

Kansas State University Wind Ensemble

Dr. Frank Tracz, Conductor

Dr. Tom Seddon, Guest Conductor

Rich Ebersole, Graduate Assistant Conductor

Kyle Grimes, Graduate Assistant Conductor

Ben Rajewski, Graduate Assistant Conductor

Sharyn Worcester, Graduate Assistant Conductor

Heather Baker, Graduate Assistant Conductor

& Wind Symphony

Dr. Alex Wimmer, Conductor

Sharyn Worcester, Graduate Assistant Conductor

Featuring Liberty North High School

Shane Fuller, Conductor

McCain Auditorium

April 27, 2025

7:30 PM



**Liberty North High School
Dr. Shane Fuller, Conductor**

Children's March (1916/1918).....Percy Aldridge Grainger (1882 – 1961)

Symphony No. 1 (2022).....Randal Standridge (b.1976)
Mvt. 2: Loss

See Rock City (2011) Brant Karrick (b.1960)

**Wind Symphony
Dr. Alex Wimmer, Conductor**

Stacking (2019) Shuying Li (b.1989)

Symphony No. 1 (1978)Daniel Bukvich (b.1954)
Sharyn Worcester, Conductor

Be Still and Still Moving (2022)..... Nicole Piunno (b.1985)

The Wellerman (2021)..... Sebastian Middel (b.1981)

**Wind Ensemble
Dr. Frank Tracz, Conductor**

Wildcat Run (2019).....James Stephenson (b.1969)
Heather Baker, Conductor

Australian Up-Country Tune (1930) – *Shepherd's Hey* (1918) Percy Aldridge Grainger (1882 – 1961)
Kyle Grimes, Conductor

Raise the Roof (2007)..... Michael Daugherty (b.1954)
Houston Fleischmann, Timpani
Rich Ebersole, Conductor

Luminance (2023).....Shuying Li (b.1989)
Sharyn Worcester, Conductor

In this Breath (2025).....Shuying Li (b.1989)
Shuying Li, Pianist and Guest Conductor
Tom Seddon, Conductor

Wind Ensemble & Liberty North High School

Flight (1984).....Claude T. Smith (1932 – 1987)
Shane Fuller, Conductor

Liberty North High School Program Notes

Children's March (1916/1918).....Percy Aldridge Grainger (1882 – 1961)

Children's March "Over the Hills and Far Away" is one of the earliest works written for piano and wind band and the first of many such works by Percy Grainger. Written while Grainger was serving in the American Army as a bandsman, it was intended to make full use of all the instrumental resources available at Fort Hamilton where he was stationed. The First World War ended in November 1918 before Grainger had the chance to perform the work as originally planned. Its first performance did not take place until June 1919 at Columbia University, featuring the Goldman Band conducted by the composer with Ralph Leopold playing the piano part. It was subsequently published in an edition which allowed it to be used by the wind section of the symphony orchestra with the piano part being cued into the wind parts. Another innovation in this score calls for certain members of the band to sing or "vocalize" in two passages where they are not employed with their own instruments.

With the dedication, "for my playmate beyond the hills," she is believed to be a Scandinavian beauty with whom the composer corresponded for eight years but did not marry because of his mother's jealousy.

Program note by Barry Peter Ould

Symphony No. 1 (2022).....Randall Standridge (b.1976)
Mvt. 2: Loss

Symphony No. 1: A Ghost Story is a symphony in four movements that follows the narrative of a composer who has passed away. The symphony is told from the point of view of his widow, and the movements loosely correlate to the Kübler-Ross stages of grief.

Loss. The second movement begins with a lone clarinet. The widow sits in a shaft of afternoon sunlight, shaking off the phantoms of the previous night. They begin to remember and reflect, haunted by their memories. As scenes from the past play through their mind, they feel grief, love, nostalgia, anger, bitterness, and hope that their loved one sits just beyond the veil, waiting for them. They catch a brief glimpse of his face and feel his presence, and are filled with wonder and joy. They ask over and over "Are you there?" This unleashes a new wave of emotions larger than the widow can bear, and they realize they must move on and live without him. In a whirlwind of love and loss, the movement climaxes with a scream of grief before collapsing into a depressed sigh that ends the movement. This movement correlates with the bargaining and depression stages of grief.

The symphony owes a debt to both symphonic and cinematic traditions, particularly those of horror films. I have always loved these sounds and have never sought to distinguish one from the other. I believe all musical expression is legitimate and deserves a space in the world. It gives me great pleasure to bring a little bit of the "dark" side to the concert hall.

Symphony No. 1: A Ghost Story was commissioned by the Edina High School Band and supported by a generous consortium of patrons.

Program note by composer Randall Standridge

See Rock City (2011) Brand Karrick.....(b.1960)

See Rock City is a fun rock jam session for concert band. Fusing elements of rock, jazz and funk styles, all sections of the band contribute familiar riffs, grooves and melodies weaved throughout the three-part form: fast-funk-fun! Partly inspired by driving through the southeastern part of the United States, it is hard to miss the words painted on barns, birdhouses and billboards -- "See Rock City!" The attraction atop Lookout Mountain near Chattanooga displays the region's quirky sense of humor as well as its breathtaking beauty. Whether looking at seven states, standing under a waterfall, or walking through a cavern full of glowing gnomes, Rock City, like this namesake piece, is just pure, simple, fun.

Program Note from publisher

Wind Symphony Program Notes

Stacking (2019) Shuying Li (b.1989)

While initially conceived as a grade 3 piece, *Stacking* inadvertently progressed into a grade 4 work due to its complexity. Nevertheless, it is an engaging exploration of various scales, an essential element for all musicians to learn and practice. The piece centers around major and minor scales, along with whole-tone and octatonic scales. The underlying energy of the work is driven by dynamic rhythms, in the aim to make *Stacking* both a challenging and enjoyable musical experience.

Originally from China, Shuying holds degrees from the University of Michigan and the Hartt School. A passionate educator, Shuying has taught and directed the Composition/Music Theory Program at Gonzaga University. She joined the faculty as the Assistant Professor of Music at California State University, Sacramento, in Fall 2022. Shuying is the founder and artistic director of the contemporary ensemble and non-profit organization Four Corners Ensemble and its annual festival, Operation Opera. Recent or upcoming projects include performances by Orpheus Chamber Orchestra, Boston Modern Orchestra Project, Santa Rosa Symphony, Windscape Woodwind Quintet, Chinook Winds at Great Falls Symphony; a four wind ensemble consortia commissioned by more than 100 wind bands in total; a concerto grosso project commissioned by orchestras led by the Santa Rosa Symphony.

Program note composer by Shuying Li

Symphony No. 1 (1978) Daniel Bukvich (b.1954)

On the night of February 13, 1945, Allied forces fire-bombed the undefended German city of Dresden. Swollen by the flow of refugees fleeing the advancing Russian Army to almost twice its normal population, the "Fire Storm" killed approximately 150,000 men, women and children.

Movement I "Prologue"

This movement establishes the mood of impending disaster and presents the thematic material upon which the rest of the piece is based.

Movement II "Seeds in the Wind"

The title of this movement refers to the method of "seeding" the bomb target with jellied gasoline and incendiaries. The movement portrays the fury of the bombing attack.

Movement III "Ave Maria"

The material in this movement reflects upon the religious and artistic heritage of Dresden and becomes a prayer for the victims of the attack.

Movement IV "Fire Storm"

In this movement, the sounds of the "Fire Storm" are re-created. Musically, the last movement serves as a resolution to the tension built up in the previous three movements.

Daniel Bukvich was born and raised in Montana, U.S.A., and has taught at the University of Idaho since 1976. He travels (reluctantly) throughout the United States and Canada as a guest composer, conductor, and percussionist in concerts with professional, college, high school, and grade school bands, orchestras, choirs, honor and all-state groups and has been known to appear (possibly as a result of physical threat to his person or family) at similar events in Europe and East Asia.

Program note by composer Daniel Bukvich

Wind Symphony Program Notes

Be Still and Still Moving (2022)..... Nicole Piunno (b.1985)

The hymn, *Be Still, My Soul*, serves as the backbone of this piece. The opening is calm, yet mysterious. This leads to a more dramatic middle section that is full of continuous motion. Over all, *Be Still and Still Moving* reveals the paradox of finding rest in the midst of chaos and being still while continuing to move forward. The music eventually leads to a bold chorale of the hymn with fanfare-like motives above it, which makes me think of the following line from the hymn:

“All Now Mysterious Shall Be Bright at Last”

Nicole Piunno (b. 1985) is a composer who views music as a vehicle for seeing and experiencing the realities of life. Her music often reflects the paradoxes in life and how these seeming opposites are connected as they often weave together. Her harmonic language and use of counterpoint mirrors the complexity of our world by acknowledging light and dark, past and present, beauty and brokenness, confinement and freedom, chaos and order, spiritual and physical, life and death.

Nicole holds a Doctor of Musical Arts degree in composition and a Master of Music degree in theory pedagogy from Michigan State University. Her composition teacher was Ricardo Lorenz. She earned a Master of Music degree in composition at Central Michigan University, studying with David Gillingham. Nicole earned a Bachelor of Music degree in Music Education and her emphasis was on instrumental music. Her music has been performed by “The President’s Own” United States Marine Band, the United States Coast Guard Band, and at many universities and conservatories around the country. Her large ensemble music has also been featured at multiple regional CBDNA conferences, the Midwest Clinic, and numerous all-state concerts.

Program notes by composer Nicole Piunno

The Wellerman (2021)..... Sebastian Middel (b.1981)

The version of this beautiful traditional shanty created by Sebastian Middel was commissioned by the "Musikkorps der Bundeswehr" under the leader Lieutenant Colonel Christoph Scheibling on the occasion of World Peace Day 2021 in cooperation with the "Volksbund Deutsche Kriegsgräberfürsorge e. V"

The arrangement is deliberately designed in a symphonic version and, in our opinion, absolutely successful and an enrichment of our publishing repertoire.

Sebastian Middel was born on July 3, 1981 in Olpe, Germany. He discovered his interest in music at an early age. At the age of 6 he was given his first keyboard and at the age of 7 his first piano lessons. The keyboard was eventually replaced by a piano.

In 1996 he switched to drums and had his first lessons with Christian Zimmermann. He gained his first orchestral experience in his local Rhode music club. At this time he wrote his first own compositions. After graduating from high school, he joined the German army in 2001, where he trained as a military musician with the training music corps in Hilden until 2005. From 2003 to 2008 he studied at the Robert Schumann Music Academy in Düsseldorf under Michael Schmidt and graduated with a diploma in June 2008. After passing his exams in Hilden in the summer of 2005, his path led him to the Military District Music Corps 1 in Lüneburg, where he was a member for almost 2 years. After the band was disbanded, he moved to the Bundeswehr Music Corps in Siegburg in early 2007, where he still works as a drummer.

Since then, he has devoted himself more to composing and arranging, which has been influenced by his collaboration with his colleague Guido Rennert, among others.

Program note by HeBu publishing

Wind Ensemble Program Notes

Wildcat Run (2019).....James Stephenson (b. 1969)

During a visit with Cody (John) Birdwell, director of bands at the University of Kentucky, he made the “mistake” of mentioning to me that they hadn’t yet decided upon an exciting opener/closer for their Carnegie Hall trip to celebrate the school’s 100th anniversary. During my drive away from campus, I decided to give him a call, mentioning that if he wanted to discuss something new, I’d be interested. Several months later, it was decided, and ***Wildcat Run*** (my title) was launched. As directed, *Wildcat Run* is designed to be nothing but solid fun for six minutes. I tried to highlight every section of the group, based on my recollections of the visit I had with them several months prior. Additionally, hints of *My Old Kentucky Home* are present -- especially for the discerning ear -- as a nod to those responsible for the commission, and for those who will be celebrating the University of Kentucky’s 100 year “run” at such an important event.

My sincerest thanks to Cody, for engaging me in such a fun collaboration, and to those in the consortium for supporting this new work for concert bands.

Program note by composer James Stephenson

Australian Up-Country Tune (1930) – *Shepherd’s Hey* (1918) Percy Aldridge Grainger (1882 – 1961)

Grainger’s ***Australian Up-Country Tune*** is based on the composer’s *Up-Country Song*, written for unaccompanied and wordless voices. "In the tune," the composer wrote, " I had wished to voice an Australian up-country feeling as Stephen Foster had with American country-side feelings in his songs."

Program note by Heritage Encyclopedia of Band Music

Shepherd's Hey was scored for wind band in 1918. The word 'Hey' denotes a particular figure in Morris Dancing. Morris Dances are still danced by teams of "Morris Men" decked out with bells and quaint ornaments to the music of the fiddle or 'the pipe and tabor' (a sort of drum and fife) in several agricultural districts in England. The ‘hey’ involves the interweaving of generally two lines of dancers, which may be symbolized by Grainger's use of two parallel lines of music at the opening of the composition, rather than a simple statement of a theme that then moves into variants.

Program note from Windband.org

Raise the Roof (2007)..... Michael Daugherty (b.1954)

Raise the roof (2007) is inspired by grand architectural landmarks like the Notre Dame Cathedral in Paris, and the Empire State Building in New York City; aiming to create a monumental acoustic structure. The timpani is placed at the forefront, with the timpanist given the opportunity to perform long, expressive melodies and a challenging cadenza. The composition features a variety of timpani techniques across six drums, including foot pedal tuning, glissandi rolls with an upside down cymbal, and striking the drums with different mallets and even bare hands. Written in two versions for solo Timpani and orchestra, as well as solo Timpani symphonic band. Both versions were commissioned to celebrate important musical milestones. The orchestral version was commissioned by the Detroit Symphony Orchestra for the opening of the Max Fisher Music Center and premiered in 2003. The symphonic band version was commissioned by the University of Michigan Symphony Band and premiered in 2007. Both versions highlight the timpani in unique ways, showcasing the instrument through various performance techniques and placing it in the forefront of the music.

The piece follows a double variation form, with two main themes. The first them, introduced by the tuba, appears in differnt timbral and rythmic forms such as “guaguanco” while the second theme, initally heard in the flutes and later in the timpani, evokes a medieval plain chant. These themes are passed around the ensemble in canons, fuges, and other variations, creating intricate patterns reminiscent of gothic architecture. The work builds toward a powerful climax of urban polyrhythms and dynamic contrasts, culminating in a grand sonic construction with the timpani and ensemble.

Wind Ensemble Program Notes

Luminance (2023).....Shuying Li (b.1989)

Luminance explores the interplay between light and darkness both musically and thematically. Inspired by the concept of "luminance," this work seeks to evoke a sense of radiance and brilliance through its music.

At its core, *Luminance* addresses issues relevant to contemporary society. By exploring themes of hope and despair, inclusion and exclusion, and power and powerlessness, the piece seeks to provide a platform for reflection and conversation. Through its use of evocative tonalities and dynamic contrasts, *Luminance* aims to inspire audiences to find strength in moments of darkness and embrace the light within themselves.

Program note by composer Shuying Li

In this Breath (2025).....Shuying Li (b.1989)

“My nature is the nature of the cloud – the nature of no birth and no death. Just as it is impossible for a cloud to die, it’s impossible for me to die. I enjoy contemplating my continuation body, just as the cloud enjoys watching the rain fall and become the river far below. If you look closely at yourself, you will see how you too are continuing me in some way. If you breathe in and out, and you find peace, happiness, and fulfillment, you know I am always with you, whether my physical body is still alive or not. I am continued in my many friends, students, and monastic disciples.” – Thich Nhat Hanh, *The Art of Living*.

This quotation comes from Thich Nhat Hanh’s *The Art of Living*. This book is a collection of the Vietnamese monk’s ruminations on life and death that guided my partner Glen Adsit through his personal struggles when confronted with his own mortality. As well as being my beloved life partner and musical collaborator, Glen was a beloved figure in the music community who touched the lives of countless collaborators and students. In the wake of Glen’s sudden passing in January 2024 we have all become the rain to Glen’s cloud. His inextinguishable spirit and profound influence continue to resonate deeply within all of us. Although his physical body is no longer with us, we now constitute his continuation body and are charged with continuing his legacy of support and love for one another.

This piece is a tribute to Glen, the physical life we shared together, and the new life we share as I continue his legacy in my own way. It reflects the profound love and connection we share, both personally and through our collaborative musical endeavors. The piece is lyrical and tender, inviting listeners into the intimate emotional spaces Glen and I navigated together. It captures the essence of Glen’s loving spirit — missed by many, cherished by those who experienced his warmth and guidance, and still apparent in the life and work of his family, colleagues, and students. It is both a celebration of Glen’s life and the enduring bond he and I share and a tribute to the legacy of love and artistic collaboration that he left behind for all of us to continue together.

Glen Adsit was a conductor and trombonist. He served as the Director of Bands at The Hartt School and the national president of the College Band Directors National Association.

Wind Ensemble & Liberty North High School Program Notes

Flight (1984).....Claude T. Smith (1932 – 1987)

Flight is the official march of the Air and Space Museum in our nation's capital. It was commissioned by the Air Force Band and premiered in the museum in November 1984, by the Air Force Band. A highly descriptive work, the Pachelbel *Canon* appears by request in the opening section before the brass reintroduces the main theme. Sweeping reeds, active percussion and melodic brass are featured in preparation for the most interesting 6/8 section. Brass fanfares of unusual nature bring the work to the exciting conclusion.

Program note from publisher

Liberty North High School Wind Symphony

Spring 2025

Flute

Tess Hyer
Ensley Edwards
Shelly Nguyen
Vanessa Hoehns
Chloe Allenbaugh
Abigail Boulter
Annie Allison

Bassoon

Isabella Myers

B-flat Clarinet

Seth Nickel
Aidan Prentice
Brayden Clarey
Zachary Swanson
Austin Syler
Alyssa Flener
Natalie Tamburelli
Ayla Doss
Mackenzie Huber

Bass Clarinet

Andrea Saavedra

Alto Saxophone

Joseph Seilnacht
Morgan Haley

Tenor Saxophone

Addison Korp

Baritone Saxophone

Jack Graue

Trumpet

Caleb Shonkwiler
Abriana Merenbloom
Ty Hyer
David Vaughan
Caleb Graming
Madison Firley
Brooks McGuire

Horn

Kayla Nelson
Logan Hemphil
Andrew Brost
Emery Patterson

Trombone

Tyler Nelson
Evan Francis
Trenton Ball
Bryce Harms
Ethan Allenbaugh
Ian Glass

Euphonium

Adalena Neisler
Zoe Hood

Tuba

Konnor Kowalke
William Kanning

String Bass

Andrew Couch

Percussion

Noah Adrineda
Jonas Tucker
Hannah Prockish
Cameron Triplett
Miranda McArtor
Josef Jefferson
Preston Walker
Gillian Cochran
Noah King
Isabella Brown

Kansas State University Wind Symphony
Spring 2025

Listed Alphabetically

FLUTE

Josephine Benson
Paige Cannon
Melissa Fierro
Ella Greenup (Pic)*
Allison Reid
Cristine Rosales

CLARINET

Jessica Boyle
Jackie Cook
Payten Mayfield
Anna Ridgeway
Laine Schmalzried
Havely Wolff*
John Woods

BASS CLARINET

Caleb Kissoon
Bre Ledbetter*

OBOE

Natalie Myers*

BASSOON

Ryan Katzer
Kate Marten
Kela Schnelle*

ALTO SAX

Chase Burman
Merrick Figueroa*
Chris Gutierrez
Jarrett Peabody

TENOR SAX

Isaac Chase

BARITONE SAX

Cooper Carlson

TRUMPET

Karson Griffin
Tristan Lewis
Nathan Proctor
Cameron Sadler
Jae Seefeldt*
Mark Thompson

FRENCH HORN

Elijah Cunningham
Devlyn Jochum
Maddie Renner*
Kayla Schinkel

TROMBONES

Jacob Daley*
Gabby Day
Zach Elliot
Noah Gray
Shardae Sanders

EUPHONIUM

Miles Kehoe
Sydney Smith*

TUBA

Dillan Emch
Olivia Franco*
AJ Hoffman
Asmodeus Hull

PERCUSSION

Dayton Hawkins
Mark McKinley
Cole Parsons
Brenden Scaglione
Jasper Vallad
Noah Vogel
Jessie Whelan*
Ryan Woodruff

PIANO

Tabitha Ellwood

Kansas State University Wind Ensemble
Spring 2025

Listed Alphabetically

FLUTE

Laura Bogner
Sienna DelBorrell
Anna Peery
Tegan Stratton*
Grace Woydziak*

CLARINET

Angel Amaro*
Chloe Crooks
Erin Flax
Maddie Murnahan
Kamryn Myrick
Abbigail Rakes
Alexis Sutton
Theresa Wood

BASS CLARINET

Jordan Culton*
Isabelle Mullinax

OBOE

Kelsey Farr
Natalie Myers*
Lucas Reed

BASSOON

Simon Kirkeby
Tom Stark*

ALTO SAX

Mason Ringer*
Sara Schieferecke
Jordan Somers
Diego Umaña Conejo

TENOR SAX

Keith Carter

BARITONE SAX

Craig Brinkman

TRUMPET

Owen Genreux
Kiersten Glass
Kyle Grimes
Caden Roark*
Bryce Schreiber
Brett Wyckoff

FRENCH HORN

Josie Anderson*
Andrew Dearing
Nathan Dembski
Kendan Powers
Aspen Tallent

TROMBONE

Mason Burnett
Jared Eck
Ben Rajewski*
Aidan Torkelson

EUPHONIUM

Joseph Horne*
Drake Thompson

TUBA

Lloyd Dodson*
Chase Keesling
Chase Wassom

PERCUSSION

Devon Autry
Noah Dial
Houston Fleischmann*
Grey Fluke
Jacob Morgan
August Siefkes
Jessi Solorzano
Jake Wall

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.

Liberty North Wind Symphony Conductor

SHANE FULLER is in his 32nd year of teaching and his fifteenth year as Director of Bands at Liberty North High School. Under his direction, the Liberty North Wind Symphony has performed at the Missouri Music Educators conference in 2018 and 2023. His marching bands have performed in New York at the Statue of Liberty, as well as for President Barack Obama at the 2013 Presidential Inaugural Parade in Washington, D.C.

Mr. Fuller's teaching career began in 1993 in Winston, Missouri, where he served as band director, choir director, and elementary music teacher. Mr. Fuller then served as Director of Bands at Gallatin High School where his Symphonic Band performed at the 1997 MMEA Conference. He also served as Director of Bands at Smithville High School Symphonic Band performed at the 2005 Missouri Music Educators Conference. From 2006-2010, Mr. Fuller served as Assistant Director of Bands at Liberty High School.

Mr. Fuller earned both a Bachelor's and Master's Degree from the University of Missouri-Kansas City Conservatory of Music and Dance. He is a member of Missouri Bandmasters Association, Missouri Music Educators Association, National Association for Music Education, and the Missouri State Teachers Association. In addition to teaching, Mr. Fuller is a composer with several band and percussion solo/ensemble pieces making the Editor's Choice list in Instrumental Magazine and can be found on many prescribed state music lists. He had the honor of composing the Fight Song and Alma Mater for the grand opening of Liberty North High School. Mr. Fuller is the current director of Liberty Summer Community Band which has been a performing ensemble for over 50 years. Mr. Fuller was the original coordinator of the KC Metro District 3 Middle School All-District Band, creating an audition process and honor band experience in 2007 that is still flourishing today. Shane recently had two articles published in School Band and Orchestra Magazine regarding Community Band and Developing a Beginning Band Percussion Section.

Shane resides in Kansas City with his wife Darla, who teaches speech and drama at South Valley Middle School in Liberty. His son Micheal is a graduate of Missouri State University and currently in Medical School at the University of Missouri. His son Timothy serves at the rank of sergeant in the Missouri Nation Guard. He is also a Junior at the University of Central Missouri majoring in education with a focus in history and social studies

Guest Conductor

Dr. Tom Seddon was a university band and orchestra director for over 30 years. After leaving collegiate teaching Dr. Seddon is now a Hospice Chaplain for Brighton Hospice in Leawood, Kansas. During his high school teaching career he had many high achieving bands in New York and Connecticut. After graduating from the Hartt School of Music, Dance and Theatre with a Doctor of Musical Arts he taught at Central Connecticut State University as the Director of Band bringing them to many conferences and expanding the Marching Band to recognition across New England and New York. He then became the Director of Orchestral Studies at the University of Wisconsin at La Crosse and the Wind Ensemble Director. Followed by being the Director of Bands at Washburn University in Topeka, KS. At both UWL and Washburn Dr. Seddon took the Wind Ensemble to multiple CBDNA Regional Conferences and had two recordings performed at CBDNA National Conferences from both universities. Dr. Seddon is published in multiple international journals and has conducted and performed on the trumpet across North America. He lives with his wife Alana, son Paul and dog Nala in Silver Lake, Kansas. He is working toward ordination to the priesthood in the Anglican Church of North America.

Graduate Assistant Conductors

RICH EBERSOLE a native of Pennsylvania, Rich is a graduate of Temple University in Philadelphia PA, where he majored in Music Education and Jazz Studies. Upon graduating, Rich moved to Arizona to begin his teaching career. Over his ten years of teaching in public schools, he has worked with all levels of students. He taught elementary band, strings and general music for two years before moving to the high school level. He experienced great success in building the band program at Dysart High School, from 11 students to 65 in four years. From there Rich moved to Liberty High School in Peoria AZ, where he again grew the band program from 60 students to just over 120 total students between Marching, Concert and Jazz Bands. Rich is married to Melissa, has a two-year-old son Elliot, and a two-month-old daughter Addison. Rich is currently working with the band program while pursuing his Master's Degree with an Emphasis in Conducting.

BEN RAJEWSKI is currently a second-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.

KYLE GRIMES is from Saint George, Kansas, a small town east of Manhattan, and has earned a Bachelor's degree in Music Education from Kansas State University. Kyle is currently a first-year graduate student pursuing his Master's in Music Degree with an emphasis in Instrumental Conducting. During his time as an undergraduate, Kyle performed with the Wind Ensemble, Symphony Orchestra, Trumpet Ensemble, 8-Ball Brass Quintet, and University Band. He also marched with the "Pride of Wildcat Land" Marching Band and served as the Music Instructor of the trumpet section for two years. Kyle is a member of Phi Mu Alpha Sinfonia and Kappa Kappa Psi.

HEATHER BAKER is a Ph.D. candidate in Curriculum and Instruction, serving as a Graduate Teaching Assistant with the Kansas State University Bands. She holds an undergraduate degree from Ball State University in Muncie, IN (2005) and obtained a Master of Music Education degree from VanderCook College of Music in Chicago, IL (2012).

Heather has a decade of experience teaching band in northern Indiana. The National Association of Music Merchants (NAMM) consistently honored her school district as one of the "Best Communities for Music Education" nationwide. In recognition of her teaching, she received the 2021 Quinlan and Fabish Outstanding Music Educator Award for the Indiana/Michigan area.

Heather served as a 2024 intern scholar for the Technology in Music Education (TI:ME) Leadership Academy in Texas and is a Kansas State "Timothy R. Donoghue Scholarship" Award Scholar for 2023-2025. In 2015, Conn-Selmer honored her work with the company with the "Hall of Fame" Award, and she received the Roseanne Rosenthal Alumni Excellence in Teaching Award from the VanderCook Alumni Association in 2013.

Heather lives in Manhattan with her Husband, Dan, and her two children, Bryant and Charleigh.

Shuying Li

Guest Composer and Pianist

Praised as “a real talent” (The Seattle Times) with “vivid, dramatic” (San Francisco Chronicle) and “enjoyable” (Gramophone Magazine) scores, and “an incredible span of compositional tool box” (American Record Guide), Shuying Li is an award-winning composer who began her musical education in her native China. In her sophomore year at the Shanghai Conservatory of Music, she won a scholarship to continue her undergraduate studies at The Hartt School in Connecticut. She holds doctoral and master’s degrees from the University of Michigan. A passionate educator, Shuying has taught and directed the Composition/Music Theory Program at Gonzaga University. She joined the faculty at California State University, Sacramento in Fall 2022.^[1]_{SEP}

Shuying Li’s compositions have been performed by Orpheus Chamber Orchestra, Seattle Symphony, Boston Modern Orchestra Project, New Jersey Symphony Orchestra, Ningbo Symphony Orchestra (China), Alarm Will Sound, The President's Own” United States Marine Band, The Chelsea Symphony, Washington-Idaho Symphony, Northwest Florida Symphony Orchestra, West Edge Opera, Chamber Music Society of Central Virginia, American Lyric Theater, Argus Quartet, Four Corners Ensemble, Donald Sinta Quartet, Women’s Wind Ensemble, Orkest de ereprijs (Netherlands), Avanti! Chamber Orchestra (Finland), ICon Arts Ensemble (Romania), Cecilia Quartet (Canada), 15.19. Ensemble (Italy), Ascanio Quartet (Italy), Atlas Ensemble (Netherlands), among others. Shuying has received awards or grants from OPERA America, Alice M. Ditson Fund, Fromm Music Foundation, Copland House Residency Award, China National Arts Fund, ASCAP/CBDNA Frederick Fennell Prize, The American Prize, International Antonin Dvorak Composition Competition, New Jersey Composers’ Guild Commission Competition, International Huang Zi Composition Competition, Melta International Composition Competition, etc., among others.

A believer that music has the innate power to promote cultural diversity by connecting people through universally human passions and values, Shuying founded the Four Corners Ensemble in 2017. As Artistic Director and Conductor of the ensemble, Shuying’s efforts have led to residencies and performances at Carnegie Hall’s Weill Hall, the Polish Consulate General in New York City, OPERA America, the Shanghai Conservatory of Music, the University of Michigan, The Hartt School, and the Hartford Opera Theater. Shuying also pioneered the Operation Opera Festival in Ann Arbor, Michigan, and continued to build it into an annual festival for composers, vocalists, and pianists to collaborate on new chamber operas and chamber art songs. Four Corners’ debut album, World Map, a series of chamber concertos Shuying composed for the members, has received acclaim published in Gramophone, American Record Guide, Pizzicato, and Take Effect.

Recent or upcoming projects include performances by Orpheus Chamber Orchestra, Boston Modern Orchestra Project, Santa Rosa Symphony, Windscape Woodwind Quintet, Chinook Winds at Great Falls Symphony; four wind ensemble consortia commissioned by more than 100 wind bands in total; a concerto grosso project commissioned by orchestras led by the Santa Rosa Symphony, and a commission by the San Francisco Symphony. 2023-24 Season featured more than 80 performances of Shuying's compositions and 9 residencies across the country. For more information, please visit <http://www.shuyingli.com>.

Soloist

Houston Fleischmann is a second-year graduate teaching assistant for the percussion studio and marching band program at Kansas State University. Houston completed his bachelor's degree in music performance from Washington State University in the spring of 2020, studying under Professor David Jarvis and Dr. Danh Pham. After graduating from Washington State, Houston was appointed as the coordinator of percussion for the Seattle All-City Marching Band for the 2021 season after participating as a drumline staff member for many years in the program. In 2021, Houston also returned to Pullman, WA, to assist Dr. Chris Wilson and Dr. Troy Bennefield as an assistant drumline instructor for the WSU Cougar Marching Band.

Houston has been the percussion and drumline GTA at Kansas State University for the last two years and is preparing to graduate at the end of this semester. Houston plans to continue his education pursuing a Doctorate of Musical Arts degree in percussion performance at Louisiana State University beginning in the fall of 2025.

The faculty, directors, and staff at Kansas State are incredibly proud of Houston's accomplishments during his time here. His dedication to students, leadership within the program, and musical contributions have left a lasting impact. We are excited to see where his journey takes him next and look forward to watching his continued success in the years to come.

UPCOMING EVENTS

April 28, 2025
Concert Band and University Band Concert
McCain Auditorium
7:30 pm

May 10, 2025
Drumline Mini Camp
Tracz Family Band Hall
8:00 am – 5:00 pm

May 24, 2025
Drumline Auditions
Tracz Family Band Hall
10:00 am – 4:00 pm

June 8-12, 2025
K-State Music Camp
McCain Auditorium

June 28, 2025
2025 K-State Marching Pride Classic Golf Tournament
Colbert Hills Golf Course
9:00 am

July 13-16, 2025
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