

KANSAS STATE

University Bands

presents their

*Wind Ensemble
&
Wind Symphony*

Conductors

Wind Ensemble

Dr. Frank Tracz

Ms. Cally Bitterlin

Wind Symphony

Dr. Alex Wimmer

April 25, 2021 - 7:00 PM

McCain Auditorium



Wind Symphony

Conductor: Dr. Alex Wimmer

Cherry Blossom Brilliance (2017) Chang Su KOH (b. 1970)

Shenandoah (2019) Omar Thomas (1984)

Tight Squeeze (2013) Alex Shapiro (b. 1962)

Congratulations and good luck to our Wind Symphony 2021
graduate Shelly Alexander.

Wind Ensembles

Conductor: Dr. Frank Tracz

Fanfare for Democracy (2020) KJames Stephenson (b. 1969)

.....In the Garden of Memory (2020) Jack Stamp (b.1954)

Hymn for World Peace (2014) David Maslanka (1943-2017)

A Musical Toast (1982) Leonard Bernstein (1918-1990)

Arr. Grundman

Cally Bitterlin, Guest Conductor

Congratulations and good luck to our Wind Ensemble 2021 graduates: Brett Butler, Taylor Crawford, Thomas Denk, Clark Elford, Deandra Horner, Jacob Peterson, Rylie Toom, and Sarah Wolfe.

2021 Wind Symphony Roster

FLUTE

Jordyn Allen
Kate Brull
Sam Crawford
Brenda Heard
Kristen Schrag •
Gabby Yager

OBOE

Alli Gladfelder
Lily Linville

BASSOON

Rachel Woodbury

CLARINET

Corrine Bergstrom
Peri Carney
Krissy Davis •
Sarah Kelley
Haley Rader

BASS CLARINET

Grace Dice

ALTO SAXOPHONE

Katherine Anderson
Julia McCabe •

TENOR SAXOPHONE

Jasmine Bates

BARITONE SAXOPHONE

Abby Vetter

Trumpet

Ann Barker
Aaron Peterson
Michele Trelloggen
Kate Washburn •

French Horn

Gus Bibler •
Alex Cannady
Cara Dister
Isabel Grafel

Trombone

Alianna Carlton
Blake Davis
Chris Hovis •

EUPHONIUM

Shelly Alexander
Michael Walker •

Tuba

Robert Brown
Joey Lederhos

PERCUSSION

Gaby Fluke
Ethan Jeffries
Nathan Smith •
Jacob Morgan
Isaiah Petrie
Christopher Wells

PIANO

Kevin Jackson

2021 Wind Ensemble Roster

FLUTE

Jenna Dominguez
Nicole Hoppas
Jessica Minnich •
Amaya Molinar
Bailey Tadda
Rylie Toom

OBOE

Taylor Crawford
Deandra Horner •

BASSOON

Josh Brandt

CLARINET

Mark Ahlman
Taton Bennett
Audrey Farrell
Matthew Johnson •
Crystal Rathburn

BASS CLARINET

Megan Paulsen

ALTO SAXOPHONE

Hannah Mancini
Jacob Peterson
Nosara Vargas •

TENOR SAXOPHONE

Sarah Wolfe

BARITONE SAXOPHONE

James Probst

TRUMPET

Mitchell Betancourt
Gillian Falcon
Kyle Grimes
Caleb Niehoff
Haley Schwartz •
Jessica Vanstory

FRENCH HORN

Kylee Gardner
Katie Kimmel
Elliot Peters
Sophia Shaar •

TROMBONE

Jakob Keith •
Tyler Long
William Osorio
Daniel Smith

EUPHONIUM

Jakob Ferreria
Justin Koegeboehn •

TUBA

Clark Elford •

PERCUSSION

Braedon Bomgardner
Brett Butler •
Taylor Clark
Thomas Denk
John Eldridge
Brandon Wells

PIANO

Thomas Denk

Wind Symphony

Program Notes

Cherry Blossom Brilliance

Chang Su KOH (b. 1970)

Cherry Blossom Brilliance is a delightful and festive piece written with rhythmic triplets. The work features brilliant brass sections, resonating chimes, and contrasting emotional interludes. The ephemeral life of cherry blossoms are expressed with a compelling melody. The basic motive of the piece, triplets are used technically and attractively, with varied tempi, alternating between ternary and duple feel.

Chang Su KOH was born in Osaka in 1970. After graduating Osaka College of Music with a degree in composition, he entered the Musik Akademie der Stadt Basel. KOH has studied composition with Kunihiko Tanaka and Rudolf Kelterborn, and conducting with Jost Meyer to date. He received the 2nd prize from the 5th Suita Music Contest composition section and earned honorable mentions from the 13th Nagoya City Cultural Promotion Contest and the 1st Zoltan Kodaly Memorial International Composers Competition. Presently, he teaches at Osaka College of Music and ESA Conservatory of Music and Wind Instrument Repair Academy, and is also a member of Kansai Modern Music Association. He composes and arranges orchestral, wind and chamber music with commissions from various bands. He also directs amateur orchestras and city bands.

Program notes by Chang Su KOH, ed. by Alex Wimmer

Shenandoah

Omar Thomas (1921-2005)

Shenandoah is one of the most well-known and beloved Americana folk songs. Back in May of 2018, after hearing a really lovely duo arrangement of Shenandoah while adjudicating a music competition in Minneapolis, I asked myself, after hearing so many versions of this iconic and historic song, how would I set it differently? This arrangement recalls the beauty of Shenandoah Valley, not bathed in golden sunlight, but blanketed by low-hanging clouds and experiencing intermittent periods of heavy rainfall (created with a combination of percussion textures, generated both on instruments and from the body). There are a few musical moments where the sun attempts to pierce through the clouds, but ultimately the rains win out. This arrangement of Shenandoah is at times mysterious, somewhat ominous, constantly introspective, and deeply soulful.

Omar Thomas is a composer on the rise, initially as a jazz musician. While completing his Master of Music Degree, he was appointed the position of Assistant Professor of Harmony at Berklee College of Music at the surprisingly young age of 23. Omar's music has been performed in concert halls the world over. He has been commissioned to create works in both jazz and classical styles, and his works have been performed by ensembles all over the world. An advocate for diversity, equity, and inclusion both through music and in the community, "Omar Thomas will prove to be one of the more important composer/arrangers of his time."

Program notes by Omar Thomas, ed. by Alex Wimmer

Tight Squeeze

Alex Shapiro (b. 1962)

Tight Squeeze might best be described by the following suggestion: imagine Arnold Schoenberg, Henry Mancini, and Charlie Parker walking into a techno rave club in Havana. Initially the melody only had eight notes. The music, however, is not really in any key at all, since I only think in terms of keys if I'm locked out of my car. And if I were locked out of my car, this is probably the kind of thing I'd be hearing in my head while frantically trying to get back in. The title of the piece has everything to do with a young gull who landed on a rock in front of my desk window as I was finishing this music, with a sizable flounder uh, floundering in his clamped beak. The rather goofy-looking bird was having a challenging time figuring out how to swallow his windfall. I said to the bird, "Wow, tight squeeze!", and immediately realized that all these notes that were cramming the score page would soon be squeezing through the students' instruments, as snugly as a fat flounder in a gull's mouth.

Alex Shapiro (b. New York City, 1962) composes acoustic and electroacoustic pieces known for their lyricism and drama. Published by Activist Music LLC, her works are heard daily in concerts and broadcasts across the U.S. and internationally and can be found on over thirty commercially released recordings from around the world. Alex lives on Washington State's remote San Juan Island, and when she's not composing, she can be found communing with the sea life, as seen on her music and photo-filled blog, www.notesfromthekelp.com and her website, www.alexshapiro.org.

Program Notes by Alex Shapiro, ed. by Alex Wimmer

Wind Ensemble

Program Notes

Fanfare for Democracy

James Stephenson (b. 1969)

It is with pride and gratitude that I can announce that my Fanfare for Democracy was premiered on January 20, 2021, at the United States Capitol, for the Inauguration of President Joe Biden and Vice-President Kamala Harris. The fanfare performed by "The President's Own" United States Marine Band, was conducted by Col. Jason K. Fettig.

I am honored and humbled to be a part of such a historic event.

I was inspired to write on November 7, 2020, when reflecting on the democratic process. Like so many in this country, when the announcement of the election occurred this past Saturday, there was an overwhelming sense of relief that there was finally some closure.

Given the abnormally beautiful weather (70 degrees in Chicago in November!), my wife Sally and I decided to take the dog on a long walk. Everyone was out, and there was such energy in the air. During the walk, I just couldn't get the music out of my head. I knew I had to write something celebratory.

We called some friends and met for lunch and beers, and that's when I posted about potentially writing a fanfare. I was totally surprised by the support the idea received, and that's when I knew I HAD to write this piece. That afternoon - and a couple of beers in - I immediately went to work. We had plans that evening, but by Sunday morning, Fanfare for Democracy was completed.

Program notes by James Stephenson

.....In the Garden of Memory

Jack Stamp (b.1954)

Dr. Jack Stamp composed this tribute to Dr. Robert Spradling, a great friend of his, and dedicated it to Frank Tracz, Craig Kirchoff, Scott Boerma, and Bob's wife Diana Spradling. Bob was Director of Bands at Syracuse University when he hired Dr. Tracz in 1987. They worked together for four years before Dr. Tracz moved to Moorehead State University and Dr. Spradling moved to Western Michigan University. Dr. Tracz and Dr. Spradling were life-long friends and colleagues until Bob passed away on July 18, 2020. Dr. "Bob", as he was affectionately called, was a great musician, educator, colleague, and friend to many, many people. The names listed above were especially close to Bob, and his passing was a shock to all. Jack Stamp composed this piece that weekend in a few days in memory of this great man and friend. The piece musically traverses through the 3 stages of grief: disbelief, anger, and resolve.

Program notes by Frank Tracz

Hymn for World Peace

David Maslanka (1943-2017)

The title, "Hymn for World Peace," came from the simple thought that if we want world peace, we can begin as individuals to ask for it. Music-making opens hearts and creates peace in individuals and communities. This is a powerful step as musicians that we can take.

Program notes by David Maslanka

A Musical Toast

Leonard Bernstein (1918-1990) Arr. Grundman

A Musical Toast was first composed for orchestra and premiered in 1980. It is dedicated to the memory of Andre Kostelanetz, a dear friend of Bernstein and conductor in his own right. This piece includes a version of a "game" that musicians play in which they compete in fitting triple-trochaic music names to Gershwin's Fascinating Rhythm. The name Andre Kostelanetz is often the name that sets the game in motion. (AN-dre KO-ste-LA-netz). It is this playful spirit that infuses Leonard Bernstein's tribute to Maestro Kostelanetz.

It may seem strange to write a memorial tribute in a "party" vein, rather than an elegiac one, but the composer is simply complying with the wish of the fun-loving Kostelanetz himself who, in his Last Will and Testament, left these instructions: "If there is contemplated a gathering of my family, friends, and associates in New York City, or elsewhere, I direct that such a gathering shall be a cheerful get-together." Thus, a Toast was in order, a musical toast by the composer in affectionate memory of his distinguished colleague and friend. The instructions encourage the conductor to celebrate by finding their own subject to toast in the piece for anything from a thank you, a birthday, or a life well-lived. So, after a short fanfare in 7/8, there emerges a figure comprising the aforesaid three trochees, and the party is on!

Program Notes by Cally Bitterlin

Wind Symphony Conductor

DR. ALEX WIMMER is currently serving as the Assistant 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. 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 in 2007, his Master of Music degree in Education with an emphasis in Wind Conducting from Kansas State University in 2014, and his Doctorate in Philosophy in Curriculum and Instruction from Kansas State University in 2017. Dr. Wimmer was the Director of Bands at Gretna High School and the Assistant Director of Bands at Gretna Middle School from 2007-2012. Under his direction his concert, jazz, and marching bands received consistent superior ratings. 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.

Dr. Wimmer is married to his wife Anna and has two daughters: Addison and Anora.

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, the 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 and undergraduate conducting, advisor to Kappa Kappa Psi, Tau Beta Sigma, and 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, and the Kennedy Center. The marching band was awarded the prestigious Sudler Trophy in 2015. The Wind Ensemble has been invited to perform 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, adjunct faculty of the American Band College, past member of the Music Education Journal Editorial Board, contributor to the Teaching Music Through Performance In Band series, and was recently appointed 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, named a Lowell Mason fellow, and 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 is married to GERALYN, and has three daughters, Jessica Tracz Kelly, Kelley Tracz, and Carly Tracz.

Guest Conductors

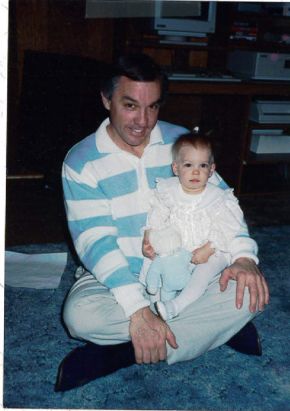
CALLY BITTERLIN is a PhD Candidate and graduate assistant at Kansas State University. She earned both her B.M.E and M.M. from Kansas State University in 2008 and 2011 respectively. While at K-State she was extremely involved in marching band and was a section leader and student staff during her undergraduate career. She has taught all grade levels K-12 in her 9 years of public school teaching. Cally has taught in Kansas, Texas, and Iowa.

In Texas, Cally taught at University High School where she oversaw the concert and symphonic bands and assisted with the marching, jazz, and mariachi bands. She also proposed and received a piano classroom and taught 3 sections of group piano lessons. Cally implemented a leadership program and training at the high school and continued to do the same in Iowa. She was a performing member in the saxophone section in the Waco Community Band and the Temple Symphonic Band. Cally was also a clinician and adjudicator for several schools and events for high schools and middle schools in Texas and continues to do so in Kansas. In Iowa, she oversaw the entire band program including color guard, athletic bands, concert, and jazz bands. The jazz and marching bands traveled in and out of state for several competitions during her tenure. Cally continued to perform on saxophone soloing for different occasions in the district and playing euphonium at Tuba Christmas.

Cally's professional affiliations include Texas Music Educators Association, Iowa Bandmasters Association, Kansas Music Educators Association, Women Band Directors International, Tau Beta Sigma, Kappa Delta Pi

KANSAS STATE

University Bands



March 30, 2017

DEAR FRANK,

AFTER LISTENING TO YOUR STORIES OF JESSICA'S
FIRST STEPS, I FELT OBLIGATED TO SEND
YOU ONE OF MY FAVORITE PICTURES TAKEN,
I THINK, ON THAT FATEFUL DAY.

... LET US NOT FORGET!

"UNCLE" BOLO

As the first land-grant institution established under the 1862 Morrill Act, we acknowledge that the state of Kansas is historically home to many Native nations, including the Kaw, Osage, and Pawnee, among others. Furthermore, Kansas is the current home to four federally recognized Native nations: The Prairie Band Potawatomie, the Kickapoo Tribe of Kansas, the Iowa Tribe of Kansas and Nebraska, and Sac and Fox Nation of Missouri in Kansas and Nebraska. Many Native nations utilized the western plains of Kansas as their hunting grounds, and others – such as the Delaware – were moved through this region during Indian removal efforts to make way for White settlers. It's important to acknowledge this, since the land that serves as the foundation for this institution was, and still is, stolen land. We remember these truths because K-State's status as a land-grant institution is a story that exists within ongoing settler-colonialism, and rests on the dispossession of Indigenous peoples and nations from their lands. These truths are often invisible to many. The recognition that K-State's history begins and continues through Indigenous contexts is essential.

www.k-state.edu/band

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