



CENTRAL IOWA
WIND ENSEMBLE

Symphonic Band Excellence

A SOUSA
Spectacular

SUNDAY, OCTOBER 27, 2024 • 3 P.M.

CHRISTIAN CARICHNER, MUSIC DIRECTOR & CONDUCTOR

FRANKLIN EVENTS CENTER

Small Auditorium

4801 Franklin Ave. | Des Moines

CENTRAL IOWA WIND ENSEMBLE

Symphonic Band Excellence



The Central Iowa Wind Ensemble (CIWE) is an adult symphonic band with musicians drawn from the greater Des Moines area. The ensemble was founded in 2003 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. Recent recognitions include performing under the director of Colonel Jason Fettig, former director of “The President’s Own United States Marine Band” in May 2023 at the Iowa Bandmasters Association Conference and in April 2024 performed by invitation at the Regional Conference of the Association of Concert Bands in Omaha, Nebraska. CIWE annually performs a series of four concerts plus special events. CIWE has expanded its audiences to reach underserved constituencies by partnering with various local human services agencies. They also sponsor a competition for high school students that awards winners cash prizes. 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.

DR. CHRISTIAN CARICHNER - MUSIC DIRECTOR & CONDUCTOR



Dr. Christian Carichner serves as the Associate Director of Bands and Director of the Cyclone Marching Band at Iowa State University. He oversees all aspects of the Athletic Band program including the 350-member Iowa State University Cyclone Football 'Varsity' Marching Band, Men's and Women's Basketball bands, Volleyball Band, Wrestling Band and State Storm. In addition to his athletic band duties, Christian also teaches the Marching Band Methods course and instructs the applied Tuba and Euphonium studios. Previously, Christian

served as Assistant Director of Bands at ISU in addition to instruction of the low brass studios, teaching low brass methods, and directing both the Concert and Campus bands.

While serving as director of the Cyclone Marching Band, the band was awarded the prestigious Sudler Trophy – the highest honor bestowed upon a collegiate marching band in the United States.

Christian attended Ithaca College where he earned degrees in music education and performance while studying tuba with Dave Unland and brass pedagogy with Alex Shuhan, as well as conducting studies with Stephen Peterson, Jeffery Grogan and Janet Galvan. After Ithaca, Christian earned a Master of Music degree in Tuba Performance from Arizona State University where he studied with acclaimed Tubist and pedagogue Sam Pilafian. Christian also studied tuba with Patrick Sheridan, Charles Villarrubia and Matt Good.

Christian has performed or taught in 47 states and 12 different countries across the globe. Recently, he was a clinician/presenter at The Midwest Clinic, the CBDNA Athletic Band Symposium and a performer/clinician at the International Tuba Euphonium Conference.

Christian has also performed with the Arizona Musicfest Orchestra,

the Tampa Tradewinds, the Orchestra of the Southern Finger Lakes, Conway Symphony, Pinnacle Brass, Rhythm and Brass, Proteus 7, Salt River Brass and has performed with the national tour of the hit Broadway musical Chicago.

Christian served for many years as Brass Caption Head for the Phantom Regiment and The Academy Drum and Bugle Corps, as well as a lead brass instructor for the Aimachi Marching Band from Nagoya, Japan. Currently, he is in demand as a guest clinician, judge and show designer/arranger.

Christian is a member of CBDNA, Pi Kappa Lambda, Phi Kappa Phi and the International Tuba Euphonium Association. He is an honorary member of both Kappa Kappa Psi and Tau Beta Sigma. Christian is also the first marching brass artist for Pearl/Adams where he consults on the design of their marching brass instruments and is also an Adams Custom Brass artist.

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.

JACKSON CHURCHILL - TROMBONE



Hailing from the shores of Lake Superior in Duluth, Minnesota, Jackson Churchill is a rising trombonist, composer, and educator. He currently serves as a Band Director and the Director of Jazz at Valley High School in West Des Moines, Iowa. He is also a Teaching Artist of Jazz Trombone at Drake University.

As a jazz artist, Jackson's recent accomplishments include: winner of 2024 J.J. Johnson Jazz Trombone Competition (International Trombone Association); winner of the 2024

National Solo Jazz Competition (American Trombone Workshop); winner of the Jazz Trombone Day competition (Yamaha/University of North Texas). He was accepted into the 2022 Jazz Aspen Snowmass Academy Big Band led by Christian McBride, and he received recognition for an Outstanding Small Ensemble Arrangement by Downbeat Magazine in 2021. As a classical trombonist, Jackson won the 2019 Concerto Competition at his alma mater, Luther College.

During Jackson's tenure at Valley High School, the program has received distinctions at the state and national level from such organizations as Bands of America, the Iowa Jazz Championships, and the National Band Association. Prior to beginning his teaching career, Jackson graduated summa cum laude from Luther College with a bachelor's degree in music education, and he completed his master's degree in jazz trombone performance at the University of North Texas (UNT). There directed the Five, Six, and Seven O'Clock Lab Bands and he helped instruct undergraduate jazz courses. Equally at home on the podium, Jackson earned accolades from Eugene Migliaro Corporon at the 2021 UNT Conductor's Collegium.

Jackson's performance credits include the UNT One O'Clock Lab Band, the Glenn Miller Orchestra, the Nick Finzer Jazz Orchestra, the Iowa Jazz Composer's Orchestra, the Max Wellman Big Band, the Broadway tour of "The Wiz," and the Duluth Superior Symphony

Orchestra. Jackson is a Theodore Presser Music Scholar and holds membership in the Pi Kappa Lambda honor society. Jackson is proud to maintain an active schedule throughout Des Moines, IA as a performer and clinician.

SHELBY VANNORDSTRAND - SOPRANO



Shelby VanNordstrand has appeared as a soprano soloist from Omaha to Indonesia, China, Japan, Hawaii, Lithuania, and Oman. You can hear her on the recently released album "Storms & Stars, songs for soprano and piano by Jodi Goble". She was awarded an honorable mention in The American Prize, Women in Art Song in 2023. As a teacher, her students have been named winners of the National Association of Teachers of Singing Student Auditions at the state, regional, and national levels and

winners of the National Opera Association's Collegiate Opera Scenes Competition. As a clinician, she has presented at the National Collegiate Music Society Conference, the National Opera Association Conference, and other state and regional conferences. She currently serves as Vice President for Conferences with the National Opera Association. Shelby joined the faculty of the Department of Music and Theatre at Iowa State University in the fall of 2024. Previously, she served as Associate Professor of Voice at the University of Nebraska Omaha. Check out more about Shelby at www.shelbyvannordstrand.com and Instagram @shelbyvannordstrand

JOSH GRANT – XYLOPHONE



Josh Grant is an accomplished percussionist and educator from Des Moines, Iowa. A graduate of Iowa State University, Josh holds a degree in Music Education and is in his fourth year of teaching. He recently began his role as the 5th and 6th grade band director at Carlisle Community School District, where he brings his enthusiasm for music to a new generation of young musicians.

Beyond the classroom, Josh maintains an active performance schedule. He is a member of the Central Iowa Wind Ensemble, the Ames Municipal Band, and frequently collaborates with productions at Iowa State University. Known for his versatility and skill across a range of percussion instruments, Josh brings energy and precision to every performance.

COLLIN BELL - XYLOPHONE



Collin Bell was born and raised in Davenport, Iowa. While in his youth, Collin was heavily involved in extracurricular activities, including band at Davenport West High School.

In high school, Collin received his percussion education from Chris Foster. Chris Foster helped Collin focus his musical efforts and ultimately guide him towards pursuing music as a career in the future.

After high school graduation, Collin attended Iowa State University where he majored in instrumental music education, and was a member of the percussion studio under the direction of Dr. Jonathan Sharp.

In college, Collin was fortunate enough to be able to participate in a wide array of ensembles such as: The Iowa State Symphonic Band, The Iowa State Wind Ensemble, The Iowa State Percussion Ensemble, Gateway Indoor Percussion, Crossroads Percussion, The Colts Drum and Bugle Corps, Minnesota Brass Indoor Percussion, The Bluecoats Drum and Bugle Corps, Rhythm X, the musical pit for Iowa State, and The Iowa State University Cyclone Football 'Varsity' Marching Band. In all of these ensembles, Collin was fortunate to have world class staff that contributed to his musical growth.

Collin has on multiple occasions traveled to Indianapolis, Indiana to compete at the Percussive Arts Society International Convention in both the College Keyboard Solo Contest where he placed as high as 3rd, as well as the College Percussion Ensemble Contest where the ensemble he participated in placed as high as 4th.

Since graduation, Collin has been at work full time as a middle school/high school band director within the North Polk Community School District, where he works with 6th-12th graders on all instruments. Collin teaches concert band, marching band, jazz band, show choir band, and lessons throughout the year.

When he is not busy working with his students and colleagues at North Polk, Collin can be found actively clinicing with drumlines and percussion sections in the area, or playing with the Central Iowa Wind Ensemble, and with the Plymouth Brass as a percussion section member.

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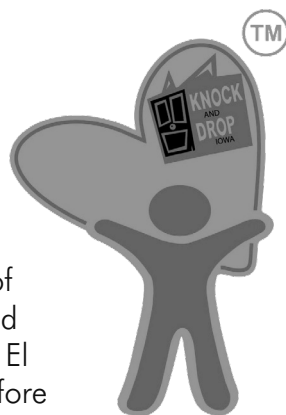


COMMUNITY PARTNER - KNOCK AND DROP IOWA

The season of giving will be emphasized as we hold a Food Drive to benefit Knock and Drop Food Pantry which is located at Franklin Jr. High.

Suggested items for donation include:

- Rice
- Pinto Beans
- Tortillas
- Knorr Chicken Flavor



Zuli Garcia is the founder and President of Knock and Drop Iowa, the first Latino food pantry in Des Moines. Zuli was born in El Salvador and grew up in California before moving to the City of Des Moines at the age of 19.

Since then, she has dedicated her career and personal time to educating, empowering, and assisting the Latino community in Des Moines. She discovered the many unaddressed essential needs within the Latino community. Food insecurity came sharply into view as the pandemic limited access to food and public transportation. Zuli acted by delivering food bags to various doorsteps of those in greatest need. As the magnitude of the issue became more known, she decided to establish a non-profit organization to serve as many individuals and families in her community as possible. On March 24, 2020, the first Latino food pantry – Knock and Drop Iowa, was established to service the needs in the Latino Community. The organization has expanded slightly from supplying food by raising funds and finding sponsors for winter coats, vaccination clinics and informational resources.

Zuli became very active within the community by serving on the board of various organizations. However, she withdrew from these commitments to focus and dedicate more time to directly serving the community through the Knock and Drop Iowa organization. Zuli strongly believes that food insecurity is the most important essential need, "If we don't eat well and fuel the mind and body, then we can't pay attention in school and we can't focus while working. Both are essential to providing for our families and improving our quality of life."



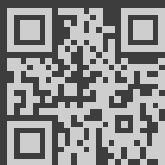
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Fred Lange

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Colton Sleister

Euphonium

Sara Reichart

Justin Wells

Tuba

Brian Kinnan

Leo Salazar

Chad Thompson

Percussion

Collin Bell

Kate Cassaidy

Josh Grant

Jaxson Mrzena

David Naylor

Jeff Norton

Harris Rogerson



This program is designed in the style of a typical concert that Sousa himself would program: classic overtures, world-class soloists on impressive technical features, stunning operatic vocals, time-honored works that now live in the heart of the band canon, and of course...marches! We hope you enjoy our unique twist on a classic band tradition.

CONCERT PROGRAM

The Star Spangled BannerFrancis Scott Key and John Stafford Smith

Overture to "Candide"Leonard Bernstein
(arr. Walter Beeler)

Encore: Semper Fidelis John Philip Sousa

Trombone Solo

The Blue Bells of Scotland..... Arthur Pryor
(arr. Tim Higgins)

Mr. Jackson Churchill, *Trombone*

Encore: Days of Wine and Roses..... Henry Mancini
(arr. Oyvind Strand)

Children's March (Over the hills and far away)..... Percy Grainger

Encore: National Emblem March Edwin Eugene Bagley

CONCERT PROGRAM

Vocal Solo

Adele’s Laughing Song - from Die Fledermaus..... Johann Strauss Jr.

Ms. Shelby VanNordstrand, Soprano

Encore: Les Filles De CadizLeo Delibes

(arr. J.B. Power)

March from “Symphonic Metamorphosis of

Themes by Carl Maria von Weber”Paul Hindemith

Encore: Emblem of Freedom arr. Karl L. King

Xylophone Solos

Xylophonia..... Joseph Green

(arr. William L. Cahn)

Mr. Josh Grant, Xylophone

Running on Wood..... Stefan Schwalgin

Mr. Collin Bell, Xylophone

George M. Cohan Patriotic Fantasy....(arr. Walter Ehret and Paul Yoder)

The Stars and Stripes Forever John Philip Sousa

PROGRAM NOTES

Overture to “Candide” (1956/1960)

Leonard Bernstein (1918-1990)

arr. Walter Beeler

Candide was Leonard Bernstein’s third Broadway musical, following *On the Town* and *Wonderful Town*. Adapted by Lillian Hellman from Voltaire’s 18th-century satire on blind optimism, Bernstein’s *Candide* is an operetta set in the castle of the Baron Thunder-ten-Tronckh in the mythical European land of Westphalia. Within these walls live the Baron and Baroness; Cunégonde, their beautiful and innocent virgin daughter; Maximilian, their handsome son; Candide, their handsome bastard nephew; and Paquette, the Baroness’ buxom serving maid. They are taught by Dr. Pangloss, who preaches the philosophy that all is for the best in “The Best of All Possible Worlds.”

Candide and Cunégonde kiss, and Candide is banned from Westphalia. As he leaves, Bulgarians invade, kidnap him and slaughter everyone except for Cunégonde, who they prostitute out to a rich Jew and the Grand Inquisitor. Candide escapes and begins an optimistic, satirical journey, taking with him his sweetheart Cunégonde and Pangloss. Candide journeys to Lisbon, Paris, Buenos Aires, and even the legendary El Dorado, only to discover reality in the forms of crime, atrocity, and suffering. He returns to Venice with Cunégonde, stripped of his idealism. His ultimate emotional maturation concludes in the finale with “You’ve been a fool, and so have I, But come and be my wife, And let us try before we die, To make good sense of life. We’re neither pure nor wise nor good; We’ll do the best we know; We’ll build our house, and chop our wood, And make our garden grow.”

Opening on Broadway on December 1, 1956, *Candide* was perhaps a bit too intellectually weighty for its first audiences and closed after just 73 performances. Bernstein was less concerned over the money lost than the failure of a work he cared about deeply. The critics had rightly noted a marvelous score, and Bernstein and others kept tinkering with the show over the years. With each revival, *Candide* won bigger audiences. In 1989, the already seriously ill Bernstein spent his last ounces of vital energy recording a new concert version of the work. “There’s more of me in that piece than anything else I’ve done,” he said.

The sparkling overture captures the frenetic activity of the operetta, with its twists and turns, along with *Candide*'s simple honesty. From the very beginning, though, the overture was a hit and swiftly became one of the most popular of all concert curtain raisers. Brilliantly written and scored, flying at breakneck speed, it pumps up the adrenaline of players and listeners alike. It features two of the show's big tunes: the sweeping romantic one is *Candide*'s and Cunégonde's love duet "Oh Happy We," while the wacky up-tempo music is from Cunégonde's fabulous send-up of coloratura soprano arias, "Glitter and Be Gay."

Children's March "Over the Hills and Far Away" (1918)

Percy Grainger (1882-1961)

Children's March "Over the Hills and Far Away" is one of the earliest works written for piano and wind band and the first of many such works by Percy Grainger. Written while Grainger was serving in the American Army as a bandsman, it was intended to make full use of all the instrumental resources available at Fort Hamilton where he was stationed. The First World War ended in November 1918 before Grainger had the chance to perform the work as originally planned. Its first performance did not take place until June 1919 at Columbia University, featuring the Goldman Band conducted by the composer with Ralph Leopold playing the piano part. It was subsequently published in an edition which allowed it to be used by the wind section of the symphony orchestra with the piano part being cued into the wind parts. Another innovation in this score calls for certain members of the band to sing or "vocalize" in two passages where they are not employed with their own instruments.

With the dedication, "for my playmate beyond the hills," she is believed to be a Scandinavian beauty with whom the composer corresponded for eight years but did not marry because of his mother's jealousy.

March from "Symphonic Metamorphosis" (1943)

Paul Hindemith (1895-1963)

In early 1942, Hindemith was discussing plans for two ballets to be choreographed by Leonide Massine, one of which was to utilize the music of Carl Maria von Weber. The composer spent only a few days working on the

Weber ballet, when he rejected the idea. But the work was not wasted, since it formed the basis of the Symphonic Metamorphosis, which he composed in the summer of 1943, turning the Weber pieces into a suite. The first, third, and fourth movements are based on compositions for piano duet by Weber. The second movement, the march, is drawn from Weber's incidental music for Schiller's translations of Gozzi's *Turandotte*. Hindemith, himself, asked Keith Wilson, a colleague at Yale, to transcribe the "march" for concert band in 1960. After permission was finally granted by the publisher, Wilson worked on this arrangement for 18 months. He regarded it as his largest and most significant transcription. The important two-bar fragment which is stated by the brass at the outset reappears and is developed at different points of punctuation throughout the movement. There is also a more lyrical "trio" theme which is repeated and developed. The form is somewhat different from that of a standard march.



John Philip Sousa (1854-1932)

John Philip Sousa served as the the 17th Director of "The President's Own" from 1880-1892. The most famous director of the band, he wrote the national march "The Stars and Stripes Forever" and the official march of the Marine Corps "Semper Fidelis."

Unequalled by his predecessors, John Philip Sousa is responsible for bringing the United States Marine Band to an unprecedented level of excellence: a standard upheld by every Marine Band Director since.

Sousa grew up with the Marine Band, and his intimate knowledge of the band coupled with his great ability provided the ideal medium to showcase the marches which would earn him the title, the "March King."

Sousa was born Nov. 6, 1854, at 636 G Street, SE, Washington, DC, near the Marine Barracks where his father, Antonio, was a musician in the

Marine Band. He received his grammar school education in Washington and for several of his school years enrolled in a private conservatory of music operated by John Esputa, Jr. There he studied piano and most of the orchestral instruments, but his first love was the violin. John Philip Sousa gained great proficiency on the violin, and at the age of 13 he was almost persuaded to join a circus band. However, his father intervened and enlisted him as an apprentice musician in the Marine Band. Except for a period of six months, Sousa remained in the band until he was 20.

In addition to his musical training in the Marine Band, he studied music theory and composition with George Felix Benkert, a noted Washington orchestra leader and teacher.

After his discharge from the Marine Corps, Sousa remained in Washington for a time, conducting and playing the violin. He toured with several traveling theater orchestras and moved, in 1876, to Philadelphia. There he worked as a composer, arranger, and proofreader for publishing houses. Sousa was fascinated by the operetta form and toured with a company producing the musical *Our Flirtation*, for which he wrote the incidental music and the march. While on tour in St. Louis, he received a telegram offering him the leadership of the Marine Band in Washington. He accepted and reported for duty on Oct. 1, 1880, becoming the band's 17th Leader.

The Marine Band was Sousa's first experience conducting a military band, and he approached musical matters unlike most of his predecessors. He replaced much of the music in the library with symphonic transcriptions and changed the instrumentation to meet his needs. Rehearsals became exceptionally strict, and he shaped his musicians into the country's premier military band. Marine Band concerts began to attract discriminating audiences, and the band's reputation began to spread widely.

Sousa first received acclaim in military band circles with the writing of his march "The Gladiator" in 1886. From that time on he received ever-increasing attention and respect as a composer. In 1888, he wrote "Semper Fidelis." Dedicated to "the officers and men of the Marine Corps," it is traditionally known as the "official" march of the Marine Corps.

In 1889, Sousa wrote the "Washington Post" march to promote an essay contest sponsored by the newspaper; the march was soon adapted and identified with the new dance called the two-step. The "Washington Post"

became the most popular tune in America and Europe, and critical response was overwhelming. A British band journalist remarked that since Johann Strauss, Jr., was called the “Waltz King” that American bandmaster Sousa should be called the “March King.” With this, Sousa’s regal title was coined and has remained ever since.

Under Sousa the Marine Band also made its first recordings. The phonograph was a relatively new invention, and the Columbia Phonograph Company sought an ensemble to record. The Marine Band was chosen, and 60 cylinders were released in the fall of 1890. By 1897, more than 400 different titles were available for sale, placing Sousa’s marches among the first and most popular pieces ever recorded, and the Marine Band one of the world’s first “recording stars.”

The immense popularity of the Marine Band made Sousa anxious to take his Marine Band on tour, and in 1891 President Benjamin Harrison gave official sanction for the first Marine Band tour, a tradition which has continued annually since that time, except in times of war.

After the second Marine Band tour in 1892, Sousa was approached by his manager, David Blakely, to organize his own civilian concert band, and on July 30 of that year, John Philip Sousa resigned as Director of the Marine Band. At his farewell concert on the White House lawn Sousa was presented with a handsome engraved baton by members of the Marine Band as a token of their respect and esteem. This baton was returned to the Marine Band by Sousa’s daughters, Jane Priscilla Sousa and Helen Sousa Abert, in 1953. The Sousa baton is now traditionally passed to the new Director of the Marine Band during change of command ceremonies.

In his 12 years as Leader of the Marine Band, he served under five Presidents, and the experience he gained with the Marine Band would be applied to his civilian band for the next 39 years. With his own band, Sousa’s fame and reputation would grow to even greater heights.

Sousa’s last appearance before “The President’s Own” was on the occasion of the Carabao Wallow of 1932 in Washington. Sousa, as a distinguished guest, rose from the speaker’s table, took the baton from Director Captain Taylor Branson, and led the orchestra through the stirring strains of “Hands Across the Sea .”

John Philip Sousa died on March 6, 1932, at Reading, Pa., where he was scheduled to conduct the Ringgold Band. His body was brought to his native Washington to lie in state in the Band Hall at Marine Barracks. Four days later, two companies of Marines and Sailors, the Marine Band, and honorary pall-bearers from the Army, Navy, and Marine Corps headed the funeral cortege from the Marine Barracks to Congressional Cemetery.

His music was not the only memorial to John Philip Sousa. In his native city on Dec. 9, 1939, the new Pennsylvania Avenue Bridge across the Anacostia River was dedicated to the memory of the great American composer and bandmaster. More recently, Sousa was enshrined in the Hall of Fame for Great Americans in a ceremony at the John F. Kennedy Center for the Performing Arts in 1976.

In a fitting tribute to its 17th Leader, in 1974 the Marine Band rededicated its historic band hall at Marine Barracks as "John Philip Sousa Band Hall." The bell from the S.S. John Philip Sousa, a World War II Liberty ship, is there.

Perhaps the most significant tribute to Sousa's influence on American culture, "The Stars and Stripes Forever" was designated as the national march of the United States on Dec. 11, 1987. A White House memorandum states the march has become "an integral part of the celebration of American life."

In 2004, 26th Director Colonel Timothy W. Foley opened the season with a Sousa-style concert in honor of the Director's sesquicentennial (150) year. This rousing performance has since become an annual tradition of opening each concert season in early January, and is reminiscent of Sousa and his sold-out concerts. On Nov. 6, 2004, "The March King's" 150th birthday, "The President's Own" and 33rd Commandant of the Marine Corps General Michael W. Hagee dedicated the new band hall at Marine Barracks Annex John Philip Sousa Hall.

"The President's Own" concluded his sesquicentennial year on Nov. 5, 2005, by unveiling an eight-foot bronze statue of Sousa outside the band hall. The statue, funded by the Marine Corps Heritage Foundation, private donor Mickey Gordon, and the John Philip Sousa Foundation, is the only one of its kind. Sculpted by artist Terry Jones, the statue is an enduring testament to Sousa's contributions to the Marine Band.

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UPCOMING CIWE CONCERTS



Deck the Halls

Saturday, December 14, 2024 – 7:30 PM

Martha-Ellen Tye Recital Hall, Simon Estes Music Hall,
Iowa State University – Ames, IA

Sunday, December 15, 2024 – 3 PM

Staplin Performing Arts Center – West Des Moines, IA



EPIC!

Sunday, March 2, 2025 – 3 PM

Staplin Performing Arts Center – West Des Moines, IA



Live Music Trivia

Sunday, May 4, 2025 – 3 PM

Staplin Performing Arts Center – West Des Moines, IA

THANK YOU!

There are many people to thank for their contributions to today's performance and to our growth over the years

Central Iowa Wind Ensemble executive board:

James Deeds - President

Rose Kundel - Vice President

Rick Eichner - Treasurer

Justin Wells - Secretary

Richard Thimmesch - Executive Director

Christian Carichner - Music Director

Brian Kinnan

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Paul Ferrone and Holly Olson with Ferrone Olson LLC

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Mary Bendgen with Bendgen Design for her graphic design work

Tim Rowley with Franklin Events Center for the use of their facilities

CONCERT SURVEY

Please tell us what you think of today's concert.

We would love your input!



ciwe.org/survey

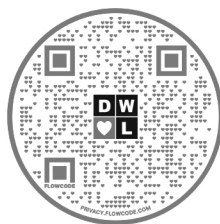


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