

Kansas State University

Wind Symphony & Concert Band

Dr Alex Wimmer, Conductor

Dr. Zack Deininger, Conductor

Kyle Grimes, Graduate Assistant Conductor



October 14, 2025

7:30 PM

McCain Auditorium

Concert Band
Dr. Zack Deininger, Conductor

<i>Scramble</i> (2012).....	Todd Stalter (b. 1966)
<i>Conspiracy Theories</i> (2016).....	Andrew David Perkins (b. 1978)
<i>The Seal Lullaby</i> (2004/2011).....	Eric Whitacre (b. 1970)
<i>Greek Folk Song Suite</i> (2002).....	Franco Cesarini (b. 1961)
I. O Charalambis	
II. Stu Psiloriti	
III. Vasilikos tha jino	

Wind Symphony
Dr. Alex Wimmer, Conductor

<i>Xerxes</i> (2010).....	John Mackey (b. 1973)
<i>Rest</i> (2010).....	Frank Ticheli (b. 1958)
<i>Finding the Sun</i> (2019).....	Grace Baugher (b. 1995)
<i>Halcyon Hearts: An Overture for Love</i> (2021).....	Katahj Copley (b. 1998)
Conducted by Kyle Grimes	

Concert Band Program Notes

Scramble (2012).....Todd Stalter (b. 1966)

This tumultuous piece depicts two characteristics of its title – collecting things in a disorderly way and moving quickly with a sense of urgency. The theme and its harmonic structure are presented at the beginning, and its musical “parts” are separated and combined in unique and haphazard combinations at frantic pace!

Program note from the composer – Todd Stalter

Conspiracy Theories (2016).....Andrew David Perkins (b. 1978)

Nothing happens by accident. Nothing is as it seems. Everything is connected. A conspiracy theory is an explanation of an event or situation that invokes hypotheses that contradict the prevailing understanding of history. They often evolve to incorporate whatever evidence exists against them, so that they become a closed system that is unfalsifiable, and therefore a matter of faith rather than proof.

Conspiracy Theories is an explanation of suspicion. Modal harmonic power chords support a disjunct, odd-meter theme, recurring and weaving its way along a spiraling, hypnotic ride. Grassy knolls, moon landings, UFO, etcetera.

Program note from the composer – Andrew David Perkins

The Seal Lullaby (2004/2011).....Eric Whitacre (b. 1970)

In the spring of 2004, I was lucky enough to have my show *Paradise Lost: Shadows and Wings* presented at the ASCAP Musical Theater Workshop. The workshop is the brainchild of legendary composer Stephen Schwartz (*Wicked*, *Godspell*), and his insights about the creative process were profoundly helpful. He became a great mentor and friend to the show and, I am honored to say, to me personally. Soon after the workshop I received a call from a major film studio. Stephen had recommended me to them and they wanted to know if I might be interested in writing music for an animated feature. I was incredibly excited, said yes, and took the meeting.

The creative executives with whom I met explained that the studio heads had always wanted to make an epic adventure, a classic animated film based on Kipling’s *The White Seal*. *The White Seal* is a beautiful story, classic Kipling, dark and rich and not at all condescending to kids. Best of all, Kipling begins his tale with the mother seal singing softly to her young pup. (The opening poem is called *The Seal Lullaby*).

*Oh! Hush thee, my baby, the night is behind us,
And black are the waters that sparkled so green.
The moon, o'er the combers, looks downward to find us,
At rest in the hollows that rustle between.
Where billow meets billow, then soft be thy pillow,
Oh weary wee flipperling, curl at thy ease!
The storm shall not wake thee, nor shark overtake thee,
Asleep in the arms of the slow swinging seas!*

Rudyard Kipling, 1865-1936

I was struck so deeply by those first beautiful words, and a simple, sweet Disney-esque song just came gushing out of me. I wrote it down as quickly as I could, had my wife record it while I accompanied her at the piano, and then dropped it off at the film studio. I didn’t hear anything from them for weeks and weeks, and I began to despair. Did they hate it? Was it too melodically complex? Did they even listen to it? Finally, I called them, begging to know the reason that they had rejected my tender little song. “Oh,” said the exec, “we decided to make *Kung Fu Panda* instead.”

So, I didn’t do anything with it; just sang it to my baby son every night to get him to go to sleep. (Success rate: less than 50%.) A few years later the Towne Singers commissioned the choral arrangement of it, and in 2011 I transcribed the piece for concert band. I’m especially grateful to Stephen Schwartz, to whom the piece is dedicated.

Program note from the composer – Eric Whitacre

Greek Folk Song Suite (2002).....Franco Cesarini (b. 1961)

The typical instruments of Greek folk music are the clarinet, the mandolin, the violin, various types of tambourines, and the characteristic "buzuki." Greek folk music consists of a repertoire of three main groups of songs: traditional folksongs (*dimotiko*), folksongs from the immigrants (*rebetiko*), and songs from contemporary composers. The best-known author of Greek folk music is Mikis Theodorakis who, in addition to his political engagement against the fascist regime, has spread, through his melodies, the texts of the main Greek poets.

In *Greek Folk Song Suite*, Franco Cesarini has elaborated three songs belonging to the most ancient tradition. The first, *O Haralambis*, is in 7/8 time, typical of a popular folk dance called kalamatianos. Originally, the song *O Haralambis* was sung to "tease" during weddings, since the text of the song refers to a young man who refuses to marry. The central part of the piece includes another folk song called *I Voskopula*. The second movement, *Stu Psiloriti*, refers to an ancient song from the Island of Crete. The Psiloritis is the highest peak of the Ida Mountains. The third movement of the suite is based on the song *Vasilikos tha jino*, a very ancient song of the Ipeiros region. Some characteristics of this movement are a reminder of the sirtaki, the most popular Greek dance abroad.

Program note from the composer – Franco Cesarini

Wind Symphony Program Notes

Xerxes (2010).....**John Mackey (b. 1973)**

Xerxes is my first concert march. (The title is, as usual, courtesy of AEJ, who called it *Xerxes* with-in 30 seconds of hearing the piece the first time. *Xerxes*, for those who haven't seen "300," was King of Persia from 485 BC until his assassination by stabbing in 465 BC.) Midlothian High School in Texas commissioned the piece. I'd originally thought I'd write a march along the lines of the Ives Country Band March, but the more I worked on that idea, the more I felt like I was just trying to reinvent the Ives March, which is already a sort of reinvention of a march. My version sounded like bad Ives, and although it's a great, crazy piece, I wouldn't describe the Ives as sound-ing "good" to begin with.

With that idea out the window, I talked with AEJ about other possibilities. So many concert marches blur together in my head, all of them in some peppy major key, falling into either the chipper patriot-ic American sound or the more prim British sound. (I'm a huge fan of William Walton's music — his Partita for Orchestra (iTunes link) is one of my favorite pieces ever, and if you listen to it, you'll hear where I first discovered the Vulgar Trombone Glissando® — but his marches are pretty decid-edly prim and recognizably British.) Since I don't really do prim, or patriotic, I went with... angry. The plan was, "this is going to be a march about somebody who is bad news." That gave me the idea for the tune in the A section. Somehow, the heavily Persian middle section (which my friend Michael Markowski described as sounding like a "topless Vegas Persian-themed classic MGM showgirls show") just sort of happened, and I worked that material into the recap of the A section at the end to tie it all together with one big nasty pissed off Persian bow.

Structurally, even though I wanted the tone to be pretty different from a traditional march, I wanted the structure to be basically "correct," so it's in A-B-A form, with that B "trio-like" section in the subdominant. It also stays in 4/4 the entire time — making it my only piece in the past 15+ years that has stayed entirely in 4/4. That was a sort of fun limitation.

Program note from the composer – John Mackey

Rest (2010).....**Frank Ticheli (b. 1958)**

Rest (2010) is a concert band adaptation of my work for chorus, *There Will Be Rest* which was commissioned in 1999 by the Pacific Chorale. In making this version, I preserved almost everything from the original: harmony, dynamics, even the original registration. I also endeavored to preserve carefully the fragile beauty and quiet dignity suggested by Sara Teasdale's words:

*There will be rest, and sure stars shining
Over the roof-tops crowned with snow,
A reign of rest, serene forgetting,
The music of stillness holy and low.*

*I will make this world of my devising,
Out of a dream in my lonely mind,
I shall find the crystal of peace,
--above me Stars I shall find.*

Sara Teasdale (1884-1933)

The concert band work, *Rest* (2010), was commissioned by Russel Mikkelson and family in memory of his father, Elling Mikkelson.

Frank Ticheli holds the title of Professor of Composition in the Flora L. Thornton School of Music at USC. Frank Ticheli received his doctoral and masters degrees in composition from The University of Michigan. He has received numerous awards, and his orchestral and band works have been performed all over the world. Ticheli also appears as a guest conductor at many universities and music festivals around the country and throughout the world.

Program note from the composer – Frank Ticheli

***Finding the Sun* (2019).....Grace Baugher (b. 1995)**

Finding the Sun is made up of 3 pieces written as an exploration of the band grading systems. This experiment highlighted irregularities within the systems and proved that they are not reliable as a consistent resource for composers. In this experiment, I wrote the same piece at 3 grade levels adhering to the set systems available, drawing on my own experiences as a composer and performer, and researching other composers who had altered pieces to various skill levels. The three versions of *Finding the Sun* were the result.

On a more personal note, the piece itself was a documentation of my experience writing the pieces for my thesis project. This programmatic music cycles through the peaks and valleys of the process and depicts moments of self-doubt and celebration. When I began the process of writing, the piece was called "Up into the Night." This darker imagery eventually didn't match the direction of the piece. A line from "May it Be" by Enya from The Lord of the Rings sums up my experience and vision for the piece perfectly: "When the night is overcome, you may rise to find the sun." *Finding the Sun* reminds me that life is a process and that even when the bad days seem too much, the sun will always rise the next day.

Grace Baugher is a Kansas born composer whose music employs memorable melodic material and whimsical styles. She is a graduate of the University of Tennessee in Knoxville with a Masters in Music Composition and Graduate Certificate in Music Theory Pedagogy. Previously she studied at Kansas State University where she had pieces performed by many ensembles, faculty, and guest artists. Considered one of the rising young voices in wind band, her music has been performed across the United States at a variety of conferences and schools, and now around the globe. Most recently, her piece "Remembering the Remarkable" was selected as a top 100 piece for wind band in 2020 by Bandworld. She is currently finishing a Graduate Certificate in Music Education to become certified to teach and work with bands beyond her compositions.

Program note from the composer – Grace Baugher

***Halcyon Hearts: An Overture for Love* (2021).....Katahj Copley (b. 1998)**

*Love does not delight in evil
but rejoices with the truth.
It always protects, always trusts,
always hopes, always perseveres.
Love never fails.*

Halcyon Hearts is an ode to love and how it affects us all. *Halcyon* denotes a time where a person is ideally happy or at peace, so in short *Halcyon Hearts* is about the moment of peace when one finds their love or passion. The piece centers around major 7ths and warm colors to represent the warmth that love brings us. The introduction- which is sudden and colorful- symbolizes the feeling of the unexpected journey it takes to find love. Using the colors and natural energy of the ensemble, we create this sound of ambition and passion throughout the work. No matter what race, gender, religion, nationality or love, we all are united with the common thread of passion from the heart. This piece was written in dedication to those who love no matter what negativity is in the world; do not allow hate and prejudice to guide the way we live our lives. Always choose love and the halcyon days will come.

Carrollton, Georgia native, Katahj Copley (he/him/his) premiered his first work, Spectra, in 2017 and hasn't stopped composing since. As of 2017, Katahj has written over 100 works, including pieces for chamber ensembles, large ensembles, wind ensembles, and orchestra. His compositions have been performed and commissioned by universities, organizations, and professional ensembles, including the Cavaliers Brass, Carroll Symphony Orchestra, California Band Director Association, Admiral Launch Duo, and the Atlanta Wind Symphony. Katahj has also received critical acclaim internationally with pieces being performed in Canada, the United Kingdom, Japan, China, and Australia.

Katahj received two Bachelor of Music degrees from the University of West Georgia in Music Education and Composition in 2021. He is currently studying composition with Omar Thomas at the University of Texas at Austin. Aside from composing, Katahj is an excited educator who teaches young musicians the joy of discovering music and why music is a phenomenal language.

"Music for me has always been this impactful thing in my life. It can soothe, it can enrage, it can quiet, and it can evoke emotions that are beyond me and this world we live in. I believe that music is the ultimate source of freedom and imagination.

The most freedom I have had as a musician was through composing. Composition is like me opening my heart and showing the world my drive, my passion, and my soul.”

Program note from the composer – Katahj Copley

KANSAS STATE UNIVERSITY – CONCERT BAND
FALL 2025
Listed Alphabetically

FLUTE

Jayda Baonga
Addy Barnard
*Laura Bogner
Madisen Brecheisen
Kyra Case
Melissa Fierro
Kaylee Hembree
Gabriella Janss (Picc)
Tony Le
Salem Ponnuru
Allison Reid
Emily Taylor

OBOE

*Sylvia Cunningham
Annika Lindt

CLARINET

Owen Edmondson
*Addison Gardner
Yalena Sanchez

BASS CLARINET

*Brady Smotrilla

ALTO SAX

Lydia Howell
Carter Purcell
*Wyatt Small

TENOR SAX

Riddick Jeffries

BARITONE SAX

Taylor Schmidt

TRUMPET

Madison Coffey
Andrew Dearinger
Jakeb Kobs
*Evelyn Peat
Landon Snyder
Jonathon Stults
Mark Thompson
Emmett Williams

HORN

*Kylee Gardner
Daisy Hoff
Jacob Huyett

TROMBONE

Jes Boyle
*Emma Graf
Jess Hargett
Maddy Resser

EUPHONIUM

*Alexis Sanford

TUBA

Eric Bendzick
Miguel Diaz
*Larry Dougan

PERCUSSION

*Abby Gantz
Alex Herron
Elias Lee
Zander McKivergan
Ava Seemann
Jonas Smith

PIANO

August Siefkes

***Principal/Section Leader**

Kansas State University – Wind Symphony

FALL 2025

Listed in Alphabetical Order by Last Name

FLUTE

Caiden Crosthwaite
Madison Johnson
Elizabeth Larson*
Mika Neal (Pic)
Lauren Snead

CLARINET

Kinsey Buchholz
Chaoying Cai
Jackie Cook
Payten Mayfield*
Jon Rajweski
Yalena Sanchez
Katelyn Willemsen

BASS CLARINET

Madelynn Blythe
Bre Ledbetter*

OBOE

Nora Ide
Adelle Jensen*

BASSOON

Samantha Barnes*

ALTO SAX

Cooper Carlson*
Ben Dresbach
Dakota Forrester

TENOR SAX

Isaac Chase

BARITONE SAX

Chris Gutierrez

TRUMPET

Emmalee Harris
Tristan Lewis
Carter McCune
Cody Monhollon
Cameron Sadler
Ava Sedlacek
Jae Seefeldt*

FRENCH HORN

Piper Clark
Elijah Cunningham*
Devlyn Jochum

TROMBONES

Jake Daley (Bass)*
Zach Elliott
Joey Nguyen
Vaughan Popp

EUPHONIUM

Misha Epstein
Kaden Williams*

TUBA

Olivia Franco
Ethan Moneypenny
Keeden Sisco-Pianalto
Isaiah Zinken*

PERCUSSION

Quinn Bohling
Dayton Hawkins
Isaac Holuska
Nathan Koupal
Eli Paddock
Cole Parsons
Noah Vogel
Jessie Whelan*

PIANO

August Siefkes

Concert Band Conductor

DR. ZACK DEININGER received a Doctor of Musical Arts Degree in Wind Conducting from the University of South Carolina where he served as a graduate assistant with the Carolina Bands. At the University of South Carolina, he assisted with all aspects of the concert and athletic bands, including arranging and writing drill for the University of South Carolina Marching Band, and assisted with undergraduate conducting courses. Prior to receiving his doctorate, Dr. Deininger served as the Assistant Director of Bands at Green Valley High School in Henderson, Nevada (a suburb of Las Vegas). In this position, he co-directed the 175-member Green Valley Marching and Athletic Bands, directed the Symphonic Band, Concert Band, and Jazz Band III, served as assistant conductor of the Symphonic Winds, and was instructor of the Advanced Placement Music Theory course and Chamber Class. In addition to his duties at Green Valley High School, he also served on the Nevada All State Band Committee and as Chairperson of the Southern Nevada Band Association's High School Honor Jazz Bands.

Receiving a Master's Degree in Music Education from Auburn University in Auburn, Alabama, Dr. Deininger assisted with all aspects of the Auburn Band Program serving as conductor of the Auburn University Campus Band, assistant conductor of the Auburn University Symphonic Winds, instructor of the undergraduate advanced conducting course, and assistant to all aspects of the Athletic Band Program. He holds a Bachelor's Degree in Music Education from Bowling Green State University in Bowling Green, Ohio where he studied horn under Grammy award winner Dr. Andrew Pelletier and served as Drum Major for the Falcon Marching Band for three years under Dr. Carol Hayward.

Dr. Deininger is a staff member of various summer camps throughout the country where he instructs drum majors and student leaders in leadership and conducting. He also serves as a music and marching staff member for the Macy's Great American Marching Band held over Thanksgiving each year in New York City. Dr. Deininger is a member of the College Band Directors National Association, the National Association for Music Education, the Kansas Music Educators Association, the Kansas Bandmasters Association, and the Society of Pi Kappa Lambda. He is an honorary member of Tau Beta Sigma.

Wind Symphony Conductor

DR. ALEX WIMMER is currently serving as the Associate Director of Bands at Kansas State University. His duties include directing the Wind Symphony, Cat Band (basketball pep band), Volleyball Band, Pub Crawl Band, Assistant Marching Band Director for the Pride of Wildcat Land (KSUMB), arranger and drill designer for the KSUMB, and instructor of undergraduate and graduate courses in conducting, arranging, and marching band techniques. He also serves as the faculty sponsor for Kappa Kappa Psi and Tau Beta Sigma. During the summer he coordinates the K-State Summer Music Camp and K-State Leadership and Auxiliary Camp, and serves as one of the Assistant Directors of the Manhattan Municipal Band. Prior to his appointment at Kansas State University, Dr. Wimmer was a Graduate Teaching Assistant for the Kansas State University Bands. He assisted with all concert and athletic ensembles, undergraduate conducting courses, and Percussion Ensembles. His research interests include undergraduates conducting with expressivity and qualitative research.

Originally from Gretna, Nebraska, Dr. Wimmer received his Bachelor of Music degree from the University of Nebraska at Omaha, his Master of Music degree in Education with an emphasis in Wind Conducting from Kansas State University, and his Doctorate in Philosophy in Curriculum and Instruction from Kansas State University. Dr. Wimmer was the Director of Bands at Gretna High School and the Assistant Director of Bands at Gretna Middle School. He was a recipient of the Jack R. Snider Young Band Director Award in 2011 and served on the Nebraska Music Educators Association Leadership Academy from 2011-2012.

Dr. Wimmer is in demand as a conductor, clinician, and adjudicator as well as a percussion specialist. His professional affiliations include the Kansas Music Educators Association, the Kansas Bandmasters Association, the National Association for Music Education, the College Band Directors National Association, the Percussive Arts Society, Kappa Kappa Psi, Phi Mu Alpha Sinfonia, and Phi Kappa Lambda. He is currently the president of the Kansas Bandmasters Association, as well a co-chair of the New Band Director Bootcamp during the Kansas Bandmasters Association's summer convention.

Graduate Assistant Conductors

KYLE GRIMES Kyle Grimes is currently pursuing a Master of Music degree with an emphasis in Wind Band Conducting and is serving as a graduate assistant with Kansas State University Band Program. He is from Saint George, Kansas, a small town east of Manhattan. In 2024, he earned his bachelor's degree in music education from Kansas State University. During his time as an undergraduate, Kyle performed with the Wind Ensemble, Symphony Orchestra, Trumpet Ensemble, 8-Ball Brass Quintet, and University Band. He also marched with the "Pride of Wildcat Land" Marching Band and served as the Music Instructor of the trumpet section for two years. His professional affiliations include the National Association for Music Education, Kansas Music Educators Association, the Kansas Bandmasters Association, Kappa Kappa Psi, and Phi Mu Alpha Sinfonia.

UPCOMING EVENTS

WIND ENSEMBLE CONCERT

Wednesday, October 15, 2025 – 7:30 pm
McCain Auditorium

CONCERT BAND/WIND SYMPHONY CONCERT

Tuesday, December 2, 2025 – 7:30 pm
McCain Auditorium

WIND ENSEMBLE CONCERT

Wednesday, December 3, 2025 – 7:30 pm
McCain Auditorium

MARCHING BAND CONCERT

Sunday, November 30, 2025
Time TBD
Bramlage Coliseum

CONCERT BAND CLINIC

January, 23-25, 2026

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