

# *Kansas State University*

## *Wind Symphony & Concert Band*

Dr Alex Wimmer, Conductor  
Dr. Zack Deininger, Conductor  
Sharyn Worcester, Graduate Assistant Conductor  
Heather Baker, Graduate Assistant Conductor



November 19, 2024  
7:30 PM  
McCain Auditorium

**Concert Band**  
**Dr. Zack Deininger, Conductor**

*Carnegie Anthem* (2012).....William Owens (b. 1963)

*Forever...* (2014).....Brian Balmages (b. 1975)  
Conducted by Sharyn Worcester

*Chasing Sunlight* (2016).....Cait Nishimura (b. 1991)

*Prelude and Fugue in Bb Major* (1708/1939/1988).....Johann Sebastian Bach (1685 – 1750)  
arr. Roland Moehlmann (1907 – 1972)

*Lightning Field* (2015).....John Mackey (b. 1973)

**Wind Symphony**  
**Dr. Alex Wimmer, Conductor**

*Shadow Rituals* (2006).....Michael Markowski (b. 1986)  
Conducted by Heather Baker

*Grace* (2016).....Brian Balmages (b. 1975)

*Cherry Blossom Brilliance* (2017).....Chang-Su KOH (b. 1970)

*Variations on a Korean Folk Song* (1967).....John Barnes Chance (1932 – 1972)

# Concert Band Program Notes

## ***Carnegie Anthem* (2012).....William Owens (b. 1963)**

Carnegie Hall is one of the most prestigious performance venues in the world. Built in 1891 by steel magnate Andrew Carnegie, the hall was home to the New York Philharmonic from 1892 to 1962. To this day, Carnegie Hall continues to play host to the finest artists of all genres from around the globe.

Commissioned by the Lamar Consolidated High School Band of Rosenberg, Texas, *Carnegie Anthem* pays brilliant musical tribute to this venerable institution and the vibrant city it calls home. The opening statement is a bold and brilliant fanfare characterizing the splendor of the great hall itself. The subsequent middle section is a “driving calm” with engaging melodies and a rhythmic thrust symbolizing the non-stop activity of bustling NYC on any given day. Returning then to its bold origins, the music concludes with a resplendent finish.

The premiere performance of *Carnegie Anthem* was given by the Lamar Consolidated High School Band under the direction of Jason Levin and Oscar Cano at Carnegie Hall on April 7, 2012.

-Program note from the composer – William Owens

## ***Forever...* (2014).....Brian Balmages (b. 1975)**

Gregory Mantone was an all-state and all-eastern euphonium player who grew up on Long Island, New York. He was majoring in music at Ithaca College when a tragic car accident took his life. He was the product of the Mt. Sinai School District, a small district on Long Island where his father is still the Director of Music and Applied Arts. As with any piece of this nature, it finds its form through a wealth of emotions. In this particular case, I was asked to explore music of a lyrical nature that would become more uplifting as it developed - and so began the process of writing *Forever....* In many ways, the title seems incredibly appropriate as it implies the piece will continue to be uplifting long after the music ends. The piece ends with a sense of uplifting energy while simultaneously paying respects to a talented young man who will now be commemorated "forever." *Forever...* Was commissioned by the Mount Sinai Community in New York and was premiered by conductor Brian Mankuta.

-Program note from the composer – Brian Balmages

## ***Chasing Sunlight* (2016).....Cait Nishimura (b. 1991)**

*Chasing Sunlight* was inspired by the experience of driving west into the setting sun, as if trying to keep up with the earth’s rotation to catch the last few rays of light before dusk. The steady eighth note motif throughout the piece represents this sense of urgency, while the soaring, lyrical themes depict the warmth and radiance of the sun low in the sky.

Just as the sun will always set, humans must accept the impermanence of all things in life and make the most of every opportunity before it has passed. *Chasing Sunlight* also represents the ongoing pursuit of these opportunities.

-Program note from the composer – Cait Nishimura

## Concert Band Program Notes

***Prelude and Fugue in Bb Major (1708/1939/1988)*.....Johann Sebastian Bach (1685 – 1750)  
arr. Roland Moehlmann (1907 – 1972)**

Johann Sebastian Bach's *Prelude and Fugue in C Major, BWV 553* has been modulated and arranged by Roland Moehlmann to provide the wind repertoire with *Prelude and Fugue in Bb Major, BWV 553*. Preludes were typically composed for keyboard instruments that were designed to be paired with a contrasting work (i.e., Prelude and Fugue, or Prelude and Nocturne, etc.). The purpose of the prelude is to establish the key center of the following work. Fugues are based upon imitative counterpoint. Bach described fugues "as if they were persons who conversed together like a select company."

Bach's music was not as appreciated during his time as it has been since the mid-19th century. Transcribers have found a treasure trove of pieces to provide the wind band, and the *Prelude and Fugue in B-flat* is perhaps one of the best and most popular. Moehlmann's transcription captures the colors of the organ and spreads the melodic material through virtually all instruments of the wind band.

-Program note from the Kennesaw State University Concert Band

***Lightning Field (2015)*.....John Mackey (b. 1973)**

*Lightning Field* takes its title from a work of art by Walter De Maria. That work is a massive expanse of New Mexico desert, claimed and transformed by the artist via an installation of steel rods; planted in the earth and reaching toward the sky, they call down its power, literally creating man-made (or at least "man summoned") lightning storms. Like them, *Lightning Field* speaks to the ancient impulse to summon nature's power, and the magic such acts unleash.

-Program note from the composer – John Mackey

# Wind Symphony Program Notes

## *Shadow Rituals* (2006).....Michael Markowski (b. 1986)

Michael Markowski recalls, “I can remember sitting in my junior high school band reading through my first Frank Ticheli piece; I remember it because I found his style so unlike the other arrangements and ‘standards’ that we performed. Now, several years later, I realize the remarkable inspiration Ticheli’s music has made on my own writing and growth as a musician.”

Because of this, *Shadow Rituals* (2006) was written particularly for the Manhattan Beach Music Frank Ticheli Composition Contest and I dedicate it humbly to Frank Ticheli. *Shadow Rituals* is rhythmic, energetic, and challenges the performer to constantly stay engaged in the music. The piece is a dark and mystical dance — a reflection of something primitive or ancient.

Michael Markowski (b. 1986) is fully qualified to watch movies and cartoons. In 2010, he graduated magna cum laude with a Bachelor of Arts degree in 'Film Practices' from Arizona State University. While Markowski never studied music in college, he did study privately with his mentors, Jon Gomez and Dr. Karl Schindler, and has continued his education by participating in a number of extracurricular programs, such as The Art of Orchestration with Steven Scott Smalley (2008), the National Band Association's Young Composer and Conductor Mentorship Project (2008), and the NYU/ASCAP Foundation's Film Scoring Workshop (2014) where he was named one of ASCAP's Film & TV "Composers to Watch." Mark Snow, composer of The X-Files and one of the workshop's guest mentors, says Michael's music was "extremely sophisticated" and "complimented the mood and emotion of the scene with unusual maturity and sensitivity." Most recently, Markowski was invited to join the BMI Lehman Engel Musical Theatre Workshop (2015) as a composer/lyricist.

-Program note from the composer – Michael Markowski

## *Grace* (2016).....Brian Balmages (b. 1975)

The word “grace” has many meanings. To some, it is a way to carry oneself. To others, it has strong religious connotations. Yet to others, it is a type of simple elegance. Regardless of background, I believe this word carries a common theme of peace to those who hear it. In writing this work, I wanted to draw on all backgrounds of the word in hopes that everyone can identify with the music and feel their own personal “grace” while experiencing the piece. A little background on the timeline of this work, as it is extremely important:

The piece was commissioned by the Lincoln County (North Carolina) High School Honor Band. Initially, I tried to take the piece in several other directions but found the music going nowhere. Eventually, I felt drawn to the title *Grace* and proceeded in that direction. The music flowed and I was surprised how quickly I was able to complete the work. I delivered it on April 21, 2015. They had their first rehearsal that evening, and I arrived two days later to rehearse the work and ultimately premiere it on April 24. At the premiere, I gave the above description to the audience and we had a very powerful premiere.

I flew back home to Baltimore on Saturday, April 25. That night, I watched as my home city was ripped apart by violent protests as a result of the death of Freddy Gray while in police custody. The National Guard was called in and I witnessed the unthinkable -- armored National Guard vehicles patrolling the streets and enforcing curfews. I grew up in this city -- I met my wife here and many of my close friends still live here. I was overcome with emotion as my city seemed to unravel before my eyes.

I was scheduled to conduct the Connecticut All-State Band the following weekend. I had sent them my program months ago, but called Monday morning in hopes that I could make a last-minute change. They obliged, and we put *Grace* in the folder. On Saturday, May 2nd (exactly one week after the violent protests began), I conducted the second performance of *Grace*. It was one of the most emotional performances I have ever conducted and the group received a standing ovation in the middle of the concert. I will never forget this span of two weeks. It reminded me how music really can help to heal.

While the piece is largely original material, conductors will quickly notice the appearance of *Amazing Grace* just before measure 88 (alto saxophone solo). I prefer not to explain this to the audience ahead of time since it is not the focus of the piece. It is much more effective if the melody emerges without being expected. In my mind, it is one of the most sincere moments in the work and sets the tone for the rest of the piece, ending in a final “amen.”

-Program note from the composer – Brian Balmages

# Wind Symphony Program Notes

## *Cherry Blossom Brilliance* (2017).....Chang-Su KOH (b. 1970)

Between the rigors of a long, harsh winter and the sweltering heat of summer lies the most revered season in Japan, that of the spring blooming of sakura, or cherry blossoms. Adoration of the lovely pink flower dates back to the Nara Period (710-794) and the establishment of hanami rituals marking the start of the rice-planting season. Moreover, the fleeting beauty of the sakura has been celebrated as a metaphor for life itself -- praised in art and poetry throughout Japan's history. The sakura hanami are enjoyed throughout the country, as predicted flowering dates advance from southern Okinawa to northern Hokkaido and parks are filled with picnickers and thrilled observers. This appropriately glorious work was commissioned for Nishinomiya City's 90th Anniversary.

Chang-Su KOH was born in Osaka, Japan in 1970. KOH earned a degree in composition from the Osaka College of Music before entering the Musik Akademie der Stadt Basel in Switzerland. There he studied composition with Kunihiko Tanaka and Rudolf Kelterborn and conducting with Jost Meyer. KOH has received numerous awards for his compositions including the 12<sup>th</sup> Asahi Composition Prize, the Master Yves Leleu prize from the 1st Comines-Warneto International Composition Contest, 1<sup>st</sup> at the Zoltán Kodály Memorial International Composers Competition, and 2<sup>nd</sup> prize from the 5<sup>th</sup> Suita Music Contest competition section. KOH currently teaches at the Osaka College of Music and the ESA Conservatory of Music and Wind Repair Academy where he composes and arranges orchestral, wind, and chamber music. He is also a member of the Kansai Modern Music Association.

-Program note by Musashino Academia Musicae Wind Ensemble concert program, December 20, 2018

## *Variations on a Korean Folk Song* (1967).....John Barnes Chance (1932 – 1972)

As a member of, and musical arranger for the Eighth U.S. Army Band, John Barnes Chance served in Seoul, South Korea, during the Korean War. It was during this time that he became familiar with a traditional Korean folk song called "Arirang". Chance explains, "The tune is not as simple as it sounds, and my fascination with it during the intervening years led to its eventual use as the theme for this set of variations".

"Arirang" is a tune based on the pentatonic scale, and it can be dated back to the 18th century as a song of love and heartbreak. It was utilized in the 20th century as a resistance anthem during the Japanese occupation of Korea, when the singing of patriotic songs, including the national anthem, was criminalized. Chance's set of variations, written for concert band in 1965, begins by presenting the "Arirang" theme, and proceeds to develop it through five variations. The piece alternates between fast and slow variations, with the final variation being marked *Con Islancio* ("with impetuosity"), and it uses a variety of time signatures and rhythmic motives to alter the theme. Chance maintains the Eastern influence of the original tune through his use of the pentatonic scale, as well as prominent use of distinct percussion instruments, such as temple blocks, cymbals, and a gong. The piece was awarded the Ostwald Award in 1966 by the American Bandmasters Association.

John Barnes "Barney" Chance (1932-1972) began composing while attending Beaumont High School (Beaumont, Texas) where he performed on percussion in the school band and orchestra under the direction of Arnold Whedbee. It was during this time that he wrote his first symphony (for orchestra), which was premiered by Whedbee during his senior year. He received Bachelor and Master of Music degrees from the University of Texas, where he studied with Clifton Williams, Kent Kennan, and Paul Pisk. After studies at the University of Texas, Chance played with the Austin Symphony Orchestra, and also performed with the Fourth U.S. Army Band in San Antonio and the Eighth U.S. Army Band in Korea.

After leaving the army, Chance was selected by the Ford Foundation to be a part of the Young Composers Project. From 1960 through 1962 he was composer-in-residence at the Greensboro, North Carolina, public schools. It is there that he composed seven pieces for school ensembles including his first work for wind band. Throughout his short career, Chance composed for band, orchestra, chorus, chamber groups and solo instruments.

Program note adapted from Baylor University Symphonic Band concert program, 15 September 2022

**KANSAS STATE UNIVERSITY – CONCERT BAND  
FALL 2024**

*Listed in Alphabetical Order by Last Name*

**FLUTE**

Katie Anderson  
Jayda Baonga (Picc)  
\*Madisen Brecheisen  
Kyra Case  
Salem Ponnuru  
Emily Taylor  
Ki Weeks

**OBOE**

\*Sylvia Cunningham

**CLARINET**

\*Angel Amaro  
Rolland Brengle  
Jayden Brooks  
Kinsey Buchholz  
Payten Mayfield  
Reed Nelson  
Jonathan Rajewski  
Yalena Sanchez

**BASS CLARINET**

\*Bre Ledbetter

**BASSOON**

\*Ryan Katzer

**ALTO SAX**

Patrick Amaro  
\*Dakota Forrester  
Abby Kennedy  
Sophia Orsbon

**TENOR SAX**

Damian Butler  
Jeffrey Mesa  
Jarrett Smith

**BARITONE SAX**

Wyatt Small

**TRUMPET**

Maddie Black  
Andrew Dearing  
Karson Griffin  
\*Evelyn Peat  
Emily Reed  
Ava Sedlacek  
Jonathon Stults  
Emmett Williams

**HORN**

Craig Brinkman  
Daisy Hoff  
\*Tucker Settles

**TROMBONE**

Emma Graf  
Jess Hargett  
Luke Jayne  
Jason Mercer  
Lucas Schneider  
\*Michael Thompson

**EUPHONIUM**

\*Chase Keesling  
Stazzi Simmons  
Kaden Williams

**TUBA**

Margaret Benson  
\*Alexis Sanford

**PERCUSSION**

\*Brett Carter  
Abby Gantz  
Nathan Koupal  
Veronica Ritter

**PIANO**

August Siefkes

**\*Principal/Section Leader**

# KANSAS STATE UNIVERSITY – WIND SYMPHONY

## FALL 2024

*Listed in Alphabetical Order by Last Name*

### **FLUTE**

Josephine Benson  
Paige Cannon  
Melissa Fierro  
Ella Greenup (Pic)\*  
Allison Reid  
Cristine Rosales

### **CLARINET**

Jessica Boyle  
Jackie Cook  
Payten Mayfield  
Anna Ridgeway  
Laine Schmalzried  
Havely Wolff\*

### **BASS CLARINET**

Caleb Kissoon  
Bre Ledbetter\*

### **OBOE**

Alli Gladfelder\*  
Kelsey Joyce

### **BASSOON**

Kiri Baker-Davies  
Kela Schnelle\*  
Kate Marten  
Ryan Katzer

### **ALTO SAX**

Merrick Figueroa\*  
Chris Gutierrez  
Jarrett Peabody  
Mason Thompson

### **TENOR SAX**

Isaac Chase

### **BARITONE SAX**

Cooper Carlson

### **TRUMPET**

Owen Genereux\*  
Tristian Lewis  
Ethan Oppold  
Cameron Sadler  
Jae Seefeldt  
Mark Thompson

### **FRENCH HORN**

Elijah Cunningham  
Andrew Dearing\*  
Michael McCreight  
Maddie Renner

### **TROMBONES**

Jacob Daley\*  
Gabby Day  
Zach Elliot  
Shardae Sanders

### **EUPHONIUM**

Miles Kehoe  
Sydney Smith\*

### **TUBA**

Olivia Franco\*  
Asmodeus Hull

### **PERCUSSION**

Dayton Hawkins  
Mark McKinley  
Brenden Scaglione  
Jasper Vallad  
Noah Vogel  
Jessie Whelan\*  
Ryan Woodruff

### **PIANO**

Tabitha Ellwood



## Concert Band Conductor

**DR. ZACK DEININGER** is the Assistant Director of Bands at Kansas State University. His duties include directing the Concert Band, Volleyball Band, Cat Band (basketball pep band), and Pub Crawl Band; serving as Assistant Director of the *Pride of Wildcat Land* marching band, including arranging and writing drill for the KSUMB; and instructor of undergraduate courses in conducting and the history of country music. During the summer, Dr. Deininger serves as the Assistant Coordinator of the K-State Summer Music Camp and K-State Leadership and Auxiliary Camp.

Dr. 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 Kappa Kappa Psi and 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

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

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

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

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

**HEATHER BAKER** from Mishawaka, IN, is in her second year as a Graduate Teaching Assistant with the K-State band program. Heather holds an undergraduate degree from Ball State University (Muncie, IN) and a Master of Music Education degree from VanderCook College of Music (Chicago, IL). Before moving to Kansas, she taught in the Indiana Public School system for 10 years. She is a member of the National Band Association, an honorary member of Tau Beta Sigma, and an alumnae member of the international music fraternity, Sigma Alpha Iota. Most recently, she was a 2024 Intern Scholar for the Technology In Music Education (TI:ME) Leadership Academy (San Antonio, TX) and a 2021 Outstanding Music Educator Award Recipient for Michiana's Indiana Region. While teaching, her school system was recognized as a NAMM "Best Community for Music Education" from 2016-2022. Heather has been a Conn-Selmer Institute Volunteer team member for over 15 years and was a "Hall of Fame" Award recipient in 2015. As a Kansas State Ph.D. candidate, she studies *Curriculum and Instruction* with a Music Cognate.

# UPCOMING EVENTS

November 20, 2024  
Wind Ensemble Concert  
McCain Auditorium  
7:30 pm

November 24, 2024  
Marching Band Concert  
Bramlage Coliseum  
6:30 pm

January 24-26, 2025  
K-State Concert Band Clinic

March 4, 2025  
Concert Band & University Band Concert  
McCain Auditorium  
7:30 pm

March 5, 2025  
Wind Ensemble & Wind Symphony Concert  
McCain Auditorium  
7:30 pm

April 27, 2025  
Wind Ensemble & Wind Symphony Concert  
McCain Auditorium  
3:30 pm

April 28, 2025  
Concert Band & University Band Concert  
McCain Auditorium  
7:30 pm

For more information, visit the K-State Bands website or email Courtney Grecu at [cljensen@ksu.edu](mailto:cljensen@ksu.edu)