the same manner. Hoist also duplicated the intervallic content of these three pitches, but descended, for several melodic statements (a compositional trick not dissimilar to the inversion process employed by the later serialist movement, which included such composers as Schoenberg and Webern). These inverted melodies contrast the optimism and bright energy of the rest of the work, typically introducing a sense of melancholy or shocking surprise. The second half of the *Chaconne*, for instance, presents a somber inversion of the ground bass that eventually emerges from its gloom into the exuberant final variations.

The *Intermezzo*, which follows is a quirky rhythmic frenzy that contrasts everything that has preceded it. This movement opens in C minor, and starts and stops with abrupt transitions throughout its primary theme group. The contrasting midsection is introduced with a mournful melody, stated in F Dorian by the clarinet before being taken up by much of the ensemble. At the movement's conclusion, the two sections are woven together, the motives laid together in complementary fashion in an optimistic C major.

The *March* that follows immediately begins shockingly, with a furious trill in the woodwinds articulated by aggressive statements by brass and percussion. This sets up the lighthearted and humorous mood for the final movement, which eventually does take up the more reserved and traditional regal mood of a British march and is simply interrupted from time to time by an uncouth accent or thunderous bass drum note. The coda of the work makes brief mention of elements from both the *Chaconne* and *Intermezzo* before closing joyfully.

Kansas State University – Wind Symphony

SPRING 2026

Listed in Alphabetical Order by Last Name

FLUTE

Caiden Crosthwaite
Madison Johnson
Elizabeth Larson*
Mika Neal
Lauren Snead

CLARINET

Chaoying Cai
Jackie Cook
Abby Fisher
Katie Krumins
Payten Mayfield*
Jon Rajewski
Yalena Sanchez
Katelyn Willemsen
Havely Wolff

BASS CLARINET

Madelynn Blythe
Bre Ledbetter*
Brady Smotrilla

OBOE

Nora Ide
Adelle Jensen*

BASSOON

Samantha Barnes
Kate Marten*

ALTO SAX

Chase Burman
Ben Dresbach
Dakota Forrester

TENOR SAX

Isaac Chase

BARITONE SAX

Chris Gutierrez*

TRUMPET

Emmalee Harris
Tristan Lewis
Carter McCune
Cody Monhollon
Nathan Proctor
Cameron Sadler
Ava Sedlacek
Jae Seefeldt*
Mark Thompson

FRENCH HORN

Piper Clark
Elijah Cunningham*
Devlyn Jochum
Tucker Settles

TROMBONES

Zach Elliott (Bass)*
Emma Graf
Joey Nguyen
Vaughan Popp

EUPHONIUM

Misha Epstein*
Aria Moneypenny
Kaden Williams

TUBA

Larry Dougan
Olivia Franco*
Keeden Sisco-Pianalto

PERCUSSION

Quinn Bohling
Brett Carter
Dayton Hawkins
Isaac Holuska
Nathan Koupal
Eli Paddock
Cole Parsons
Jasper Vallad*
Noah Vogel

PIANO

TBA

* Principal/Section Leader

Kansas State University - Wind Ensemble

Spring 2026

FLUTE

Sienna DelBorrell
Ella Greenup
Jessica Minnich*
Anna Peery
Tegan Stratton
Grace Woydziak

CLARINET

Angel Amaro*
Lexi Brown
Chloe Crooks
Wesley Janssen
Carter Meerpohl
Madeline Murnahan
Abbigail Rakes
Theresa Wood

BASS CLARINET

Jordan Culton*
Caleb Kissoon
Isabelle Mullinax

OBOE

Jenna Eshelman
Kelsey Farr*
Lucas Reed

BASSOON

Ryan Katzer
Grace Maxwell
Tom Stark*

ALTO SAX

Diego Umaña Conejo*
Jordan Somers

TENOR SAX

Keith Carter
Sara Schieferecke

BARITONE SAX

Jarrett Peabody

TRUMPET

Kay Carson
Owen Genereux*
Kiersten Glass
Karson Griffin
Ethan Oppold
Paige Roberts
Preston Schuetz
Brett Wyckoff*

FRENCH HORN

Nathan Dembski
Kendan Powers*
Maddie Renner
Aspen Tallent
Sharyn Worcester

TROMBONE

Mason Burnett
Jared Eck*
Adrian Rodriguez
Aidan Torkelson
Trek Wedel

EUPHONIUM

Joseph Horne*
Drake Thompson
Sydney Smith

TUBA

Lloyd Dodson
Camdon Findlay
Asmodeus Hull
Chase Wassom*

PERCUSSION

Devon Autry
Javi Garza*
Mark McKinley
Brenden Scaglione
August Siefkes
Jessi Solorzano
Chris Wells
Jessie Whelan
Ryan Woodruff

STRING BASS

Rawlan Cave

* Co-Principal/Co-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. 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” was dedicated in September of 2023, and is in full operational mode! Recently Dr. Tracz was appointed at the state coordinator and conductor of the Heartland Musicians Abroad Ensemble that will tour Europe in the summer of 2026.

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.

Guest Soloist

DR. DAVID LITTRELL is a university distinguished professor emeritus of music at Kansas State University. He conducted the Kansas State University Orchestra and taught cello and double bass. He conducted chamber orchestras formed from the K-State Orchestra that toured England and Scotland in 2008 and Ireland in 2011 and 2017. He retired from K-State in May 2018 after 31 years in that position and as the conductor of the K-State Orchestra for 28 years. He was appointed Interim Music Director and Conductor of the Salina Symphony in 2019 and has since retired from that position.

As a reflection of his interest in the music education of young people, he was the director of String Fling, an annual event at K-State that attracts over 600 string students from Kansas. In 2015, he retired from conducting the youth Gold Orchestra, which he founded in 1989 and which toured England, British Columbia, Colorado, and performed at Carnegie Hall in 2001 and 2006. The orchestra also participated in the American String Teacher Association's National Orchestra Festival in Dallas in 2004, was in residence at the YMCA of the Rockies in 2008, toured northern New Mexico and the Grand Canyon in 2010, and performed in 1992 and 2010 at The Midwest Clinic in Chicago. In 2012, they toured in Missouri, Memphis and Nashville.

Littrell served six years as editor of the books and music review section of the *American String Teacher* and was editor of the American String Teacher Association's 1997 and 2009 String Syllabus. He also was the editor and compiler of three volumes of *Teaching Music through Performance in Orchestra* for GIA Publications.

Littrell twice received the Stamey Excellence in Teaching Award from K-State's College of Arts and Sciences. He served as the national president of the American String Teachers Association from 2002-2004 and planned the association's first stand-alone conference in March 2003. He also represented the association on a trip to France in March 2004 to learn about import opportunities for French string instruments and bows. The Carnegie Foundation for the Advancement of Teaching named him the 2007 Kansas Professor of the Year. He performed a lengthy cello solo with the K-State Wind Ensemble in Carnegie Hall in 2015 and will do so again in 2026.

He was appointed Interim Music Director and Conductor of the Salina Symphony for 2019-2022 and has since retired from that position. He continues to teach numerous pre-college cello lessons. He loves doing outdoor chores with horses, chickens, and lawn and pasture upkeep at his home in the country. His wife, Laurel, is an Associate Dean of the Kansas State University Libraries.

UPCOMING EVENTS

April 26, 2026
Wind Ensemble Concert
McCain Auditorium
3:00 pm

April 28, 2026
Wind Symphony
Concert Band & University Band Concert
McCain Auditorium
7:30 pm

May 9, 2026
Drumline Mini Camp
Tracz Family Band Hall
8:00 am – 5:00 pm

May 23, 2026
Drumline Auditions
Tracz Family Band Hall
10:00 am – 4:00 pm

June 7 -11, 2026
K-State Music Camp
McCain Auditorium

July 18, 2026
2026 K-State Marching Pride Classic Golf Tournament
Colbert Hills Golf Course
9:00 am

July 12-15, 2026
K-State Leadership & Auxiliary Camp
McCain Auditorium

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