

Kansas State University

Wind Symphony & Concert Band

Dr Alex Wimmer, Conductor

Dr. Zack Deininger, Conductor

Eric Strasshofer, Graduate Assistant Conductor



December 2, 2025
7:30 PM
McCain Auditorium

Concert Band
Dr. Zack Deininger, Conductor

<i>Awakening Hills</i> (2003).....	Richard Saucedo (b. 1957)
<i>Balladair</i> (1958).....	Frank Erickson (1923 - 1996)
<i>Undertow</i> (2008).....	John Mackey (b. 1973)
<i>Skyward Spirits</i> (2024).....	JaRod Hall (b. 1991)

Wind Symphony
Dr. Alex Wimmer, Conductor

<i>An Overture for Symphonic Band</i> (2007).....	Steven Reineke (b. 1970)
<i>Lux Aurumque</i> (2005).....	Eric Whitacre (b. 1970)
	Conducted by Eric Strasshofer
<i>First Suite in E-flat</i> (1909/2005).....	Gustav Holst (1874 - 1934) ed. Frederick Fennell (1914 - 2004)
<i>Nobles of the Mystic Shrine</i> (1923/2015)	John Phillip Sousa (1854 - 1932)

Concert Band Program Notes

Awakening Hills (2003).....Richard Saucedo (b. 1957)

This overture style piece was commissioned for the 2003 Iowa Middle School Honor Band and was premiered at the 2003 Iowa Bandmasters Convention in Des Moines. The piece is named for the Loess Hills in Iowa. The opening and closing sections of the work feature continuous movement in the woodwinds, soaring horn and saxophone lines, with strong brass and percussion accents. The middle portion of the piece opens with a beautiful flute solo which eventually grows into a full winds rendition of the melody. Together, the three sections of *Awakening Hills* depict the life and beauty of the Loess Hills region of Western Iowa.

Program note from the composer Richard Saucedo

Balladair (1958).....Frank Erickson (1923 - 1996)

Balladair is written in a modern dance style. In this modern dance form, A-A-B-A is probably the most common. *Balladair* varies somewhat from the traditional in that there is another section added after “B”, giving the following new form: A-A-B-C-A. The harmonies are fairly traditional, with the exception that certain “jazz” harmonies and progressions have been utilized.

Program note from the composer Frank Erickson

Undertow (2008).....John Mackey (b. 1973)

Though many of his pieces are extremely virtuosic, *Undertow* is the first of Mackey’s works written specifically for intermediate band. It was commissioned by the Hill Country Middle School Band and premiered by that ensemble with its conductor, Cheryl Floyd, in May 2008. The work is significantly different than much of Mackey’s output in terms of technical difficulty, but many characteristic elements of his writing are nonetheless present, including biting semitone dissonance within a tonal context, frequent use of mixed meter, heavy percussion effects and, perhaps most importantly to this work, a pervasive ostinato. The metric pattern for the piece is an alternation of 7/8 and 4/4 time, which provides an agitated “out-of-step” pulsation throughout. The energetic opening melody cycles through several repetitions before washing away into a gentle stream of percussive eighth notes. From here, a countermelody emerges that slowly ratchets the energy back up to its original level, where the initial melody returns to round out the explosive conclusion.

Program note by Jake Wallace

Skyward Spirits (2024).....JaRod Hall (b. 1991)

Commissioned by Kimberly Beene and the Arbor Creek Middle School Honors Band, *Skyward Spirits* is very special to me for a number of reasons. Arbor Creek (along with its dedicatee, the Hebron High School cluster) resides in Carrollton, Texas - my hometown. The theme of “the sky” became immediately clear for this project to honor the mascots of Arbor Creek (eagles) and Hebron (hawks), as well as the insignia of the Carrollton water tower (a bird sculpted from the letter ‘C’). In a much broader sense, this piece pays homage to all those who watch us from above and fly with us in the thrill of the moment. I’ve been fascinated with flight since I was a little kid, and this work really satisfies my childhood’s soul!

The term “micro-symphony” best describes the piece (as opposed to a “sinfonietta” or “suite”) in that each movement is an extremely efficient sonata form while also playing individual roles in one sonata large form (the first movement as the primary theme, the second movement as the secondary theme, the third movement as the development, and the fourth movement as a large-scale recapitulation). I also aimed to broaden the accessibility to audiences and performers of the daunting musical structure of a symphony. In just six minutes (approximately 90 seconds per movement), listeners hear the following four movements (played without pause):

Movement 1: Takeoff. Vivacity meets the vastness of the sky in this depiction of a bird’s initial ascent.

Movement 2: Under the Wing. An evocative ode to the timeless themes of protection and guardianship, this movement offers listeners a serene refuge moving with deliberate grace. This movement in particular is dedicated to the Hebron High School Hawks in Carrollton.

Movement 3: Cloudburst. The third movement is a scherzo (“joke” in Italian) in D minor that evokes the unpredictable whims of nature. This movement navigates through tumultuous skies with shifting mixed meters, capturing the erratic dance of raindrops and wind gusts. This daring exploration of nature’s fury and splendor journeys through sonic tempests that both thrill and enchant.

Movement 4: Blue Skies. The final movement takes the baton from the previous scherzo and immediately launches with a sprightly reel melody. Yet, as the piece progresses, there is a moment of profound reflection: we are treated to a recapitulation of each significant theme from the preceding movements, like cherished memories flashing before one’s eyes. The journey culminates with the opening fanfare that began it all, bringing listeners full circle in a resounding celebration of fond remembrance and a jubilant leap into the vast, endless horizon.

Program note by composer JaRod Hall

Wind Symphony Program Notes

An Overture for Symphonic Band (2007).....Steven Reineke (b. 1970)

Celebration Fanfare (2007) was written in the summer of 1995 on Swans Island, Mine. This joyous and powerful overture was commissioned by the Cincinnati Pops Orchestra to commemorate Maestro Erich Kunzel's 30th anniversary as conductor of the Pops and received its world premiere in September of 1995. The work also marked Mr. Reineke's first commission by the famed orchestra. The band transcription was completed by the composer in December of 1998 upon a commission by the U.S. Coast Guard Band.

Steven Reineke is an American composer, arranger and conductor. He was the Music Associate and Principal Arranger/Composer of the Cincinnati Pops Orchestra for 15 years and is one of America's most dynamic emerging talents in the symphonic pops genre. Recognized as the sound of the Cincinnati Pops, Mr. Reineke's 100-plus arrangements for that orchestra have been performed worldwide. In addition to his work for the Cincinnati Pops, Mr. Reineke has written and arranged for pops conductors Doc Severinson, Jack Everly and Michael Krajewski. Mr. Reineke's arrangements can be heard on numerous Cincinnati Pops recordings on the Telarc label and have been broadcast nationally by PBS.

Reineke serves as the music director of the New York Pops at Carnegie Hall, Principal Pops Conductor of the National Symphony Orchestra for the Performing Arts, and Principal Pops Conductor of the Toronto Symphony Orchestra. A native of Ohio, Mr. Reineke is a graduate of Miami University of Ohio, receiving two Bachelor of Music degrees with honors in both trumpet performance and music composition. He resides in New York City.

Program note by Steven Reineke edited by Alex Wimmer

Lux Aurumque (2005).....,.....Eric Whitacre (b. 1970)

From the wind score:

Lux Aurumque (2005) began its life as an acapella choral work that I wrote in the fall of 2000. When the Texas Music Educators Association and a consortium of bands commissioned me to adapt it for symphonic winds, I rewrote the climax and included the grand 'Bliss' theme from my opera *Paradise Lost*. *Lux Aurumque* (2005) was commissioned and received its premiere at the 2005 conference of the Texas Music Educators Association and is dedicated with deep admiration for my dear friend Gary Green.

From the vocal score:

After deciding upon the poem by Edward Esch (I was immediately struck by its genuine, elegant simplicity), I had it translated into the Latin by the celebrated American poet Charles Anthony Silvestri. A simple approach is essential to the success of the work, and if the tight harmonies are carefully tuned and balanced, they will shimmer and glow.

Lux Aurumque

*Lux,
calida gravisque pura velut aurum
et canunt angeli molliter
modo natum.
Light,
warm and heavy as pure gold
and the angels sing softly
to the new-born baby.*

Eric Whitacre is an accomplished American composer, conductor and lecturer. Whitacre began his education at the University of Nevada, Las Vegas, eventually taking a bachelor's degree in music composition. He wrote his first concert work, *Go, Lovely, Rose*, at the age of 21. Whitacre then attended the Juilliard School, earning his Master of Music degree and studying with John Corigliano and David Diamond. At the age of 23 he completed his first piece for wind orchestra, *Ghost Train*, and his popular wind piece *Godzilla Eats Las Vegas*. He graduated in 1997 and moved to Los Angeles to become a full-time professional composer.

Many of Whitacre's works have entered the standard choral and symphonic repertoires. His works *Water Night*, *Cloudburst*, *Sleep*, *Lux Aurumque*, and *A Boy and a Girl* are among the most popular choral works of the last decade, and his *Ghost Train*, *Godzilla Eats Las Vegas*, and *October* have achieved success in the symphonic wind community. As a conductor, Whitacre has appeared with hundreds of professional and educational ensembles throughout the world. Whitacre's virtual choir projects began in 2009 with *Sleep* and *Lux Aurumque*. In virtual choirs, singers record and upload their individual videos from all over the world. The videos are then synchronized and combined into one single performance to create the virtual choir. Though 2020, six virtual choirs have been formed, the last featuring more than 17,000 singers.

Whitacre is a founding member of BCM International, a quartet of composers consisting of himself, Steven Bryant, Jonathan Newman and James Bonney, which aspires to "enrich the wind ensemble repertoire with music unbound by traditional thought or idiomatic cliché."

Program note by Eric Whitacre, edited by Alex Wimmer

First Suite in E-flat (1909/2005)..... Gustav Holst (1874 - 1934)
ed. Frederick Fennell (1914 - 2004)

The *First Suite in E-flat for Military Band, Op. 28, No. 1* (1909), is considered one of the cornerstone masterworks in the concert band repertoire. Officially premiered in 1920 at the Royal Military School of Music, the manuscript was originally completed in 1909. Along with the subsequent Second Suite in F for Military Band, written in 1911 and premiered in 1922, the First Suite was the catalyzing force that convinced many other prominent composers that serious music could be written specifically for the combination of woodwinds, percussion and brass. Fennell's edition the suite is a companion to his edition of Percy Grainger's *Lincolnshire Posy* (1937/2010). This edition contains Fennell's performance practices based on thorough research and his many years of conducting this monumental work.

Gustav Theodore Holst was an English composer, arranger, and teacher. Best known for his orchestral suite *The Planets*, he composed a large number of other works across a range of genres, although none achieved comparable success. His distinctive compositional style was the product of many influences, Richard Wagner and Richard Strauss being most crucial early in his development. The subsequent inspiration of the English folksong revival of the early 20th century, and the example of such rising modern composers as Maurice Ravel, led Holst to develop and refine an individual style.

Many credit Frederick Fennell with being the primary catalyst with the creation today's modern wind ensemble. He received a Bachelor of Music degree, Master of Music degree, and an honorary doctorate from the Eastman School of Music at the University of Rochester. He served on the faculty of the Eastman School of Music and the University of Miami School of Music. While at Eastman he founded the Eastman Wind Ensemble, receiving numerous awards for their monumental contributions to the modern wind band movement. He was also the principal conductor of Tokyo Kosei Wind Orchestra as well as the Dallas Wind Symphony as well as numerous other prestigious wind ensembles and orchestras. "Fred Fennell changed music. He was short in height, but huge in stature and character. He was a consummate professional and entertainer – and a class act in every way. He will be deeply missed, but never, ever forgotten." – Mark Scatterday, current director of the Eastman Wind Ensemble.

Program note by Alex Wimmer

Nobles of the Mystic Shrine (1923/2015) John Phillip Sousa (1854 - 1932)

Sousa became a member of the Ancient Arabic Order of Nobles of the Mystic Shrine in Washington in April 1922 and was promptly named the first honorary director of the Almas Temple Shrine Band. His nephew, A. R. Varela, who sponsored him, asked him to compose this march. The new march saluted Shriners in general but was dedicated specifically to the Almas Temple and Imperial Council, A. A. O. N. M. S.

The Shriners' national convention was held in Washington in June 1923, and Sousa was called upon to lead a huge band of 6,200 Shriners in Griffith Stadium. This, incidentally, was the largest band Sousa ever conducted, and a new association with Shriners had just begun. Several Shrine bands accompanied the Sousa Band in performances of the new march as it toured the United States, and many additional appearances of the Sousa Band were arranged by Shriners. It is also noteworthy that in the last years of the Sousa Band approximately half the members were Shriners.

This march also features extensive use of triangle and tambourine, one of the few marches to incorporate these percussion instruments both the march style which was seen by some as innovative in the early 20th century.

Paul E. Bierley, *The Works of John Philip Sousa* (Westerville, Ohio: Integrity Press, 1984), 74. Used by permission.

John Philip Sousa (1854-1932) was America's best known composer and conductor during his lifetime. Highly regarded for his military band marches, Sousa is often called the "The March King" or "American March King".

Sousa was born the third of 10 children of John Antonio Sousa (born in Spain of Portuguese parents) and Maria Elisabeth Trinkhaus (born in Bavaria). His father played trombone in the U.S. Marine band, so young John grew up around military band music. Sousa started his music education, playing the violin, as a pupil of John Esputa Jr. and G. F. Benkert for harmony and musical composition at the age of six. He was found to have absolute pitch. When Sousa reached the age of 13, his father enlisted him as an apprentice of the United States Marine Corps. Sousa served his apprenticeship for seven years, until 1875, and apparently learned to play all the wind instruments while also continuing with the violin.

Several years later, Sousa left his apprenticeship to join a theatrical (pit) orchestra where he learned to conduct. He returned to the U.S. Marine Band as its head in 1880, and remained as its conductor until 1892. He organized his own band the year he left the Marine Band. The Sousa Band toured 1892-1931, performing 15,623 concerts in America and abroad. In 1900, his band represented the United States at the Paris Exposition before touring Europe. In Paris, the Sousa Band marched through the streets including the Champs-Élysées to the Arc de Triomphe – one of only eight parades the band marched in over its forty years. Sousa died at the age of 77 on March 6th, 1932 after conducting a rehearsal of the Ringgold Band in Reading, Pennsylvania. The last piece he conducted was "The Stars and Stripes Forever", his most famous work and the US's national march.

Sousa wrote 136 independent marches, while a host of other marches and dances have been adapted from his stage works. Despite the genre's relatively limited structure, Sousa's marches are highly varied in character. The vast majority are in the quickstep dance style and a third of their titles bear military designations. His earlier marches are best suited for actual marching, while later works are increasingly complex. He also wrote school songs for several American Universities, including Kansas State University, Marquette University, the University of Michigan, and the University of Minnesota.

Program note by The United States Marine Band, edited by Alex Wimmer

KANSAS STATE UNIVERSITY – CONCERT BAND

FALL 2025

Listed Alphabetically

FLUTE

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

***Principal/Section Leader**

Kansas State University – Wind Symphony
FALL 2025
Listed Alphabetically

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

CONCERT BAND CLINIC

January, 23-25, 2026

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