



# 100 YEARS

**WKU BANDS • 1925-2025**  
*Dr. Gary Schallert, Director of Bands*  
*Dr. Matthew McCurry, Associate Director of Bands*

## Centennial Gala Concerts

**FRIDAY, APRIL 25**  
*WKU Wind Ensemble*  
*WKU Symphonic Band*

**SATURDAY, APRIL 26**  
*Campus Community Band*

**The Auditorium  
at Van Meter Hall**  
7:30 pm



# PROGRAM

Friday | April 25

## Symphonic Band

Dr. Matthew McCurry, *director*

S. BRYANT

### Irrational Joy

S. HANSEN

### Elegy for Albinoni

Dr. Eric Smedley, *guest conductor*

J. ZDECHLIK

### Celebrations

S. HAZO

### Echoes

*Tonight's performance is dedicated to the memory of Professor Joe Stites*

TRADITIONAL  
arr. R.W. Smith

### The Wayfaring Stranger

Lee Blakeman, *Trombone*

R. GOLDMAN  
ed. Ed Lisk

### Onward & Upward March

Dr. Robert Hansbrough, *guest conductor*

- An Intermission of 10 minutes -



## Wind Ensemble

Dr. Gary Schallert, *director*

B. KARRICK

### Call for Celebration!

World Premiere 🌍

D. BOURGEOIS

### Concerto for Three Trombones

*Movement I - Allegro moderato, molto pesante*

Ms. Brenna Derby, *graduate conductor*

James Baxter | Colby Monarch | Noah Woody, *trombone*

2025 WKU Concerto Competition Winners

L. GILREATH

### A Field of Wildflowers

Dr. Matthew J. McCurry, *guest conductor*

*In Loving Memory of Ms. Kelsey Dunn | WKU 2021*

R. MUCZYNSKI  
transcription by  
A. LaBounty

### Sonata Op. 29 for Alto Saxophone & Wind Band

*I. Andante maestoso | II. Allegro energico*

Dr. John Carmichael, *guest conductor*

MSG Matthew Carmichael, *alto saxophone*

D. BIEDENBENDER

### Unquiet Hours

Dr. Jeff Bright, *guest conductor*

D. SHOSTAKOVICH  
trans. K. Singleton

### Concertino, op. 92

## Wind Ensemble & Symphonic Band

S. FOSTER  
arr. J. Barnes

### My Old Kentucky Home

Saturday | April 26

PROGRAM

# CAMPUS COMMUNITY BAND

Dr. Gary Schallert, *director*

J. BARNES

## Centennial Celebration Overture

Ms. Brenna Derby, *graduate conductor*

V. CUONG

## Re(new)al

*Movement III - Solar*

Lucas Allen | A.J. Cook | Andy Edelen | Forrest Yankey, *percussion*

A. REED

## Music Makers

Mr. Noah Woody, *graduate conductor*

B. YORK

arr. G. Schallert

## Hymn to the Spirit

Dr. John Carmichael, *guest conductor*

B. KARRICK

## J.S. Jig

Dr. Brant Karrick, *guest conductor*

*Tonight's performance is dedicated to the memory of Professor Joe Stites*

### WKU Department of Music 2025 WALL OF FAME CEREMONY

R. JAGER

ed. Ed Lisk

## Third Suite

I. March

II. Waltz

III. Rondo

Dr. Eric Smedley, *Guest Conductor*

Dr. Matthew J. McCurry, *Guest Conductor*

Dr. Jeff Bright, *Guest Conductor*

L. DELIBES

arr. M. Herman

## Flower Duet

MSG Matthew Carmichael, *alto saxophone*

Dr. Jared Cummings, *tenor saxophone*

F. STRAHM

trans. C. Karrick

## Kentucky Normal School March

Dr. Robert Hansbrough, *guest conductor*

S. FOSTER

## My Old Kentucky Home





# Program Notes

## **Irrational Joy (2017)**

*Steven Bryant (b.1972)*

*Irrational Joy* is part of the five-work Miniature Suite, commissioned by Kappa Kappa Psi, National Band Fraternity, and Tau Beta Sigma, National Band Sorority for the 2017 national convention.

Perpetual motion ostinati in the woodwinds propel the rising brass ever forward to create a joyful music tinged with moments of dissonance. Beauty on the edge of catastrophe.

- Program Note by composer

## **Elegy for Albinoni (2011)**

*Shelley Hanson (b.1951)*

*Elegy for Albinoni* is a memorial piece in honor of the prolific but now rarely performed Baroque-era composer Tomaso Albinoni (1671-1751). After an opening theme which sets the ultra-romantic tone of this piece, the second theme is based on rhythmically and harmonically altered versions of a few measures of one of Albinoni's violin sonatas. The two themes are used in alternation, in fragments, or simultaneously throughout the piece.

Albinoni's music was admired by one of the greatest composers of his time, Johann Sebastian Bach. Though Albinoni was 14 years older than Bach, he outlived him, perhaps partially because, as the independently wealthy son of a paper merchant, Albinoni never struggled financially. Bach used the older man's bass lines as examples in his teaching, as well as using some of Albinoni's themes as the basis for some of Bach's own pieces. Albinoni's oboe concerto is one of the standards of the oboe repertoire. However, the most familiar piece associated with Albinoni, the well-known Adagio, is actually by 20th-century composer Remo Giazotto, who says he based that piece on several measures of one of Albinoni's lost works.

*Elegy* was originally commissioned for string orchestra in 2008 by Breck School (Minn.) in honor of Claudette Laureano, recipient of the Jean Wigley Award for Outstanding Teaching. A full orchestra version was commissioned in 2009 by the Minnesota Youth Symphonies (Claudette and Manny Laureano, Co-Music Directors). This version for winds was commissioned in 2010 by Adam Sroka and the St. Michael-Albertville (Minn.) High School Wind Ensemble.

- Program note from score

## **Celebrations (1988)**

*John Zdechlik (1937-2020)*

In 1988, Zdechlik was commissioned to compose a work commemorating the twentieth anniversary of the Medalist Concert Band of Bloomington, Minnesota, with Dr. Earl C. Benson conducting. This seventy-member community concert band was awarded the prestigious Sudler Silver Scroll by the John Philip Sousa Foundation in 1996. *Celebrations* is a dynamic work that alternates between

two themes: the first utilizes rapid ascending phrases in the woodwinds against a marked background by the brass and percussion and the second grandiose theme is worked into the composition to provide a chance to reflect on past triumphs. These themes ultimately combine in a final, majestic ending.

- Program Note from U.S. Marine Band

## **Echoes (2005)**

*Sam Hazo (b.1966)*

*Echoes* was commissioned by Louis Piazza, representative of the Columbia County Band Director's Association, in October of 2002. At the onset of the commissioning process, this piece (then untitled) was to be a living tribute to Richard E. Martin, beloved band director at Benton High School in northeastern Pennsylvania. Mr. Martin was battling cancer and the prognosis, though still uncertain, was not hopeful. The world premiere was scheduled for February 28, 2003, by the Columbia County Honors Band. Mr. Martin, his wife and thirteen-year-old son were to attend. Unfortunately, I received a letter from Louis Piazza just before Thanksgiving 2002 informing me that Richard Martin had just lost his battle with cancer. Even before Rick's passing, this piece was the most difficult commission I had ever received. Following that notification, the creative and emotional pressures grew exponentially. In addition, I was sorrowed beyond the feelings of grief because I had never met Rick Martin, and I was anticipating him hearing what his friends and colleagues commissioned me to compose in his honor.

To venerate Richard Martin's legacy, I decided to musically depict an ideal that is applicable to all in education: "The more we give of ourselves, the more our lives resound." As teachers, we never know when, and rarely witness, the moments our students suddenly realize the meaning or the ardor behind the lessons we gave them. This is probably most true of music teachers, as their work with students is not only heartfelt, but seemingly unending. It constantly goes beyond the school day and, at times, has little to do with music, but rather helping young people through difficult personal situations. (Just ask any high school band director.) Music teachers devote themselves and their lives to enriching young people through a wonderful art form. Moreover, these educators are aware that even though very few of their students will choose music as a career, all students will need to have a dimension that appreciates and understands music so that one day, perhaps far in the future, a seed nurtured in the rehearsal room will blossom into a gratifying part of someone's life.

**Movement I. Prelude** - Fanfare in Memoriam. Commencing with church chimes, the introductory theme repeats in the wind instruments with countermelodies that switch between sounding ceremonial and mournful. Following that section, chordal harmonies provide a bridge to very lush chords symbolizing "the gifts given." These chords will emerge again in the third movement's opening, "Gifts Awakening." This section flows into the "echo" of the recapitulated church chime theme, this time ending with a Picardi harmony to

# Program Notes

symbolize dignity. The first movement closes with three church chimes, the first two played in time, and the third left to ring to its natural decay symbolizing life, death, and then eternal life.

**Movement II. Fugue** — A Lifetime of Giving: The second movement is structured to symbolize a teacher's cycle of giving: day to day, year to year, throughout a lifetime. This fugue movement has many hidden symbolic meanings. First, in form it is a "cyclical palindrome," meaning that it is the same forward as it is backward (A — B — C — B — A). Second, to expand on the cyclical palindrome, the fugue enters in its normal order, but at the end of the movement, it goes out in the reverse order of what it should, with each section of the fugal line starting at a point different than it did at the beginning, while still remaining tonal. Finally, Richard Martin loved the hymn A Might Fortress Is Our God. A clever analyst will find it hidden contiguously between three instruments of the fugue section.

**Movement III. Chorale** — Awakening: The third movement opens with chords foreshadowed in the first movement, previously symbolizing "gifts given" and now symbolizing "gifts awakening." Musically, the chords are voiced exactly the same, but the timbre this time sounds uplifting through the use of the bell's ostinato as well as the alto saxophone/oboe soli.

The "gifts awakening" segment segues into the echoed Fanfare in Memoriam, now slightly faster and played over the percussive quote from Holst's Mars. This recapitulated fanfare sounds noble and full, with even the mournful countermelody giving the section a feeling of power when phrased against percussion. The fanfare then crescendos into the grand chorale. This emotive chorale symbolizes the epitome of the magnificent influence music, and its teacher, can have on young people. The chorale then fades and gives way to the Fanfare in Memoriam quietly played by woodwinds and then repeated by chimes, just as in the opening of the piece.

The three chords that close the piece are echoed from the first movement's final three chime notes. The symbolism is still the same: life, death and eternal life. However, this time Richard Martin's life, not only eternal in Heaven, is also made eternal on Earth through the legacy of what he gave to young people, symbolized by all members of the band playing those last three chords.

*- Program Note by composer*

## The Wayfaring Stranger (2021)

from The American Folk Odyssey  
Robert W. Smith (1958-2023)

The Wayfaring Stranger (also known as Poor Wayfaring Stranger or I Am a Poor Wayfaring Stranger), Round 3339, is a well-known American folk song likely originating in the early 19th century about a plaintive soul on the journey through life. As with most folk songs, many variations of

the lyrics exist and many versions of this song have been published over time by popular singers, often being linked to times of hardship and notable experiences in the singers' lives.

According to the book The Makers of the Sacred Harp, by David Warren Steel and Richard H. Hulan, the lyrics were published in 1858 in Joseph Bever's Christian Songster, which was a collection of popular hymns and spiritual songs of the time. Steel and Hulan suggest the song was derived from an 1816 German-language hymn, Ich bin ein Gast auf Erden by Isaac Niswander.

During and for several years after the American Civil War, the lyrics were known as the Libby Prison Hymn. This was because the words had been inscribed by a dying Union soldier incarcerated in Libby Prison, a warehouse converted to a notorious Confederate prison in Richmond, Virginia, known for its adverse conditions and high death rate.

Members of the Western Writers of America chose it as one of the Top 100 Western songs of all time.

Inspired by the American folk tradition yet scored for the modern ensemble, The Wayfaring Stranger is the first movement in The American Folk Odyssey by Robert W. Smith, a multi-movement work featuring various solo instruments with concert band accompaniment.

Written for euphonium artist Phil Franke and the Fairfax Wind Symphony, the piece received its premiere performance at the 2021 Midwest Clinic in Chicago, IL.

*- Program Note from publisher & Wind Rep*

## Onward and Upward March (1931)

Edwin Franko Goldman (1878-1956)

Onward-Upward was written in 1930 during a period when the composer was deeply involved in efforts to standardize concert band instrumentation. Only a few months earlier he had organized the American Bandmasters Association to raise wind music to a higher standard of artistic excellence and to secure the adaptation of universal instrumentation so that band publications of all countries would be interchangeable. At the time, wind bands contained varying number of musicians and instruments, and little music was composed specifically for band.

The title of this composition reflects optimistic conviction that bands would evolve "onward" to a bright and flourishing future, and standardized orchestration would enable "upward" progression of the genre.

*- Program Note from Wind Rep*



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## Call for Celebration! (2025)

Brant Karrick (b.1960)

Composed to commemorate the 100th anniversary of the Western Kentucky University bands, *Call for Celebration!* is a festive and joyful tribute to the many students and directors who, through the past century, have enthusiastically contributed to this outstanding and long enduring band program. Structured in a large A-B-A (fast-slow-fast) form, the piece begins with the first four notes of the WKU fight song, *Stand Up and Cheer*. This recognizable motif, ascending step/minor third/descending fourth, appears throughout the piece in various guises and permutations, while never developing into a main theme. The first main theme, however, is spirited and uplifting and is repeated throughout the band while weaving its way through the major keys of Bb, G, Eb and F. A short transition (listen for the motive!) leads to the slower B section, now in C major. A horn solo introduces the new theme which is constructed using letters of the last names WKU band directors, Dr. Gary SCHallert (G-C-Bb-A), Dr. John CARmichael (C-A-D) and Dr. Kent CAMPbell (C-A-E). A brief interlude featuring alto saxophone pays homage to past director and jazz musician extraordinaire Dr. David Livingston. A permutation fugue, in 7/8, leads to a short development, including percussion fireworks, then to final statements of both main themes. The short coda ends with a flourish of all preceding themes including the opening motive! With strong ties to WKU (class of 1984), Brant Karrick was a Graduate Assistant for the WKU bands with Kent Campbell and a composition student of David Livingston.

## Concerto for Three Trombones (1977)

Derek Bougeois (1941-2017)

Derek Bougeois' Concerto for Three Trombones was composed in 1977 for three solo trombonists and string orchestra. The composer also scored the work for three trombones and percussion ensemble as well as three trombones and wind band (tonight's performance). "I've always noticed that whereas other brass players go around and play on their own, trombone players always seem to go around in threes and play chorales. So it seemed to me that they sort of belonged to the unit rather more than the other brass players. [...] Trombone players seem to sit down together and play things, and, so I thought, what a good idea to write a concerto for three trombones rather than just one."

The concerto is written in three movements: *Allegro moderato* – *Molto pesante*, *Andante maestoso* and *Presto feroce*. The work requires an expansive range, facile multiple-tonguing and the ability to play complex rhythms in compound meters by each of the featured trombonists and provides contrast for listeners acquainted with Bougeois' more popular Trombone Concerto, Op. 114. Bougeois thought of "calling it *Music for Strings, Percussion and Trombones*, which is a mocking on Bartok's *Music for Strings, Percussion and Celeste*. "I decided that [the work's commissioner would] probably get on my Rodgers, so I renamed it the *Concerto for Three Trombones with Strings and Percussion*."

The first movement has many multi-meter passages and melodies that frequently use glisses. The opening of the first movement begins with a 'fanfare' played by the three trombonists and is also used later in the movement. The middle section of the first movement is a 'de-construction' of the first theme. In this 'de-construction' the first theme melody, which originally was written as constant eighth-notes, is now fragmented by written-out pauses interspersed with seemingly random interjections providing the listener a sense of 'improvisation,' or 'noodling,' by the composer. After the 'de-construction,' the trombonists re-start melodic thought by playing a loud chord that leads into new thematic material. The work comes to a close with a re-figuration of the opening fanfare, and the movement ends with a pedal E played by the bass trombone.

## A Field of Wildflowers (2024)

Leslie Gilreath (b.1978)

*A Field of Wildflowers* is a heartfelt tribute to the life and legacy of Kelsey Dunn, a gifted band director from Kentucky whose passion for music, education, and life, was as vibrant as a field in full bloom. Kelsey's mother fondly remembered her daughter's love for all things beautiful saying, "Kelsey's love for all things was infectious, just like her beautiful smile. She always kept a fresh bouquet of flowers on her kitchen table - wildflowers were her favorite."

The piece celebrates Kelsey's radiant spirit and boundless curiosity, guiding listeners through a journey of sound and color inspired by a field of wildflowers. The music opens with gentle exuberance, evoking the quiet simplicity of a meadow at dawn. As the piece unfolds, dynamic textures and vibrant harmonies emerge, reflecting the variety and vitality of the wildflowers themselves. Moments of delicate introspection are interwoven with bursts of joyful energy, symbolizing Kelsey's love for discovery and her enduring impact on those who knew her. The composition crescendos into a triumphant celebration of life, echoing the profound connection Kelsey shared with her students, colleagues, and community.

Through the piece, we honor not only Kelsey Dunn's contributions as an educator but also her ability to inspire others to find beauty and joy in the world around them. *A Field of Wildflowers* serves as a reminder that, like wildflowers, a life well-lived continues to flourish in the hearts and memories of those it touches.

## Sonata for Alto Saxophone & Wind Band (1970)

Robert Muczynski (1929-2010)

A well-known work in the saxophone repertory, this Sonata was written in 1970 and dedicated to saxophonist Trent Kynaston. It comprises two movements: *I. Andante maestoso*, and *II. Allegro energico*.



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Muczynski's compositional style is characterized by distinctive motives and texture. Melodic lines in the Sonata are strong, and express mood and atmosphere through undulating dynamic use of tonal range, warm expression and dark, brooding lyricism. His typically rhythmic and percussive writing in the second movement frequently exploits irregular meter to great effect, which, combined with his artful use of both dynamic contrast and the saxophone's extended tonal range, creates great excitement and drive. His pieces are designed to highlight the artistry of the performer and remain sympathetic to the idiom of their particular instrument, while logical development and clarity of intention are traits of Muczynski's concise and unpretentious writing.

## Unquiet Hours (2017)

David Biedenbender (b.1984)

This piece is about the unquiet hours—the times when sadness, doubt, anxiety, loneliness, and frustration overwhelm and become a deluge of unceasing noise. When the distant din of the past and the steadily approaching uncertainty of the future grow closer and become louder than the present moment. When the world swirls and churns like a hurricane of discord and anger. And this piece is about finding peace inside this noise—it is about listening, it is about being still, and it is about empathy.

Musically, there is one central idea in this piece: *an idée fixe* around which everything centers. This idea is repeated and varied—even meditated upon—slowly changing color and shape, becoming increasingly tumultuous until eventually returning to the quiet stillness of the opening.

The title comes from the opening line of George William Russell's poem *The Hour of Twilight*. *Unquiet Hours* was commissioned by the Midwest Band & Orchestra Clinic.

## Concertino, op. 94 (1954)

Dmitri Shostakovich (1906-1975)

Shostakovich struggled famously under the yoke of Josef Stalin and the Soviet cultural apparatus. His symphonies, still immensely popular in today's concert halls, display his ability to communicate in his own voice while managing the expectations of the regime. He wrote his *Concertino* for two pianos the year after Stalin's death, while much of the Soviet Union experienced a welcomed thaw of oppression. Shostakovich gifted the *Concertino* to his son, Maxim, a 25-year-old piano student at the time. Father and son recorded the piece together in 1956. The transcription performed tonight was fashioned after tempos from that recording. Sections of the *Concertino* may remind listeners of the composer's *Festive Overture*, which was written the same year.

The *Concertino* begins with two contrasting motives, one ominous, the other calm and hymnal. After the serious introduction, the music becomes light-hearted and dance-

like, perhaps reflecting a bit of optimism at the time. The work was transformed from music for two pianos to music for wind ensemble by Dr. Kenneth Singleton, Director of Bands Emeritus at the University of Northern Colorado in 1993.

## My Old Kentucky Home (1852)

Stephen Foster (1826-1864)

Written by Stephen Foster in 1852, this sentimental ballad was published in 1853 by Firth, Pond, and Company in New York. The ballad has remained popular – especially in Kentucky where became the official state song on March 19, 1928. The song is near and dear to students and alumni of Western Kentucky University where the ballad is performed at athletic events, official university celebrations and concerts.



## Centennial Celebration Overture (1985)

James Barnes (b.1949)

American composer, James Barnes studied music theory and composition at the University of Kansas where he earned a bachelor's degree in 1974 and a master's degree in 1975. He was hired to teach music theory and composition at the school in 1977. When the University of Kansas Department of Music celebrated their 100th anniversary in 1985, the school commissioned Barnes to write an exciting and joyous work to open their celebration concert. We felt this work would be a sparkling way to open the WKU Campus Community Band's Centennial Gala Concert celebrating the band program's 100th anniversary in Bowling Green.

## Re(new)al (2017)

Viet Cuong (b.1990)

I have tremendous respect for renewable energy initiatives and the commitment to creating a new, better reality for us all. *Re(new)al* is a percussion quartet concerto that is similarly devoted to finding unexpected ways to breathe new life into traditional ideas, and the solo quartet therefore performs on several "found" instruments, including crystal glasses and compressed air cans. And while the piece also features more traditional instruments, such as snare drum and vibraphone, I looked for ways to either alter their sounds or find new ways to play them. For instance, a single

# Program Notes

snare drum is played by all four members of the quartet, and certain notes of the vibraphone are prepared with aluminum foil to recreate sounds found in electronic music. The entire piece was conceived in this way, and even the accompaniment was written with these ideas in mind.

Cooperation and synergy are also core themes of the piece, as I believe we all have to work together to move forward. All of the music played by the solo quartet is comprised of single musical ideas that are evenly distributed between the four soloists (for those interested, the fancy musical term for this is a hocket). The music would therefore be dysfunctional without the presence and dedication of all four members. For example, the quartet divvies up lightning-fast drum set beats in the second movement and then shares one glockenspiel in the last movement. But perhaps my favorite example of synergy in the piece is in the very opening, where the four soloists toast crystal glasses. We always toast glasses in the presence of others, and oftentimes to celebrate new beginnings. This is my simple way of celebrating everyone who is working together to create a cleaner, more efficient world. Re(new)al is constructed of three continuous movements, each inspired by the power of hydro, wind, and solar energies.

The closing movement simulates a sunrise and evokes the brilliance of sunlight with metallic percussion instruments. This piece was originally written with a sinfonietta accompaniment, and in its original form was commissioned for the 2017 American Music Festival by David Alan Miller and the Albany Symphony's Dogs of Desire in partnership with GE Renewable Energy. A full orchestra version was commissioned in 2018 by the Albany Symphony, a wind ensemble version was commissioned by a consortium of universities and community ensembles in 2019, and a chamber winds version was commissioned in 2021 by Dr. Thomas Verrier and the Vanderbilt Wind Symphony. Heartfelt thanks to everyone who has been involved in any of the four versions of this piece.

## **The Music-Makers (1967)**

*Alfred Reed (1921-2005)*

*The Music-Makers* was commissioned by the Spencerport High School Wind Ensemble and its director, H. Stanley Robards. The first performance took place in Spencerport on May 16th, 1967, with the Spencerport Wind Ensemble under the composer's direction.

The score is prefaced by a quotation from Arthur O'Shaughnessy's famous Ode:

*We are the music-makers  
And we are the dreamers of dreams,  
Yet we are the movers and shakers  
Of the world forever, it seems.*

*One man with a dream, at pleasure,  
Shall go forth and conquer a crown:  
And three with a new song's measure  
Can trample an empire down.*

The music is cast in the form of a single allegro movement, following two bars of introduction, and is built up from seven motivic fragments, only one of which is developed into a full length melody. The remaining motives are alternately martial and lyrical, in constantly changing forms, moods and colors, culminating in a brilliant coda.

The work is conceived in terms of the symphonic wind ensemble, with a minimum of instrumental doublings. It is a joyous affirmation of the power of music to move the spirit of man to both dream and achieve the highest that life has to offer.

## **Hymn to the Spirit (2010/2025)**

*Barbara York (1949-2020)*

*Hymn to the Spirit* is the fourth movement of *Aspects* (2010) for brass quintet. The four movements represent elements of the human condition – body, heart, mind, and soul (spirit). This arrangement was completed by Gary Schallert in March 2025 for a performance with the WKU Campus Community Band on their celebration concert for WKU band's 100th Anniversary in April 2025. Western Kentucky University's motto is "The Spirit Makes the Master," and this work embodies the spirit of the Hilltoppers.

## **J.S. Jig (2010)**

*Brant Karrick (b.1960)*

Written in October of 2006, J.S. Jig is a dance that fuses themes of J.S. Bach into a lilting 6/8 Irish jig. The first sketch consists of the main theme, initially as a fugue, and include a short quote of Bach's much loved "Jesu, Joy of Man's Desiring." As the composer continued to play with the theme, experimenting with harmonies, colors and orchestration, he began to imagine old Johann himself along with some good-humored Irish musicians looking over his shoulder. He wanted them all to be pleased and like the music! To further pay homage to Bach, he decided to include the Bach chorale "Was Gott tut, das ist Wohlgetan," a chorale which the composer's father had transcribed and had become a favorite of the composer.

J.S. Jig begins with a subtle percussion groove followed by quick exchanges of the main themes between sections and instruments. A complete statement of the jig theme is followed by a short development, a fugue, and a short transition into the chorale played by the brass choir as woodwinds continue the jig idea. As the main theme returns, the orchestration become denser, harmonies become more dissonant and the dynamics build to a thunderous climax. J.S. Jig was written for and was dedicated to Mr. Joe Allen, legendary band director at Muhlenberg County HS.

Tonight's performance is dedicated to another legendary Kentucky musician and band director, Mr. Joe Stites.



# Program Notes

## Third Suite for Band (1967)

Robert Jager (b.1939)

The Third Suite was written for Mr. Leo Imperial, director of the Granby High School Band of Norfolk, Virginia, and dedicated to him and his very fine organization. The suite received its first performance by them in December 1965 from manuscript.

Each movement depicts a quirky, slightly distorted, and cheerful melody that is developed throughout the movement. The first movement, *March*, makes use of the different colors within the band, while distorting the steady sense of time normally associated with a march. The second movement, *Waltz*, again distorts the sense of time within the dance, interspersing light and bright colors within the band's boisterous interjections. The final movement, *Rondo*, develops the entire movement based on the first five chords played in the introduction. The *Rondo* is upbeat, playful, and energetic.

## Flower Duet (1911/1984)

Léo Delibes (1836-1891)

The "Flower Duet" is a duet for soprano and mezzo-soprano in the first act of the tragic opera *Lakmé*, premiered in Paris in 1883. It is sung by the characters Lakmé, daughter of a Brahmin priest, and her servant Mallika, as they go to gather flowers by a river. The original operatic version, written in B major, is widely popular around the world. Dr. Matthew Herman, WKU Professor of Theory and Composition, created a special arrangement of the popular duet for this 100th anniversary concert featuring Dr. Matthew Carmichael on alto saxophone, and Dr. Jared Cummings on tenor saxophone. Dr. Herman moved the work down a half-step to a more comfortable "band key" of B-flat major.

## Kentucky Normal March (1911)

Franz Strahm (1867-1941)

*Kentucky Normal March* was written by Franz Strahm, head of the WKU Music Department from 1910 to 1941. The march is dedicated to WKU's first president Henry Hardin Cherry. The cover of the sheet music shows Van Meter Hall on the top of College Heights. The march was composed for the Western orchestra and a modern wind band version was created from Strahm's score by Bowling Green resident and Bowling Green HS band director, Cecil Karrick in 1984.



## WKU Department of Music

# WALL OF FAME 2025 INDUCTEE

*Larry Ferguson*



Larry Ferguson is a native of Glasgow, Kentucky. His high school band director was fellow Wall of Fame honoree Greg Lyons. Master Sergeant (MSG) Ferguson went on to attend WKU where he studied with Dr. Christopher Norton and earned a BME in Music Education in 1999. Following his studies at WKU, MSG Ferguson earned a Master of Music degree in Percussion Performance from the University of Michigan in 2001 where he studied with Dr. Michael Udow.

While studying at the University of Michigan, MSG Ferguson held the position of Principal Percussionist with the Flint Symphony Orchestra (1999-2001) and also performed regularly with the Ann Arbor Symphony and the Saginaw Symphony. He was a section percussionist in the Owensboro Symphony from 2001-2002.

Upon finishing his master's degree in 2001 and a brief stint in Nashville TN, MSG Ferguson joined the US Army Band "Pershing's Own" in 2002. As a member of the Army Band, MSG Ferguson performed for four US presidents as well as multiple world leaders and foreign dignitaries. He participated in countless military funerals and ceremonies, clinics, concerts, tours and performed for the most senior military leadership in small intimate settings. In 2006 and 2007, he performed on USO tours of Iraq, Kuwait and Afghanistan with the Sergeant Major of the Army and civilian entertainers.





MSG Ferguson was fortunate enough to perform with multiple ensembles within the US Army Band to include the Concert Band, the Ceremonial Band, the Army Blues, The Army Chorus and The Army Strings thanks to his diverse skill set as a rudimental drummer, percussionist and drumset player. His skills on drumset led to opportunities playing in everything from jazz trios to rock bands to big band. His career culminated when he retired from TUSAB in 2022 as Concert Band Percussion Section Leader.

MSG Ferguson, as a civilian, has performed with a myriad of artists to include Tom Morello, Pete Seeger, Al Franken, and Donald Byrd most notably. He has performed at the Percussive Arts Societies International Convention, the KMEA convention and the Midwest convention. His performances can be heard on the Cuneiform, Burger, 13 o'clock and Equilibrium recording labels. MSG Ferguson is currently an adjunct professor at American University in Washington, DC where he teaches drumset and is a busy freelance percussionist and drummer in the DC area. He lives in Alexandria, VA with his wife Carrie Kurtz Ferguson, a 1999 graduate of the WKU music department, their two daughters Lucy and Ruby, and their two rescue dogs.

# Personnel

## Wind Ensemble

### FLUTE

Sam Hines ^   
 Alison Schimmell ^   
 Brenna Derby   
 Emily Castner  
 Emily Curtsinger  
 Bethany Dashzeveg 



### OBOE

Sydney Friedman \*  
 Logan Graham

### Bb CLARINET

Taylin Hamilton \*   
 Steven Bernard   
 Kelsa Rice  
 Zada Henderson  
 Thalia Roddy  
 Melody Weihrauch  
 Denny Oum  
 Jacoby Brison

### BASS CLARINET

Parker Evans \*   
 Amber Cain 

### CONTRA BASS CLARINET

Wyatt Parker 


### BASSOON

Sammy Wooten \*  
 Carter Edwards

### ALTO SAXOPHONE

Nathanael Taylor \*  
 Patrick Johnson  
 Cailee Tucker

### TENOR SAXOPHONE

Justin Fiessinger 

### BARI SAXOPHONE

Isaiah McFadden

### HORN

Ashton Keen \*  
 Ty Stanton  
 Rilee Boisseau  
 Hera Patrick  
 Tanner Wilken

### TRUMPET

Brent Layne \*  
 Micah Buckham  
 Chloe Packard  
 Olivia Harris  
 Sawyer Page

### TROMBONE

Colby Monarch \*  
 James Baxter  
 Kian Raleigh

### BASS TROMBONE

Noah Woody

### EUPHONIUM

Reagan Schmidt \*  
 Ashleigh Sparks

### TUBA

David Holt   
 Chris Schmidt 

### PERCUSSION

Nate Nash \*   
 Marisa Franklin  
 Michael Cecil  
 Joe Thomas  
 Lane Bibb  
 Jack Calhoun

### PIANO



Adeline Carpenter

### CELLO

Hanna Knox 

### DOUBLE BASS

Jayne Shannon

\* Principal Player  
 ^ Co-Principal  
 Graduating Member  
 Assisting Musician

## Symphonic Band

### PICCOLO

Brianna Nolan

### FLUTE

Brenna Derby \*   
 Marina Chiames  
 Brianna Nolan  
 Kiris Ray  
 Gayle Rushing  
 Olivia Booher  
 AJ Morris  
 Kara Jones Pruitt  
 Sydney Watson  
 Geni Segovia  
 Talia Ellis  
 Abigail Esters  
 Sylvia Dodd

### OBOE

Evelyn Hansen \*  
 Renee Garrett

### Eb CLARINET

Nathanael Taylor

### Bb CLARINET

Nathanael Taylor \*  
 Andrew Blosser  
 Zoey Hobdey  
 Rizal Duncan  
 Aaliyah Henry  
 Mary Pendergrass  
 Arabella Ross  
 Emily Horn  
 Sylva Ford  
 Paige Copen  
 Bailey Harris   
 Elise Richmond

### BASS CLARINET

Ethan Tate \*  
 Kelsa Rice  
 Denny Oum

### BASSOON

Cassie Barrett \*   
 Taryn Guyer 

### ALTO SAXOPHONE

Joshua Richards \*  
 Hannah Herrmann  
 Evan Kenney  
 Anna Ward  
 Aidan Grindle  
 Randall Joe Brown  
 Shaylee Baxter

### TENOR SAXOPHONE

Noah Cherry \*  
 Colben Settle


### BARI SAXOPHONE

Hunter Baker


### HORN

Jacob Steele \*  
 Addison Griebie  
 Katherine Carpenter  
 Andrew Weddle  
 Samuel Porter

### TRUMPET

Will Burris \*  
 Simon Bozone  
 AJ Honeycutt  
 Jesson Campbell  
 Lukas Ford  
 Noah Woody 

### TROMBONE

Willow Strader \*  
 Charlie Smith  
 Jeremiah Diaz  
 Ashton Hoelscher   
 Lucas White

### BASS TROMBONE

Donovan Jagers

### EUPHONIUM

Tessa Edwards \*  
 Sam Burns  
 Sorrell Brown

### TUBA

Ravynn Gardner   
 Isaiah Serrano  
 Pierce West  
 Nathaniel Delehanty

### PERCUSSION

Dianna Hendricks \*  
 Addy McKenney  
 Willy Osorio-Hernandez  
 Connor Kizziar  
 Alijah Brock

### PIANO

Camden Clark

\* Principal Player  
 Graduating Member  
 Assisting Musician

# Personnel

## CAMPUS COMMUNITY BAND



### FLUTE

Taylor Barron  
Elizabeth Finkbine  
Aurora Green  
Tessa Hillman  
Tina Logsdon  
Savannah Miller  
Sheila Smalling  
Melissa Valone

### OBOE

Valerie Feldker  
Azlyn Goodyke  
Angela Nash

### Bb CLARINET

Jazlina Amezcua  
Rachel Cherry  
Peyton Currier  
Mckenzie Eversoll  
Justin Fiessinger   
Brittney Gruber  
Gabbie Houchens-Granados  
Hayden Johnson  
Zoey Hobdey  
Jill Matthews  
Daly Moore   
Jose Rodriguez  
Remy Shocklee  
Jessica Stuppy  
Tina Tyrie  
Melanie Valone


### BASS CLARINET

Paige Copen  
Kelsa Rice

### BASSOON

Jonathen Alicea  
Cassie Barrett   
Russ Curry  
Keegan Finkbine  
Katie-Mae Williams   
Lily Williams

### ALTO SAXOPHONE

Will Braden  
Michael Netherton  
Daniel Smalling  
Amy Spears  
Ben Weintz 

### TENOR SAXOPHONE

Randall Joe Brown  
Caroline Galdi

### BARI SAXOPHONE

Patrick Johnson

### HORN

Corey Bryson  
Jarrett Johnson  
Rebekah Lockett  
Brittany Rodriguez  
Ryan Root

### TRUMPET

Kevin Briley  
Colton Givens  
Amber Lamastus  
Ethan Langford  
Jillian McClellan  
Nathaniel Nash  
Sawyer Page  
Paige Peterson  
Lindsay Terry  
Mercedes Vallejo-Garcia  
Drew Wade  
Zach Watts  
Tanner Wilken  
Jeff Wilson

### TROMBONE

Justus Adams  
Gary Baker  
Cameron Esters  
Matthew Herman  
Charles Price  
Kevin Riley  
Alex Sitz  
Kyle Vincent


### EUPHONIUM

Alexis Rodriguez  
Ian Roundtree   
Sandra Tucker  
Tom Wimsatt

### TUBA

Dwight Austin  
Allen Jewell  
Crissy Priddy  
Angelo Rodriguez  
Blake Smith

### PERCUSSION

Steven Bernard   
Alijah Brock  
Maddie Howard  
Wilmar Long  
Denny Oum  
Johnathan Quarles  
Arabella Ross

*All names listed alphabetically  
to emphasize each person's  
contribution to the ensemble.*

## 100 YEARS OF WKU BAND DIRECTORS

### Joyce Felts

Student Director  
1925-1926

### Franz Strahm

Director of Bands  
1926-1927

### Elliot Orr

Director of Bands  
1927-1932

### Dr. R.D. Perry

Director of Bands  
1932-1939

### John Vincent

Director of Bands  
1939-40; 1943-1945

### Dr. Rudolf Willman

Director of Bands  
1945 - 1946

### R.D. Chenoweth

Director of Bands  
1949-1950

### Allen R. Sigel

Director of Bands  
1950-1951

### Dr. Hugh Gunderson

Director of Bands  
1940-43; 1946-49; 1952-56

### Don McHahel

Director of Bands  
1954-56

### Edward A. Knob

Director of Bands  
1956-1965

### Dr. David Livingston

Director of Bands  
1965-1969

### Roger McConnell

Director of Bands  
1969-1971

### Dr. Kent Campbell

Director of Bands  
1972-1992

### Steve Grugin

Associate Director of Bands  
1984-1987

### Joe Stites

Associate Director of Bands  
1987-1994

### Dr. Robert Hansbrough

Associate Director of Bands  
1995-1999

### Ken Haddix

Associate Director of Bands  
1999-2001

### Jeff Steiner

Associate Director of Bands  
2001-2004

### Dr. John Carmichael

Director of Bands  
1993-2007

### Dr. Gary Schallert

Director of Bands  
2008-present

### Dr. Eric Smedley

Associate Director of Bands  
2004 - 2007

### Dr. Jeff Bright

Associate Director of Bands  
2007-2018

### Joe Stites

Interim Director of Bands  
2007-2008

### Allen Kennedy

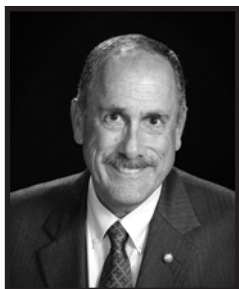
Interim Associate Director of Bands  
2018 - 2020

### Dr. Matthew J. McCurry

Associate Director of Bands  
2020-present



# Honored Guests



## **Dr. John Carmichael**

WKU Director of Bands | 1993-2007

Dr. John C. Carmichael's teaching and conducting career spans 44 years, culminating in his retirement from the University of South Florida in 2018, where he served as Director of Bands. The USF Wind Ensemble was distinguished by performances at two CBDNA Regional Conferences, the National Convention of the ABA, and a premiere performance at Carnegie Hall. At USF, Dr. Carmichael was involved in the commissioning of numerous new compositions for wind band and gave the world premieres of at least five of those works, including one in Carnegie Hall. Before USF, he served as director of bands at Furman University and Western Kentucky University. While at WKU, his wind ensemble had the honor of performing at three CBDNA Regional Conferences and three KMEA In-Service Conferences. In 2006, Dr. Carmichael was privileged to take the WKU band to Russia, where the wind ensemble performed in the Great Hall of the Moscow Conservatory. Earlier in his career, his Lakeland High School Band was considered to be one of the premiere programs in the country, having performed at the Midwest Clinic in 1982 and 1986. He graduated from Florida State University with a Ph.D. in Music Education and Conducting in 1994. His dissertation on the 1926 Donaueschingen Festival band music has been widely cited by other researchers and authors. He has served as an officer and board member for the College Band Directors National Association and the National Band Association. The ABA elected Dr. Carmichael to membership in 2001. He is in demand as a conductor and clinician throughout the United States. Dr. Carmichael founded the Florida Wind Band in Tampa in 2007, where he served as its conductor for 11 years. In 2021, Dr. Carmichael founded Pinnacle Winds, his fourth adult wind band, with the mission of becoming a full-time, civilian, professional concert band. His efforts have been praised by important wind conductors from both the university and military arenas. He has been married to Alisa Carmichael for 51 years, and both of their children, Matthew and Jessica, are outstanding professional musicians.



## **MSG Matthew Carmichael**

WKU Music Education | 2004

Master Sergeant Matthew Carmichael currently serves as Saxophonist and Ceremonial Band Woodwind/Horn Group Leader with The United States Army Band "Pershing's Own." Prior to joining "Pershing's Own" in 2006, MSG Carmichael received his bachelor's degree in music education at Western Kentucky University and his master's degree in music performance at Indiana University. While in school, MSG Carmichael was named Yamaha Young Performing Artist in 2003. His primary teachers include Dr. Tod Kerstetter, Dr. John Cipolla and Dr. Otis Murphy. With the Army Band, MSG Carmichael has performed for five Presidential Inaugurations, the State Funeral of President George H. W. Bush, and hundreds of foreign dignitaries and heads of state, to include the Queen of England. In addition to his primary duties as Saxophonist, MSG Carmichael has contributed as Drum Major, leading bands for nearly one thousand Military Funeral Honors with Escort ceremonies, numerous Full Honor Wreath ceremonies at the Tomb of the Unknowns, arrival ceremonies at the Pentagon directly supporting the Secretary of Defense, and the National Memorial Day Parade. Over the last twenty years, MSG Carmichael has had an active career as soloist, including guest recitals at multiple universities, frequent performances at the International Navy Band Saxophone Symposium, and significant solo opportunities with bands, to include performing the Ingolf Dahl Saxophone Concerto with the University South Florida Wind Ensemble at the American Bandmaster's Association annual conference. Additionally, MSG Carmichael has maintained a robust private saxophone studio in Northern Virginia, including as many as 16 students at its peak in 2017, and he spent two years as an Adjunct Saxophone Professor at Shenandoah University from 2009 to 2011.



## **Dr. Jeff Bright**

WKU Associate Director of Bands | 2007-2018

Dr. Jeff Bright is the Associate Dean of Arts & Humanities and serves as the Head of the Department of Music at Arkansas Tech University. Prior to his appointment at ATU, Dr. Bright served on the faculties of Western Kentucky University in Bowling Green, Kentucky as well as Northeastern State University in Tahlequah, Oklahoma. His experience spans thirty-eight years teaching music at the secondary and postsecondary levels. Dr. Bright's creative activities have led to presentations at both national and state National Association for Music Education conventions as well as at College Band Director's National Association athletic band symposiums. In addition, he is a regular contributor to the Teaching Music Through Performance in Band series and has published music education research in Contributions to Music Education. Dr. Bright holds bachelor's and master's degrees in music education from the University of Arkansas and a Ph.D. in music education from the University of Oklahoma. His professional affiliations have included Phi Beta Mu Bandmasters Fraternity, American School Band Directors Association, College Band Directors National Association, College Music Society, Music Educators National Conference, Kappa Kappa Psi, Phi Mu Alpha Sinfonia and the National Association of Schools of Music, where he currently serves as the Region IX chair and on the Board of Directors.

# Honored Guests



## Dr. Robert Hansbrough

WKU Associate Director of Bands | 1995-1999

Dr. Robert S. Hansbrough, is retired Professor of Music and Coordinator of Winds and Percussion at The College of Saint Rose in Albany, NY. where he has served from 1999-2023. He currently conducts the Empire State Youth Wind Orchestra (Schenectady, NY) and has guest conducted and adjudicated wind bands throughout the United States, Canada, Mexico, Hungary and Romania. He was presented with "A Distinguished Alumni Award" from The School of Music at The University of South Florida in 2018. From 2004-2014 he served consecutively as Interim Department Chair, Assistant Department Chair and during the last four years as Music Department Chair for The College of Saint Rose. He was the Founder of The Saint Rose Summer Youth Music (SrSYM) program for which he served as

Director for its first five years. Further, he was the Inaugural Director of The College of Saint Rose Pre-College Experience program. He is the co-author of "Music for Concert Band", a selected wind band literature textbook published by Meredith Music Publications (GIA). His teaching responsibilities included conducting the wind ensemble and chamber winds as well as courses in music education, graduate instrumental conducting and wind band literature. Further, he conducted The Saint Rose Faculty Camerata Chamber Orchestra and currently serves on The Board of Directors for "The Pinnacle Winds" a professional wind band in Kansas City, Kansas. He earned a BA in Music Education from The University of South Florida and the Masters and PhD in Music Education with a concentration in wind band conducting from The Florida State University. Prior to The Saint Rose appointment, he served for four years on the faculty of Western Kentucky University as Associate Director of Bands and Director of the "Big Red" marching band. During this appointment, he was selected by the Kentucky District Music Educators Association as "University Teacher of The Year." He taught for fifteen years in the Florida Public school systems. For twelve years, he was Director of Bands at Lincoln HS in Tallahassee where his bands consistently earned "Superior" ratings at The FBA District and State Festival Evaluations in marching, concert, jazz and chamber ensembles and performed at various invitational conferences. While at LHS, he was selected as The ASBDA Stanbury Award winner (recognizing excellence in young band directors) for The State of Florida, The Southeast Region and a National Finalist. During the last seven years in Tallahassee he served as the Coordinator of Instrumental Music for Leon County's 37 public schools. He has served on the National Band Association Board of Directors as the Eastern Division Chair. His articles and research have been published in several professional journals including The NBA Journal, The School Music News, The NYSBDA Newsletter, The Bluegrass News, The Florida Director, Eastern European WASBE Journal and The State Department of Florida. Additionally, he has presented clinics and workshops throughout The USA and Europe. Recently, he was a Presenter at the 2018 Eastern CBDNA Conference at Yale University and The Eastern European International WASBE Conference in Mako, Hungary. The College of Saint Rose Wind Ensemble was selected to perform at the 2016 New York State School Music Association's State (NAFME affiliate) Conference and The Empire State Youth Wind Orchestra was selected to perform at the 2018 International WASBE Conference, August 2018 in Mako, Hungary. His Dissertation, "A History of The Florida School Band Movement 1922-1995" has been cited by several publications and is in high demand for historical research in pivotal music education. He holds professional memberships in NAFME, NYSBDA, NYSSMA, NBA, CBDNA, WASBE, Phi Mu Alpha, Pi Kappa Lambda, Kappa Kappa Psi, Phi Beta Mu, AAUP, and is a Lifetime Member of The Florida Bandmasters Association.



## Dr. Eric Smedley

WKU Associate Director of Bands | 2004-2007

Dr. Eric M. Smedley is an associate professor of music in bands at the Indiana University Jacobs School of Music, where he directs the Symphonic Band and teaches undergraduate and graduate instrumental conducting courses. He is also director of the Big Red Basketball Band. Smedley earned a Doctor of Musical Arts degree from the University of Washington and Master of Music and Bachelor of Music Education degrees from the Jacobs School of Music. He previously served on the music faculties of Boise State University and Western Kentucky University, and as a public-school music educator in Cocoa Beach, Florida; Santa Monica, California; and Kenosha, Wisconsin. He has conducted throughout North America and in Vietnam, Poland, Russia, and Japan. Smedley maintains

an active schedule as a clinician, guest conductor, adjudicator, and trumpet performer. His Symphonic Band was selected to perform at the 2018 College Band Directors National Association North Central Conference. He was a finalist at the 2023 Warsaw Wind Band Conducting Competition in Warsaw, Poland. Smedley's research interests are varied and include projects in the areas of contemporary wind band literature, wind band orchestration, and conducting pedagogy. His book chapters on composers Joseph Turrin, John Mackey, and David Dzubay are published in *A Composer's Insight: Thoughts, Analysis, and Commentary on Contemporary Masterpieces for Wind Band*, and he has additional research published in the *Teaching Music through Performance in Band* series. He is also an empirical researcher, most recently publishing "Conductor Gestures Influence Evaluations of Ensemble Performance" in the refereed journal *Frontiers in Psychology*. Smedley's recent focus has been on fostering creativity incorporating improvisation into the wind band setting, a topic that he has presented at WASBE and CBDNA conferences. Smedley is a member of the Gamma chapter of the international band fraternity Phi Beta Mu and is an honorary member of Kappa Kappa Psi, Tau Beta Sigma, and Phi Mu Alpha Sinfonia. He is a member of the College Band Directors National Association and the National Association for Music Education. He lives in Bloomington, Indiana, with his wife, Jessica, their daughter, Ella, and their Bedlington Terriers, Piper and Finn.

# Honored Guests



## Mr. Lucas Allen

WKU Music Education | 2019

Lucas Allen is in his third year as an Assistant Band Director / Percussion Specialist at Bowling Green Independent School District. He teaches 6th-12th grade at Bowling Green Junior High School and Bowling Green High School, alongside band directors Anjali Sivaainkaran and Christi Shores. He directs the Percussion Ensembles at all grade levels and co-directs the High School Symphonic Band. He is also a percussion instructor with the WKU Big Red Marching Band, primarily working with the front ensemble. Lucas is a graduate of the WKU Music Department, where he earned his Bachelors of Music Education in 2019. He then went on to study Percussion

Performance and earn a Masters of Music degree at the Indiana University Jacobs School of Music in 2021. His percussion teachers include Dr. Mark Berry, Dr. Marty Sharer, John Tafoya, Kevin Bobo, Joseph Gramley, and Joe Galvin. Lucas also credits his high school band teachers, Mr. Chris Cecil, Mr. Jon Porter, and Mr. Grant Calvert, for contributing a great deal to his overall musical development. During his time at Indiana he served as an Associate Instructor in the percussion department, teaching and overseeing private lessons, percussion methods, and coaching percussion ensembles. As a performer, Lucas has performed with a variety of orchestras, most notably the Indianapolis Symphony Orchestra, and Hawai'i Symphony Orchestra. He enjoys frequently performing with Orchestra Kentucky of Bowling Green as well as other various freelance performing opportunities in the area.



## Mr. Lee Blakeman

WKU Professor of Trombone | 200 -2023

Lee K. Blakeman is an AMI Maintenance Technician for Bowling Green Municipal Utilities. He is Principal Trombone of Orchestra Kentucky of Bowling Green & the Owensboro (KY) Symphony Orchestra. Previously, Mr. Blakeman was Adjunct Instructor of Trombone at Western Kentucky University (2003-23), Principal Trombone of the Evansville (IN) Symphony Orchestra (2004-23), a founding member of Quaternity Trombones, and has performed as a substitute trombonist for both the Louisville Orchestra and Nashville Symphony Orchestra.

--



## Mr. Andy Edelen

WKU Music Education | 2014

Andy Edelen is the Assistant Band Director and Director of Percussion at George Rogers Clark High School and Robert D Campbell Jr. High. This is his second year with the Clark County programs where he teaches with directors A.J. Cook and Calvin Schmieg. Both the GRC Wind Ensemble and the RDC Symphonic Bands performed at the KMEA Teachers Conference in February, 2025. Previously he was the Percussion Director and Humanities Teacher at Henry County Middle School, where he worked for 5 years. During this time, he created 2 middle school percussion ensembles and worked with the high school band and percussion program. Andy holds a Bachelor of Music Education from WKU (2014)

and a Masters in Percussion Performance from Ohio University (2016), where he was a Teaching Assistant for the percussion program. He has studied under Dr. Mark Berry, Prof. Roger Braun, Mr. Ben Ramirez, Mr. Eric Paton, Dr. Paschal Younge, Dr. Gary Schallert, and Dr. Andrew Trachsel. He has previously served as percussion arranger for the Western Kentucky University Marching Band from 2011-2016 and has arranged for multiple high school programs in Kentucky. As a performer, Andy was the winner of the Ohio University 2016 Concerto Competition, performing Spices, Perfumes, Toxins! by Avner Dorman. He has also performed with several orchestras, such as the Ohio Valley Symphony, the River Cities Symphony Orchestra, and Orchestra Kentucky. Andy currently lives in Shelbyville with his wife, Kelsi, and their two children, Ellie and Evan.



## Mr. Forrest Yankey

WKU Music Education | 2016

Forrest Yankey is a percussionist with a background in both performance and education. He earned a bachelor's degree in music education from Western Kentucky University and a master's in percussion performance from Ohio University. He taught elementary music for five years at Lincoln Heights Elementary School in Cincinnati, Ohio. Forrest currently lives in Columbus, Ohio, where he works as a software developer at J.P. Morgan Chase, yet remains committed to his musical journey through performances like this one.



# Honored Guests



**Mr. A.J. Cook**

WKU Music Education | 2017

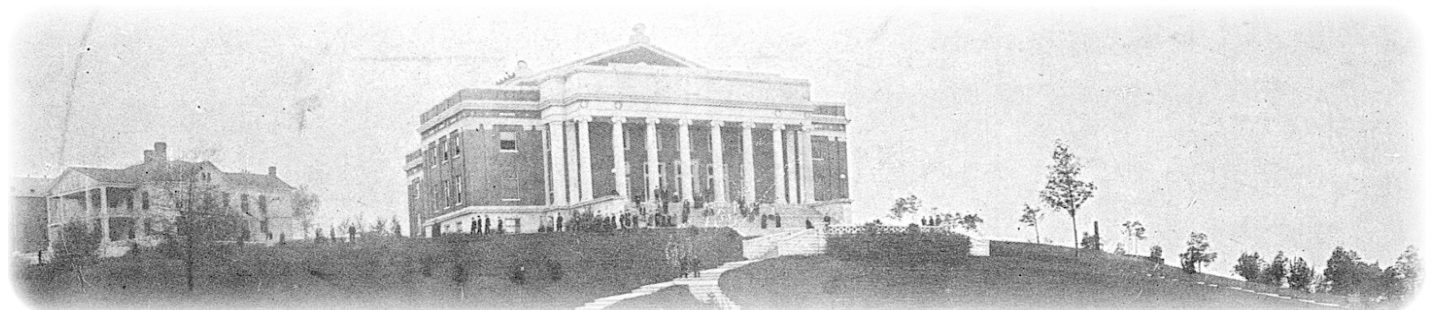
A.J. Cook is a music educator and band director, currently serving at George Rogers Clark High School, where he has been for the past five years. Before this role, he was the director of bands in Cumberland County for three years. During his tenure at Cumberland County, the marching band achieved its highest placement at KMEA state finals in school history, the concert program received consistent distinguished ratings, and recruitment efforts allowed him to service approximately 90% of all incoming 6th graders. Under Mr. Cook's leadership, the George Rogers Clark High School band has consistently excelled, being named KMEA State finalists for the last four consecutive years. The George Rogers Clark Symphonic Band was selected to perform at the 2025 KMEA Conference. Additionally, the concert bands, under his direction, consistently receive distinguished ratings at KMEA Performance Assessment, while the marching band has been named BOA Regional Finalists at multiple events. His dedication to excellence in music education was recognized in 2024 when he received the Kentucky Psi Chapter Phi Beta Mu „Most Outstanding Young Director of the Year“ award and recognized as the 2024-25 KMEA District 7 High School Teacher of the Year. At George Rogers Clark High School, Mr. Cook teaches a diverse range of ensembles, including the Wind Ensemble Band, Concert Band, Marching Band, Pep Band, Percussion Ensemble, and Jazz Band. A graduate of Caldwell County High School, he also holds a Bachelor's degree in Music Education from Western Kentucky University. Professionally, Mr. Cook is an active member of the Kentucky Music Educators Association, NAFME, and National Band Association. He resides in Winchester, KY, with his wife, Emily, and their son, Owen. A.J. is dedicated to inspiring and shaping the future of young musicians in his community through his passion for music.



**Dr. Jared Cummings**

WKU Music Faculty

Dr. Jared Cummings, adjunct professor of saxophone, is an accomplished performer and educator. Past experiences include guest artist recitals and masterclasses at Georgia College and State University (GCSU), Middle Georgia State University, and Columbus State University. In 2023, he premiered new works by Brian Nabors and Matthew Howell at the Biennial North American Saxophone Alliance Conference. Dr. Cummings has also appeared as a guest soloist with the Cass High School Band at the University of South Carolina Honor Band Clinic and the Southeastern Regional Music for All Conference in Atlanta, Georgia. As a chamber musician, he has presented recitals with the Schwob Saxophone Quartet in Columbus, Georgia, Crossroads Quartet in Kansas City, Missouri, and Red Hills Saxophone Quartet in Tallahassee, Florida. With the Red Hills Saxophone Quartet, Dr. Cummings has presented masterclasses and recitals at Troy University, University of Alabama, Samford University, and Columbus State University. He has also presented a joint recital at the 2022 American Single Reed Summit with Dr. Nola Preston. As an educator, Dr. Cummings served as teaching assistant to the FSU saxophone studio where he taught undergraduate applied lessons, coached chamber ensembles, taught saxophone methods to undergraduate students, directed the saxophone orchestra, and taught middle and high school students at the FSU Summer Music Camps. He has also worked as part of the REW Music faculty in Lenexa, Kansas, where his students received top ratings in solo performance evaluations. Most recently, Jared was a finalist in the 2023 International Artists Competition, received second prize in the Charleston International Competition, and was a recipient of the Semifinalist Laureate award at the 2022 Fernande Decruck International Competition for Saxophone in Paris, France. Other honors and accolades include being named finalist in both the 2016 Schwob Concerto Competition and the 2015 LaGrange Symphony Young Artist Concerto Competition. Dr. Cummings holds a Bachelor of Music Education degree from Columbus State University, a Master of Music Performance degree from the University of Missouri - Kansas City, and a Doctor of Music degree in saxophone performance from Florida State University. His primary teachers include Geoffrey Deibel, Zachary Shemon, and Joseph Girard.



# 2024-2025 ENDOWED SCHOLARSHIP RECIPIENTS

Sam Hines	Bennie Beach Scholarship
Steven Bernard	Dr. Kent Campbell Scholarship
Carter Edwards	Melissa and Wes Madison Scholarship
Amber Cain	Charles Smith Music Scholarship
Bethany Dashzeveg	Patti Stanton Scholarship
Alison Schimmell	Dr. Samuel W. and Jeane Payne Tinsley Endowed Music Scholarship
Shaylee Baxter	Dr. Samuel W. and Jeane Payne Tinsley Endowed Music Scholarship
Reagan Schmidt	Ida Weidemann Music Scholarship
Dalton Childress	Mitzi Groom Music Scholarship
David Holt	Edith Wilson Music Scholarship
Taylin Hamilton	Sylvia Kersenbaum Music Scholarship
Brent Layne	Jean and C. Robert Blankenship Scholarship
Chloe Packard	Jean and C. Robert Blankenship Scholarship

## DEPARTMENT OF MUSIC Woodwind, Brass, and Percussion Faculty

Heidi Álvarez, D.M.A.	Florida State University	Flute
Mark S. Berry, D.M.A.	University of Michigan	Percussion
Emily Britton, D.M.A.	Florida State University	Horn
Courtney Calvert, M.M.	Western Kentucky University	Clarinet
John Cipolla, D.M.A.	University of North Carolina, Greensboro	Clarinet/Saxophone
Jared Cummings, D.M.A.	Florida State University	Saxophone
Diana Dunn, M.M.	Rice University	Oboe
Keegan Finkbine, M.M.	University of Georgia	Bassoon
Scott Harris, D.M.A.	University of Oklahoma	Percussion Tech/Advising
Sarah Herbert, D.M.A.	Cincinnati Conservatory of Music	Trumpet
Matthew McCurry, D.M.A.	West Virginia University	Associate Director of Bands
Marilyn Nije, M.M.	Manhattan School of Music	Clarinet
Gary Schallert, D.A.	University of Northern Colorado	Director of Bands
Christopher Schmidt, M.M.	University of Louisville	Tuba/Euphonium
Jefferson Tunks, M.M.	Cincinnati Conservatory of Music	Trombone

## Western Kentucky University Bands

Director of Bands .....	Dr. Gary Schallert
Associate Director of Bands/Athletic Bands .....	Dr. Matthew McCurry
Assistant Director of Athletic Bands .....	Dr. Scott Harris
Graduate Assistants .....	Brenna Derby, Noah Woody
Band Managers .....	Shaylee Baxter, Michael Cecil, Patrick Johnson
	Colby Monarch, Alison Schimmell, Cailee Tucker

### We gratefully acknowledge the assistance and support of the following:

Dr. Timothy Caboni, President, Western Kentucky University  
 Dr. Robert "Bud" Fischer, Provost, Western Kentucky University  
 Dr. Terrance Brown, Dean, Potter College  
 Dr. Zachary Lopes, Chair, Department of Music  
 Emily Lindsey, Office Coordinator, Department of Music  
 Jeffrey "Smitty" Smith, Technical Director, Van Meter Auditorium  
 Sarah Thomas, Van Meter Hall  
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