

PRESENTS

**\*MOSTLY\* TRUMPET & ELECTRONICS**

**ASHLEY KILLAM, TRUMPET AND FLUGELHORN  
IN A LECTURE RECITAL**

WITH  
COMPUTER FIXED MEDIA

*Captain Anya* (2021) ..... Nadjé Noorduis  
(b. 1980)

*go to the garden* (2022) ..... Eris DeJarnett  
(b. 1995)

*Fresh Structures, Suite for Flugelhorn* (2022) ..... Tyler Mazone  
II. Scherzo, with ambiguity (b. 1998)  
III. Waltz, as an accompaniment

*uncharted* (2020) ..... Eris DeJarnett  
(b. 1995)

*Under Oceans, Outer Space, Across the Geothermal Pools, and Plains* (2019) ... Samara Rice  
(b. 1989)

*My Body My Choice* (2019) ..... Niloufar Nourbakhsh  
(b. 1992)

This recital is supported by the UNI School of Music Visiting Artist program and the  
Mark C. Falb Endowment for Trumpet

# ABOUT THE ARTIST

**Ashley Killam** (she/her) has built a multifaceted career as a passionate entrepreneur, non-profit director, freelancer, trumpet player, advocate, and researcher. Killam is the founder of AK Artist Management and is on a lifelong mission to create a more inclusive artistic space.

A champion for creating change within musical programming, Killam launched the first-ever open-source resource for trumpet and brass music by marginalized composers. Since the fall of 2019, she has presented in-person and virtually over 130 times, speaking at international events including the International Women's Brass Conference, International Trumpet Guild Conference, Vancouver Symphony Orchestra Institute, summer festivals, and university and high school music departments across the United States and Canada. These presentations have been delivered on topics ranging from building a library of inclusive repertoire to starting a non-profit, commissioning music, and creating a non-traditional career path.

Having found a love in all things organization, Killam created AK Artist Management as a way to use these outreach and marketing skills to build and promote the professional careers of musicians. Killam has worked with powerhouse soloists like trumpeter Mary Elizabeth Bowden, driven educators like hornist Amanda Collins, and groundbreaking chamber groups like Seraph Brass and Calypsus Brass, understanding the goals and needs of every individual and group. Her expertise ranges from booking performances and leading consortiums to website creation, building a brand, and PR work - Killam can do it all.

Killam's spreadsheets and extensive knowledge of repertoire kickstarted Diversify the Stand, a Colorado-based non-profit focusing on commissioning accessible educational works by marginalized composers. This research also applies to her position as the Director of Research for Boulanger Initiative, where her work focuses on repertoire consulting and building a database of works by gender-marginalized composers.

An agent of change in the brass community, Killam serves as co-chair and founding member of the International Trumpet Guild's Diversity and Inclusion Committee, and as member of the New Works Committee. She has served as a preliminary judge for the National Trumpet Competition and is a Board Member and Treasurer for Future in Music, a non-profit focused on education for high-school gender-marginalized brass players.

Killam currently resides in Glenarden, Maryland, with her husband and corgi. She holds a Master of Music in Trumpet Performance from the University of New Mexico and a Bachelor of Music Education from the University of Illinois at Urbana-Champaign. Former instructors include Dr. John Marchiando, Charles Daval, Ron Romm, and Mark Thompson.



This recital includes works being highlighted as part of the Amplify Inclusivity initiative. The goal of this initiative is to highlight diversity and inclusion in the School of Music (SOM) curriculum, programming, guest artist recitals, and guest speaker presentations. The faculty of the SOM will continue to prioritize the representation of historically under-represented groups in these areas. The students of the SOM will join faculty in the planning and presentation of these highlighted events and activities and by engaging in the ongoing discussion about diversity, equity, and inclusion within the SOM.

Learn more at [music.uni.edu/amplify-inclusivity](https://music.uni.edu/amplify-inclusivity)