

Kansas State University
Wind Ensemble

Dr. Frank Tracz, Conductor

Sharyn Worcester, Graduate Assistant Conductor



October 9, 2024
7:30 PM
McCain Auditorium

Wind Ensemble
Dr. Frank Tracz, Conductor

Fanfare for the Forgotten (2024)..... Raymond J. Horvat (b.1995)

Four Scottish Dances (1957/1978).....Malcolm Arnold (1921-2006)
trans. John P. Paynter

Conducted by Sharyn Worcester

Epitaph XIV: Harvest of Sorrow (Ukraine) (2022).....Martin Ellerby (b.1957)

Heart on Fire (2022).....Viet Cuong (b.1990)

Declaration (2024).....James Stephenson (b.1969)

Wind Ensemble Program Notes

Fanfare for the Forgotten (2024)..... Raymond J. Horvat (b.1995)

Throughout history many cultures around the world have had differing views on sexuality and gender. In the past thousand years those views have mostly favored heterosexuality and strict gender roles in society. However, even when society imposes these biases on their subjects, there are people who do not fit the mold.

Homosexual and transgender people have existed throughout history, even in societies that did not accept them. This piece is dedicated to all those members of the LGBTQ+ community who have been forgotten in the fight for acceptance, and those who have been killed fighting for the ability to live as themselves. From advocacy against paragraph 175 in the Weimar Republic, to sentences of death in medieval times, LGBTQ+ people have consistently fought for the right to exist and to be accepted for who they are. Many of these people we remember, but most have been forgotten to time, whether it be by accident or intentional. We need to choose to acknowledge them.

This piece is not a happy piece, although it does end with hope for the future. In the past 50 years since the Stonewall protests, we have made great strides as a country in the acceptance of LGBTQ+ peoples. However, we are still fighting many battles to ensure that members of our community can live freely and safely as who they are. I hope that as you listen to this piece you will remember all those that have been forgotten to history. I hope you will recognize how their sacrifice has helped us gain the freedoms we are so grateful for today.

- Program note from the composer – Raymond J Horvat

Four Scottish Dances (1957/1978).....Malcolm Arnold (1921-2006)
trans. John P. Paynter

These dances were composed early in 1957, and are dedicated to the BBC Light Music Festival. They are all based on original melodies but one, the melody of which is composed by Robert Burns.

The first dance is in the style of a slow strathspey -- a slow Scottish dance in 4/4 meter -- with many dotted notes, frequently in the inverted arrangement of the "Scottish snap." The name was derived from the strath valley of Spey. The second, a lively reel, begins in the key of E-flat and rises a semi-tone each time it is played until the bassoon plays it, at a greatly reduced speed, in the key of G. The final statement of the dance is at the original speed in the home key of E-flat.

The third dance is in the style of a Hebridean song and attempts to give an impression of the sea and mountain scenery on a calm summer's day in the Hebrides. The last dance is a lively fling, which makes a great deal of use of the open string pitches of the violin (saxophones in the band edition).

- Program note from the composer – Malcolm Arnold

Epitaph XIV: Harvest of Sorrow (Ukraine) (2022).....Martin Ellerby (b.1957)

My ongoing series of Epitaphs, begun in 1986, have progressed from being solely concerned with Second World War subjects and moved into a broader theatre of memorial pieces now encompassing any tragedy from the personal to the collective. This is mentioned as number 14 joins the series and might be seen as an allegory on another, later tragedy, in the same nation state, perpetrated by the same aggressor neighbour.

In the years between 1932 and 1933 the Soviet communist Party put in place a system of dispossession and deportation of millions of Ukrainian peasant farmers and families, abolishing private property and concentrating those remaining into farms under Party control. There then followed an organised famine on these people, with impossible production targets imposed upon them, all other food sources being removed and all outside assistance denied from teaching them. The result was some 3.9 million deaths, more than the total number of

Wind Ensemble Program Notes

Epitaph XIV: Harvest of Sorrow (Ukraine) continued.....

lives lost in the First World War. The chief culprit of these purges was the then Soviet leader Josef Stalin. You may well ask why? This was a plot to substitute the Ukraine's farms with state administered collectives and punish any independence-minded nationals posing a challenge to totalitarian authority. A salient feature of this, and other such atrocities, is that history has a habit of repeating itself.

There is a clear parallel with what became known as the Holodomor (a combination of the Ukrainian words for 'starvation' and 'to inflict death') with the recent 2022 Russian military invasion upon this same, but now, Ukrainian democracy. This connection was not lost on the composer and my Harvest of Sorrow epitaph was written in the days following the 21st century Russian assault and completed whilst the citizens of Ukraine's capital city, Kyiv, were bravely holding out against the occupying force's merciless assault, all instigated by the latter day Russian dictator Vladimir Putin along with state managed misinformation relayed to his own captive citizens, emboldened by brazen lies to the free world.

From the musical perspective this particular epitaph is scored for the largest forces to date, effectively a full symphonic wind orchestra or concert band with additional instruments such as harp and piano. It is an emotive reaction to an actual event, reflective rather than graphic whilst, without any text, sounds a musical cri de cour to contemporary events. The work opens in trepidation with a recurring (ritornello) motif that sets a brutal mood. However there follows a series of interludes that represent the more genteel nature of the oppressed people: a folksong verse and chorus with a brass chorale in swift pursuit - these are repeated in enhanced orchestrations throughout the journey, being occasionally interrupted by the ritornello material, reminding us of the surrounding oppression. The concluding coda (apotheosis) transforms all the previous thoughts from rich textures to unison consolidation, the old adage 'never again', clearly suspended in the silent, screaming air...

- Program note from the composer – Martin Ellerby

Heart on Fire (2022)..... Viet Cuong (b.1990)

Inspired by Mary Oliver's poem *Walking to Oak-Head Pond, and Thinking of the Ponds I Will Visit in the Next Days and Weeks*, composer Viet Cuong has written a work about hope in the face of hardship and living every day to the fullest.

- Program note abstracted from composer's onstage comments at premiere performance

Wind Ensemble Program Notes

Declaration (2024).....James Stephenson (b.1969)

I've been very fortunate to have had a long-standing relationship with many of the service bands working/performing in our nation's capital, including "The President's Own" US Marine Band, the US Air Force Band, the US Navy Band, and the US Army band. But never did I expect I'd be writing a piece for players from ALL of them combined, as well as the Army Field Band, US Coast Guard Band, and the Japan Self-Defense Ground Forces Band. But such was the occasion when I was asked to write a piece to be the closer for the final concert performed by this group at the American Bandmasters Association annual conference to be held in Washington, D.C.

As is sometimes the case, the title had to be determined before a note was even written. We came up with "Declaration", an ode to the statement such a piece might make, while also appropriately referring to something uniquely related to our country, which all of the service bands proudly serve.

The music is therefore, declamatory, exciting, reverent, and of course, American. It is set forth into sections: an Introduction, a lilting lighter theme, development, a lyrical intimate theme, more jazz-tinged development, a return of the initial theme, a return of the slower theme, and the outro, which hearkens back as a resolution to the opening material. Almost all of the music that is developed throughout comes from the opening pages of the score.

As an effort to recognize the message imbued in our "Declaration of Independence," I was captivated on how I might create all 12 notes of our musical system equally. Measure 18 reveals a 12-tone pattern (C-G-Bb-F#-Ab-B-E-Eb-D-F-Db-A: all chromatic notes used before repeating any of them). This was actually one of my early sketches before even composing a note of this score. Instead of creating a "12-tone piece",

I opted to find a new way (for me) to give weight to these notes. Therefore, as the piece evolves, it works its way through each of those notes, now as keys. The "easier" ones get more activity, while the "harder" ones are reserved for slower sections, or given to instruments for whom the keys work better. Some of the themes are repeated in their relative/parallel minor/majors, as the keys appear respectively in my 12-tone "row." The key of D gets repeated twice, as does the key of C, first presented in minor, and then resolving at the end in major. This duplication of these two keys is on purpose, as the piece is written for bands who reside in "D.C." So why not emphasize that? My sincerest thanks to all of the service bands who supported this new work, and to Colonels Jason Fettig and Michael Colburn, who organized this project, and to whose music-making and collaborative spirit I am forever grateful.

-Program notes from the composer James Stephenson

Kansas State University - Wind Ensemble

FALL 2024

listed in alphabetical order

FLUTE

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

CLARINET

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

BASS CLARINET

Jordan Culton*
Isabelle Mullinax

OBOE

Jalima Diaz
Kelsey Farr
Natalie Myers*
Lucas Reed

BASSOON

Ethan Karnes
Simon Kirkeby
Kela Schnelle
Tom Stark*

ALTO SAX

Mason Ringer*
Sara Schieferecke
Jordan Somers
Diego Umaña Conejo

TENOR SAX

Keith Carter

BARITONE SAX

Craig Brinkman

TRUMPET

Chase Bond
Kiersten Glass
Shelton Lauderbaugh*
Caden Roark
Bryce Schreiber
Brett Wyckoff

FRENCH HORN

Josie Anderson*
Nathan Dembski
Kendan Powers
Aspen Tallent

TROMBONE

Ryan Bayliff
Blake Davis*
Jared Eck
Noah Gray
Aidan Torkelson

EUPHONIUM

Joseph Horne*
Drake Thompson

TUBA

Isaac Allmon
Lloyd Dodson*
Chase Wassom

PERCUSSION

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

* Principal/Section Leader

Wind Ensemble Conductor

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

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

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

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

Guest Conductor

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

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

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

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

UPCOMING EVENTS

CENTRAL STATES MARCHING FESTIVAL

Saturday, October 12, 2024
Bill Snyder Family Stadium

CONCERT BAND/WIND SYMPHONY CONCERT

Tuesday, November 19, 2024 – 7:30 pm
McCain Auditorium

WIND ENSEMBLE CONCERT

Wednesday, November 20, 2024 – 7:30 pm
McCain Auditorium

MARCHING BAND CONCERT

Sunday, November 24, 2024 – 6:00 pm
5:00pm
Bramlage Coliseum

CONCERT BAND CLINIC

January, 24-26, 2025

For more information, visit the K-State Bands website or email Courtney Grecu at cljensen@ksu.edu