

FORT HAYS STATE UNIVERSITY
School of Visual and Performing Arts
presents

FHSU Symphonic Winds
&
Wind Ensemble

Dr. Aunna Marzen
Dr. Peter Lillpopp
Conductors

Wednesday May 6, 2026
Beach/Schmidt Performing Arts Center
7:30 p.m.

Program

FHSU Symphonic Winds Dr. Aunna Marzen, conductor

Sogno Di Volare (2016/2019)

Christopher Tin (b. 1976)
arr. Matthew Conaway

A Place Like Home (2024)

Dr. Peter Lillpopp, guest conductor

Adrian B. Sims (b. 2000)

Parade of the Wooden Warriors (1999)

Adam Gorb (b. 1958)

La Última Llamada (2025)

Giovanni Santos (b. 1980)

Prelude, Siciliano and Rondo (1963/1979)

Malcolm Arnold (1921-2006)
trans. John Paynter

Intermission

FHSU Wind Ensemble Dr. Peter Lillpopp, conductor

In This Broad Earth (2015)

Steven Bryant (b. 1972)

Unstoppable (2024)

Dr. Aunna Marzen, guest conductor

Harrison Collins (b. 1999)

Bravado (2023)

Gala Flagello (b. 1994)

Urban Light (2021)

James M. David (b. 1978)

FHSU Symphonic Winds

Listed in Alphabetical Order

Flute

Calista Davis
Arianna Hemken
Ashley Ibarra
Andrew Lord
Hailey Maldonado
Ella Stroyan*#

Bassoon

Robyn Odegard

Clarinet

Morgan Dilley#
Sophia Gradig
Derek Johnson*
Hannah Pahls

Bass Clarinet

Tayler Schmidt

Alto Saxophone

Lane Gardner
Xingyi Long
Hailey Misegadis

Tenor Saxophone

Mya Mihm
Allison Peterson
Ian Quigley

Baritone Saxophone

Joselina Guevara#

Trumpet

Kaylee Boner
Dawson McNeal#
Peyton Moore
Abigail Redding
Katelyn Stieben
Jacob Wegner*

Horn

Conner Miller*
Elyssa Rucker
Josie Shepard

Trombone

Gavin Bond
Annzia Howard
Corny Klassen*#
Christian Miller
Dustin Rajewski
Hayden Sanders

Euphonium

Jacob Schultz
Adam Ward#

Tuba

Echo Chastain
Sean Gillock
Keats Johnson

Percussion

Annabelle Burr
Jeremiah Collins*
Michael Garvert
Raegan Ketch
Emma Lawson
Per Nelson
Mary Newboles

Librarian

Peyton Moore

*Principal

#Graduating Senior

FHSU Wind Ensemble

1st Flute

Ella Stroyan*#
Ashley Ibarra

2nd Flute

Hailey Maldonado
Andrew Lord

Bassoon

Robyn Odegard

1st Clarinet

Derek Johnson*

2nd Clarinet

Hannah Pahls

1st Alto Saxophone

Xingyi Long*

2nd Alto Saxophone

Hailey Misegadis
Lane Gardner

Tenor Saxophone

Mya Mihm

Baritone Saxophone

Joselina Guevara#

1st Trumpet

Jacob Wegner*

2nd Trumpet

Peyton Moore

3rd Trumpet

Kaylee Boner

1st Horn

Conner Miller*

2nd Horn

Elyssa Rucker

3rd Horn

Josie Shepard

1st Trombone

Hayden Sanders

2nd Trombone

Dustin Rajewski

Bass Trombone

Corny Klassen*#

Euphonium

Jacob Schultz

Tuba

Echo Chastain

Percussion

Levi Eck*#
Jeremiah Collins
Jaida Wright#
Emma Lawson
Per Nelson
Raegan Ketch
Annabelle Burr
Mary Newboles

Piano

Per Nelson

Electric Guitar

Adrian Normandin

Library

Peyton Moore

*Principal

#Graduating Senior

Program Notes

Sogno Di Volare composed by Christopher Tin for the video game Civilization VI, is a musical reflection on humanity's enduring drive to explore and grow. The grand, sweeping scope of its source is captured in this anthemic work, which evokes not only the pursuit of new lands, but also the expansion of knowledge, creativity, and philosophical thought. This arrangement retains the drama and impact of the original while remaining accessible to ensembles of varied sizes and instrumentation.

Program Note by Wind Repertory Project

Commissioned by the Williamsport High School Band program in Washington County, Maryland, *A Place Like Home* envisions a familiar place filled with nostalgia and childhood memories. This music was written to be performed by current Williamsport band members and program alumni at their final concert each year. While speaking with commission organizer Lauren Bond, she mentioned that themes of wholesomeness, kindness, and community-oriented spirit echo throughout the area of Williamsport. In writing this piece, I reflected on my own high school experience and recall how the band community felt like one big family. Shrouded in complexity, a simple melody speaks to us as a reminder of those simple and formative years. The music recounts the joys and journeys, ending in a peaceful reminiscence reflection of the past and a vision for the future.

Program Note by composer

Parade of the Wooden Warriors is a three-minute piece aimed at school and community wind ensembles. It describes the advance and retreat of an imaginary army in ancient times. I have attempted to give the music the flavour of a Renaissance dance with the main melody in the Dorian mode and the harmony moving largely in consecutive fifths.

Program Note by composer

La Última Llamada (The Last Call), uses a very specific musical idea throughout the work. As young kids, my mom would call my brothers and me with a very specific whistled interval. Although the interval varied, we always knew she was calling us back to the house in Puerto Rico or the Dominican Republic. The interval is first introduced by my mother herself in a recorded clip, her last time to do this before her passing. Once in a while, if she was only calling me, she would sing, "Gio-va-Gio-va-niiiiiiii-tooooo!" The motif is later expressed harmonically, on the piano and glockenspiel, and with the off-stage flute and clarinet. The off-stage flute represents my mother's voice. The off-stage clarinet represents me (or my brothers). The last section of the work represents her final days of life, spent in our beautiful San Diego, California. I had the amazing opportunity of spending the last few days with her, holding her hand during her final breathes, with my other hand on her wrist to feel her last heartbeats. During her last days, as per usual, she was more concerned for her family. She made everything beautiful. I transcribed the rhythm of her last heartbeats, represented at the end of the piece by the distant-sounding bass drum. This last section is labelled as: "There are no hospitals in heaven."

Program Note by Composer

Prelude, Siciliano and Rondo was originally written for the brass bands for which England is well-known. It was titled *Little Suite for Brass*. John Paynter's arrangement expands it to include woodwinds and additional percussion but faithfully retains the breezy effervescence of the original composition. All three movements are written in short, clear five-part song forms: The ABACA design will be instantly apparent to the listener while giving the imaginative melodies of Malcolm Arnold a natural, almost folk-like setting.

Program Note by Composer

*COME, said the Muse,
Sing me a song no poet yet has chanted,
Sing me the Universal.
In this broad Earth of ours,
Amid the measureless grossness and the slag,
Enclosed and safe within its central heart,
Nestles the seed Perfection.*

from Walt Whitman's "Song of the Universal" from Leaves of Grass

In This Broad Earth is a short fanfare written for and dedicated to Kevin Sedatole and the Michigan State University Wind Symphony. Inspired by the beauty I witness when hiking in the Austrian Alps with my wife, Verena, the music celebrates the earth, our only home (for now). The fanfare embodies the numerous threads that have connected my life with Michigan State University over the past decade. Verena was one of Dr. Sedatole's first conducting students at MSU, which coincided with the beginning of our relationship. I spent a great deal of time at Verena's apartment in Spartan Village where I wrote the opening section of my Concerto for Wind Ensemble on a makeshift desk (a card table given to her by Director of Bands Emeritus John Whitwell). Over the years since, the MSU bands have performed a great deal of my music, always at the very highest level, and though I was never a student there, I have great affection and loyalty to this extraordinary school on the banks of the Red Cedar. *In This Broad Earth* intentionally shares musical material with my *Concerto for Trombone*, which I was writing simultaneously, coincidentally for Dr. Sedatole's conducting teacher and close friend, Jerry Junkin.

Program Note by composer

Michael Markowski is a man whom I have long admired to no end, and whose music has been massively influential on my own work since my early teens. More than once, his encouragement and belief in me has reminded me to let nothing stop me in my own pursuit to create the greatest music I can create and share as much love as I possibly can with the world. ***Unstoppable*** is my way of paying forward this sentiment; it is a message to each and every young person in our world that no matter the difficulties or adversity they face, they can achieve anything to which they set their mind. It simply requires -- as I've learned from experience -- the ability to step out of one's own way every once in a while.

Program Note by composer

Bravado was written in 2023 for the Tanglewood Music Festival and explores the many connotations of the word "bravado," a descendant of the old Italian adjective bravo, meaning "wild" or "courageous." A person with bravado can be seen as bold or reckless, daring or

arrogant, confident or overbearing. The orchestra musically embodies this range of traits through the transformation of the piece's primary melody. Huge thanks to Lt. Col. Jason Fettig and "The President's Own" United States Marine Band for commissioning the band version. *Bravado* opens with a lilting theme accented in unexpected places, punctuated by bell tones throughout the ensemble. After three statements of this melody, a whirling transition introduces a new theme in the French horn. This second theme starts with a gesture reminiscent of West Side Story — perhaps a nod to Leonard Bernstein, a fixture at Tanglewood for 50 years — before breaking into a series of intervallic leaps that propel the music forward. At the halfway point, marked "slyly, fearlessly" in the score, the interplay between flurries of notes in the woodwinds and rhythmic exclamations in the brass introduces a more somber mood. The Bernstein-like secondary theme reemerges from the texture, leading into a bold augmentation of the primary theme from the trumpets and horns. The work concludes with a final, jubilant statement of the lilting rhythm from the opening measure.

Program Note by composer

Urban Light is a brilliant display of colors, forward momentum, and intertwining rhythmic layers that is inspired by the iconic Los Angeles landmark of the same name. Created by conceptual art pioneer Chris Burden in 2008, the original work is an assemblage of historic streetlamps that were transplanted from various cities in California and also Portland, Oregon. The tight spacing and repetitive forms interact with the famously dynamic LA sunlight transitioning to the exciting nighttime glow of the city. Primary melodic and rhythmic motives are derived from Morse code for the word "California," creating an asymmetrical and syncopated groove that continuously builds in energy. Parallel "barre" chords reveal a classic rock/metal influence that reaches its zenith with a heavy percussion backbeat. Polyrhythmic layers and prismatic colors move over, around, and under each other, leading towards a hopefully thrilling and intense finale. This work was commissioned by the National Band Association for its 60th anniversary and is dedicated to my wife who introduced me to the West Coast's beauty and spirit.

Program Note by composer