
CENTRAL IOWA
WIND ENSEMBLE



PRESENTS

SPARK

SUNDAY, OCT 10, 2021

3:00 PM

FRANKLIN JUNIOR HIGH

CONDUCTOR
MARK DOERFFEL

CONCERT PROGRAM

National Emblem March

E.E. Bagley

Through the Looking Glass

Jess Langston Turner

Mozart's Sandbox

J. Scott McKenzie

Concerto for Trumpet

Alexander Arutiunian
arr. Guy M. Duker

Mari Mineck, trumpet

Sòlas Ané

Samuel Hazo

Robert Meunier, guest conductor

His Honor

Henry Fillmore
ed. Frederick Fennell

Robert Meunier, guest conductor

The Immovable Do

Percy Aldrige Grainger
arr. Joseph Kreines

"Dear Stephanie,"

Jeremy Leidhecker

Jurassic Park

John Williams
arr. Paul Lavender

Washington Post

John Philip Sousa

MUSICIANS

Piccolo/Flute

Sara Danielson

Flute

Elysia Crecelius

Elly Hartbecke

Sarah Howell

Joni Kinnan

Rose Kundel

Oboe

Colleen Schulze

Tina Yin Sowatzke

Clarinet

Nick Gardner

Christopher Goodson

Kristi Heinberg

Jeff Kane

Amy LaCroix

Gayle Lundak

Elizabeth Peterson

Carrie Siepel

Bass Clarinet

Laura Appenzeller

Anthony Pappas

Bassoon

Janet Benest

Emily Castelline

Alto Saxophone

Christopher Brandt

Joseph Thering

Tenor Saxophone

Bob Bees

Baritone Saxophone

Thomas Sparks

Trumpet

Hans Decker

Dan Giesinger

Lynn Lange

Eric Layden

Sarah McEntee

Andrew Sowatzke

Horn

Greg Barton

Kristy Carter-Mauss

Cristina Deeds

Nick Rueckert

Trombone

James Deeds

Rick Eichner

Derrick Hawks

Fred Lange

Ryan Rowley

Colton Sleister

Euphonium

Sara Reichart

Justin Wells

Tuba

Brian Kinnan

Chad Thompson

Percussion

Erin Hilker

David Naylor

Rachel Poss

Brett Umthun

Piano

Eric Layden

CENTRAL IOWA WIND ENSEMBLE

Symphonic Band Excellence



The Central Iowa Wind Ensemble is an adult symphonic band with musicians drawn from the greater Des Moines area. The ensemble was founded in 2002 by a group of central Iowa music educators under the leadership of Dr. Evan Feldman, who led the group until 2005. To this day, the ensemble maintains a strong contingent of educators, but membership has expanded to include musicians from a wide variety of musical backgrounds and occupations. The Central Iowa Wind Ensemble is a 501(c)(3) not-for-profit organization registered as a corporation in the State of Iowa.

MISSION: To build lifelong engagement in the arts by providing meaningful and challenging concert band experiences.

VISION: The Central Iowa Wind Ensemble will be the Midwest's premier wind ensemble performing conscientious programming to appreciative, loyal, and diverse audiences.

VALUES: We believe in the power of music to positively impact people. We believe our performances should be accessible to everyone.

MARK DOERFFEL - CONDUCTOR



Mark Doerffel is an educator, conductor, and trombonist based in Central Iowa. He was named as a conductor for the Central Iowa Wind Ensemble, an adult semi-professional community band, in January 2019 and joined the Claude T. Smith Publications, Inc. team as their Editor in October 2019. He served as Director of Instrumental Activities at Grand View University in Des Moines, Iowa for seven years, teaching Applied Brass, Music Theory, Instrumental Methods, Conducting, Music Appreciation, and directed the Wind Ensemble and Jazz Ensemble. Previously, he taught in the secondary schools of Florida and North Carolina for 14 years.

He has completed coursework (ABD) for his Ph.D. in Music Education from the University of Florida, Master of Music Education from Appalachian State University, and Bachelor of Music Education from Louisiana State University.

Doerffel has presented at conferences in several states, including Arkansas, Iowa, Missouri, Kansas, South Dakota, Minnesota, Wisconsin, Florida, and North Carolina on topics that range from classroom management, score preparation & study, new teacher preparation, and trombone & brass pedagogy.

He has served the Iowa Bandmasters Association (IBA) as Past President and College Affairs representative for the South Central district and was the State Chair for the College Affairs Committee. His professional affiliations include NAFME, National Band Association, College Band Directors National Association, College Music Society, Iowa Bandmasters Association, and the International Trombone Association.

He lives in Ankeny, Iowa with his wife Amanda, and their two sons Charles and Brooks.

ROBERT MEUNIER - GUEST CONDUCTOR



Robert Meunier is Director of Bands and Professor of Music at Drake University where he is the conductor of the wind symphony and director of percussion studies. He is in demand as a guest conductor, clinician and adjudicator throughout the United States. Meunier has appeared in thirty-one states, China, Sweden, Canada, and Mexico. He is a contributing author to eleven volumes of *Teaching Music Through Performance in Band*, *Teaching Music Through Performing Marches*, and *Teaching Music Through Jazz Performance*.

Meunier is the artistic director, conductor and producer of the Drake University Wind Symphony Recording Project that has eleven, internationally released recordings of band music to its credit. He performs regularly as a percussionist with the Des Moines Symphony Orchestra and is affiliated with the Des Moines Symphony Academy as the conductor of the Des Moines Youth Wind Ensemble.

Meunier is a past-president of the Iowa Bandmasters Association, past-president of the South Central Iowa Bandmasters Association, and past-president of the Iowa Chapter of the Percussive Arts Society. He is a member of the American Bandmasters Association (elected 2014), the College Band Directors National Association, Iowa Bandmasters Association, Pi Kappa Lambda Honor Society, and an honorary member of Phi Mu Alpha Sinfonia. He holds a Bachelor of Science in music education from the University of Mary, a Master of Music in percussion performance from the University of Wisconsin-Madison, and has pursued doctoral studies in wind conducting at the University of North Texas.



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AIMEE KRUG MEMORIAL STUDENT SOLO COMPETITION

2021 WINNER: MARI MINECK - TRUMPET



Mari Mineck is our 2021 Aimee Krug Student Solo Contest winner. Mineck is a junior at Waukee High School where she plays in the Concert Band and Jazz One. She has represented Waukee twice at the IHSMA All State Festival and also plays with the Des Moines Youth Symphony.

JOHN BURNETT-LARKINS - ANNOUNCER



John Burnett-Larkins serves as the Communications Specialist for the Department of Chemical and Biological Engineering at Iowa State University. In addition, he works with both the music and athletics departments to help bring excitement to the pre-game and halftime shows at ISU football games as the announcer of the Iowa State University Cyclone Football Marching Band; and to Iowa State volleyball, gymnastics and softball competitions as the PA announcer for those sports.

PROGRAM NOTES

National Emblem

- **Edwin Eugene Bagley (1857-1922)**

National Emblem March is one of America's best loved and most popular marches. Reginal Bagley, a third cousin of the composer, believed that the march was begun in 1902 and first rehearsed in a train baggage car en route from Bellows Falls to Greenfield, New Hampshire. It was first played in manuscript by the Keene, New Hampshire, City Band, was revised, and was copyrighted in 1906. A vocal arrangement, with words by M.F. Sexton, was copyrighted two years later. A copy of Bagley's revision was presented to the University of Florida's Bachman Band Library in 1965.

In addition to The Star Spangled Banner, which provided melodic material for the first strain and trio, Bagley's memories of the herds of buffalo he had seen while crossing the Western prairies in the 1870s and 1880s inspired the heavy, repetitive beats heard in the trio.

Through the Looking Glass

- **Jess Langston Turner (b. 1983)**

The composer writes:

"When I began composing *Through the Looking Glass* I knew that I wanted to write a piece that was fantastical in nature -- a piece that would transport us into an imaginary land where anything is possible. I chose the title *Through the Looking Glass* because just as Alice's doorway to Wonderland was her "looking glass," this fanfare is a doorway to a world of musical landscapes." "The piece is constructed of two different elements: a pervasive rhythmic pattern and an entire pitch vocabulary of only five different notes that are arranged in many different ways -- sometimes in long angular lines and other times in massive blocks of sound. Underneath all of this is the driving rhythmic impetus that propels the piece forward. These combined elements are meant to convey the imagery of colorful and fantastical shapes and images hurtling past the listener as he or she is transported to a new musical world where anything is possible."

Through the Looking Glass is composed to be a concert opener, bringing the audience into the musical world created by the concert they are about to hear. In this way, this piece acts in a similar manner to the looking

glass through which Alice was able to gain access to her wonderland. The entire three minutes of the piece consists of only five different pitches which are constantly reconfigured into running passages, ostinati, and thrilling fanfares.

Through the Looking Glass was premiered by the Bob Jones University Symphonic Wind Band on May 2, 2008, with Dr. Dan Turner conducting.

Mozart's Sandbox

- **J. Scott McKenzie (b. 1971)**

The composer writes: Although he's an adult now, my son Jimmy still likes to play Roller Coaster Tycoon on his computer. It's an amusement park simulation game whose object is to achieve goals: winning a safety award, building a coaster to a certain size, or earning a specific amount of money. Jimmy prefers to play in sandbox mode, however, where the canvas is completely blank, money is no object, and the only limitation is his imagination.

I have often wondered what kind of music the great composers of the past would write if they lived today. Many are considered great because they pushed the boundaries of the music of their time, but they were still limited by the technology of their instrumentation and had to consider the expectations of their audiences. What kind of music would an extraordinarily creative musical mind like Mozart write if he'd been exposed to jazz or rock and roll? Would he have embraced the electric guitar or synthesizers? What would he have thought of Schoenberg's twelve-tone serial music?

It's impossible to answer those questions, but I had fun imagining what the answers might be. In *Mozart's Sandbox*, I begin with a simple melody characteristic of the 18th century, using the instruments Mozart knew at the time, and then imagine him discovering new sounds and 21st-century concepts as the piece progresses. He quickly discovers the trumpets don't have to remain on the B-flat overtone series. By the time he reaches the second theme (he's still writing in sonata form), it occurs to him that he doesn't have to stay in the same time signature, so he moves into a minuet. When he reaches the development, he discovers the percussion and starts experimenting with dynamics...and so on until by the end of the piece he's discovered latin music, jazz, and polytonality. I think time travelling 200 years would be disorienting to most people, so at one point in the piece poor Wolfgang forgets who he is and accidentally quotes Beethoven.

Concerto for Trumpet

- **Alexander Arutiunian (1920-2012)**
- **arr. Guy M. Duker**

Arutiunian conceived the main theme for this concerto in 1943. Like most of his themes, it first came to him while he was asleep. He was encouraged to complete the work by a longtime friend, Zolak Vartasarian, who was principal trumpet in the Yerevan Opera Orchestra. Unfortunately, Vartasarian died in the war that same year, and the concerto was not completed until 1950. It was premiered by Timofei Dokshizer in Moscow. The movements are Andante, Allegro energico, Meno mosso, and Allegro. A long virtuoso cadenza brings the concerto to an abrupt but stylish close.

Since Arutiunian composed this work (also known as Concerto in A flat), it has continued to grow in popularity. In 1990-1991, for example, it led a list of eighty-two solos performed by approximately 150 professional, faculty, and student members of the International Trumpet Guild.

Sòlas Ané

- **Samuel Hazo (b. 1966)**

With a unique blend of flowing lines and lush textures coupled with dynamic Celtic drumming, Hazo has created a very stylized and effective setting for wind band. Interspersed are quiet moments with soloistic woodwind lines that contrast nicely with the emotional full band passages. This work was commissioned for the 2005-2006 Oswego High School Wind Symphony of Osego, Ill., Margene Pappas, director, upon the celebration of her career in music education.

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His Honor

- Henry Fillmore (1881-1956)
- ed. Frederick Fennell

Some of Fillmore's marches, overtures and novelty pieces were composed especially for his own band of professional musicians, organized in 1927 in Cincinnati. His Honor, composed in 1933 and published the following year, was one such favorite of both his band members and audiences alike. The title refers to Mayor Russell Wilson, a man who impressed the composer with his sense of humor as well as his executive ability. With its unexpected melodic and rhythmic changes and its various performance possibilities, His Honor is still one of Fillmore's most popular marches.

The Immovable Do

- Percy Aldrige Grainger (1882-1961)
- arr. Joseph Kreines

Grainger composed this work while he was living in New York between 1933 and 1939, around the same time he was working on one of his most performed works for band, Lincolnshire Posy. While sitting at his foot-pumped reed organ one day, the reed that produced "c" or "do" became stuck and rather than call the organ technician, he decided to improvise a tune around this "immovable do". His improvisation over a static pitch features an intricate rhythmic texture with syncopation, dense rhythmic lines and triple over duple time.

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“Dear Stephanie,”

- **Jeremy Leidhecker**

“Dear Stephanie,” was commissioned by the Gateway High School Bands in loving memory of Stephanie Read, daughter of Gateway High School Band Director Mr. Robert A. Read.

It has been said that there is nothing worse than losing a child. When someone you know goes through a life-changing ordeal such as this, the feeling of helplessness is overwhelming. When no act of love or kindness can fill the void that is left behind, it is my intent that this music helps bring comfort to those who knew and loved Stephanie Read.

When I asked Bob about his most cherished memory of Stephanie, his words became the driving force behind the composition of this piece:

“My most personal cherished memory is the time Stephanie and I would sit cuddled on a chair. As she got bigger throughout the years, I would continue to take her out of her chair and hold her on my lap. I remember holding her and running my fingers up her cheek and down her nose. I could sense her relaxation, and many times she would fall asleep in my lap. Wonderful memory.”

“Dear Stephanie,” is dedicated to the life and memory of Stephanie Read, and to her loving family that she now watches over from the Heavens above.

Jurassic Park

- **John Williams (b. 1932)**
- **arr. Paul Lavender**

This work features the highlights from the first movies of the Jurassic Park trilogy of music. The first movie premiered in 1993 and has spawned five full-length movies, one movie short, LEGO and animated series adaptations. The third movie of the Jurassic World trilogy will be released in June 2022.

Washington Post

- **John Philip Sousa (1854-1932)**

During the 1880s, several Washington, D.C., newspapers competed vigorously for public favor. One of these, the *Washington Post*, organized what was known as the *Washington Post* Amateur Authors' Association and sponsored an essay contest for school children. Frank Hatton and Beriah Wilkins, owners of the newspaper, asked Sousa, then leader of the Marine Band, to compose a march for the award ceremony. The ceremony was held on the Smithsonian grounds on June 15, 1889. President Harrison and other dignitaries were among the huge crowd. When the new march was played by Sousa and the Marine Band, it was enthusiastically received, and within days it became exceptionally popular in Washington.

The march happened to be admirably suited to the two-step dance, which was just being introduced. A dancemasters' organization adopted it at their yearly convention, and soon the march was vaulted into international fame. The two-step gradually replaced the waltz as a popular dance, and variations of the basic two-step ensured the march's popularity all through the 1890s and into the twentieth century. Sousa's march became identified with the two-step, and it was as famous abroad as it was in the United States. In some European countries, all two-steps were "Washington Posts." Pirated editions of the music appeared in many foreign countries. In Britain, for example, it was such names as *No Surrender* and *Washington Greys*.

Next to *The Stars and Stripes*, *The Washington Post* has been Sousa's most widely known march. He delighted in telling how he had heard it in so many different countries, played in so many ways -- and often accredited to native composers. It was a standard at Sousa Band performances and was often openly demanded when not scheduled for a program. It was painful for Sousa to relate that, like *Semper Fidelis* and other marches of that period, he received only \$35 for it, while the publisher made a fortune. Of that sum, \$25 was for a piano arrangement, \$5 a band arrangement, and \$5 for an orchestra arrangement.

Today, at a community room in Washington, a spotlight illuminates a life-size color portrait of the black-bearded Sousa, resplendent in his scarlet Marine Band uniform. This is the John Philip Sousa Community Room in the *Washington Post* Building. It is the newspaper's tribute to the man who first gave it worldwide fame.

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Franklin Junior High - Des Moines, IA



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Sunday, March 6, 2022 - 3 PM
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Sunday, May 1, 2022 - 3 PM
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