



CENTRAL IOWA WIND ENSEMBLE

Symphonic Band Excellence

CHRISTIAN CARICHNER, MUSIC DIRECTOR & CONDUCTOR
PRESENTS

ALL
THAT

JAZZ

SUNDAY, MAY 7 | 3 PM


FRANKLIN
EVENTS CENTER

FRANKLIN PERFORMANCE HALL
4801 Franklin Ave | Des Moines

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CONCERT PROGRAM

In the Mood

Joe Garland
arr. Andy Clark

Harlem Nocturne

Mike Giles, *saxophone*

Earle Hagen
arr. Paul Murtha

Villanelle

Jayda Archer, *horn*

Paul Dukas
arr. Donald Miller

Blue Shades

Frank Ticheli

Embraceable You

Mike Giles, *saxophone*

George Gershwin
arr. Warren Barker

They Can't Take That Away From Me

Mike Giles, *saxophone*

George Gershwin
arr. Warren Barker

Come Sunday

- I. Testimony
- II. Shout!

Omar Thomas

MUSICIANS

Piccolo/Flute

Sara Danielson

Flute

Elysia Crecelius

Elly Hartbecke

Sarah Howell

Joni Kinnan

Rose Kundel

Oboe

Colleen Schulze

Tina Yin Sowatzke

Clarinet

Lauren Cassaidy

Nick Gardner

Christopher Goodson

Kristi Heinberg

Veronica Jarvis

John Kahrl

Amy LaCroix

Gayle Lundak

Julie Murphy

Bryce Sederburg

Esther Ware

Bass Clarinet

Laura Appenzeller

Anthony Pappas

Bassoon

Janet Benest

Emily Castelline

Alto Saxophone

Christopher Brandt

Joseph Thering

Tenor Saxophone

Jacob Lemons

Baritone Saxophone

Jennifer Williams

Trumpet

Brian Burke

Hans Decker

Dan Giesinger

Dave Krogan

Eric Layden

Sarah McEntee

Steve Newman

Andrew Sowatzke

Rich Thimmesch

Horn

Greg Barton

Cristina Deeds

Heather Hoffman-Richeson

Spencer Marsh

Rebecca Wilson

Trombone

Rick Eichner

James Deeds

Derrick Hawks

Ryan Rowley

Colton Sleister

Justin Williams

Euphonium

Sara Reichart

Justin Wells

Tuba

Brian Kinnan

Chad Thompson

Percussion

Collin Bell

Josh Grant

Jaxson Mrzena

David Naylor

Michael Ramirez

Amanda Thomas

Electric Bass

Em Bradley

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. It 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. The CIWE also sponsors competition for high school students that awards the winner an honorarium. 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.

CHRISTIAN CARICHNER - CONDUCTOR



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.

MIKE GILES - SAXOPHONE SOLOIST



A native Iowan, Michael is a vibrant and accessible musician. He is in constant demand as a performer and clinician, both domestically and abroad. He has fused his varied skill set and diverse musical background into a unique perspective that he shares successfully in the classroom and on the stage. Michael stays active as an improviser and writer, working with eclectic mixes of personalities and instrumentation. His enthused commitment to original music and inventive approaches to performance have made him a recognizable voice on the creative music scene. His primary teachers include vocal jazz guru Phil Mattson, avant-garde artist John Rapson, and contemporary saxophonist Matt Sintchak. Halfway through his second decade of teaching at ISU, he teaches Improvisation, leads the ISU Saxophone Studio, and is the Director of Jazz Studies. Find out more at www.creativemusicstuff.com

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.

COMMUNITY PARTNER

The Central Iowa Wind Ensemble is partnering with Bidwell Riverside Center and Hawthorn Hill to collect food and clothing items for their families and child development center.

Bidwell Riverside Center is committed to a vision of a future where no one lives in poverty and every person has the opportunity for a positive future. Established in 1893 by a group of Methodist women dedicated to helping disadvantaged families, Bidwell has evolved into a secular organization seeking to build hope for a better future by providing support through two primary programs: Food & Clothing Pantry and Child Development Center. Bidwell Riverside Center has been in service to those in need in the Des Moines metro. We endeavor to build relationships with each and all in the spirit of unconditional love. The heritage of Bidwell Riverside Center is rich with tradition and community fellowship. Bidwell Riverside and Hawthorn Hill are currently partner organizations that focus on life-changing assistance to homeless and underprivileged individuals and families. These two organizations will be merging on July 1.



SOON TO BE:



AIMEE KRUG MEMORIAL STUDENT SOLO COMPETITION

Held annually since 2011, the Aimee Krug Memorial Student Solo Competition seeks to encourage and reward high school instrumentalists from across central Iowa. Student musicians are judged by CIWE's directors and members who dedicated their careers to music education. Cash prizes of \$1,000, \$500, and \$250 are awarded to the top three performers. This years' awards went to:

1st Place: **Jayda Archer**, Horn, Ankeny

2nd Place: **Lucy Gannon**, Flute, Waukee

3rd Place: **Josh Neas**, Trumpet, Urbandale

A gifted oboe performer and instructor, Aimee Krug was a founding member of the Central Iowa Wind Ensemble and served as a board member. Her passion for teaching students was demonstrated by having several All-State qualifying students over the years. Aimee passed away in 2010 following a courageous battle with breast cancer. Aimee was a cherished member of the Central Iowa Wind Ensemble and we honor her life and contributions to music by sponsoring this annual solo competition.

2023 WINNER: JAYDA ARCHER - HORN



Jayda Archer is a senior at Ankeny High School, involved in both band and choir. Jayda studies horn with Josh Johnson, and participates in both the Des Moines Youth Symphony and Wind Ensemble through the Academy. Additionally, she has been selected for both the Iowa All-State band and the Iowa All-State orchestra. Outside of music, she loves participating in the special needs program at AHS, attending youth group, working for a local florist, and serving in the special needs ministry at Saylorville Church. After

high school, Jayda plans to attend Cedarville University to major in music education with a minor in biblical studies.

PROGRAM NOTES

In the Mood (1938)

- Joe Garland (1903-1977)
- arr. Andy Clark

In the Mood is a big band-era number-one hit recorded by American bandleader Glenn Miller. It topped the charts for 13 straight weeks in 1940 in the U.S. and one year later was featured in the movie *Sun Valley Serenade*. In 1983, the Glenn Miller recording from 1939 was inducted into the Grammy Hall of Fame.

In the Mood was an arrangement by Joe Garland based on a pre-existing melody. *In The Mood's* main theme, featuring repeated arpeggios rhythmically displaced, had previously appeared under the title of *Tar Paper Stomp*, credited to jazz trumpeter/bandleader Wingy Manone. Under copyright rules of the day, a tune that had not been written down and registered with the copyright office could be appropriated by any musician with a good ear. A story says that after *In the Mood* became a hit, Manone was paid by Miller and his record company not to contest the copyright. The original recording of Joe Garland's version was made by Edgar Hayes and his orchestra in 1938, with Garland participating. Popular thought is that the melody had already become popular with Harlem bands (e.g., at the Savoy Ballroom) before being written down by Joe Garland. Before offering it to Glenn Miller, Garland sold the tune to Artie Shaw, who could not record it because the original arrangement was too long. The tune was finally sold to Glenn Miller, who played around with its arrangement for a while. Although the arrangers of most of the Miller tunes are known, things are a bit uncertain for *In The Mood*. It may be that Eddie Durham (arranger on other Miller tunes), John Chalmers McGregor (Miller's pianist) and Miller himself contributed most to the final version.

***Harlem Nocturne* (1939)**

- Earle Hagen (1919-2008)
- arr. Paul Murtha

Harlem Nocturne is a jazz standard written by Earle Hagen and lyrics by Dick Rogers in 1939 for the Ray Noble orchestra they played in. The song was adopted by bandleader Randy Brooks the next year as his theme song. The work has been frequently recorded; there have reportedly been about 500 covers of this classic

***Villanelle* (1906)**

- Paul Dukas (1865-1935)
- arr. Donald Miller

A gifted but highly self-critical composer, Dukas allowed only a small number of his works to be published. He devoted much of his energies to teaching, serving as instructor to many of the most significant members of the succeeding generation of French composers, including Olivier Messiaen and Maurice Duruflé. His music combines classical, romantic and impressionist elements into a rich and sturdy style.

He composed the ***Villanelle*** in 1906 as a test-piece for the Paris Conservatoire. The name derives from the Italian word villanella, a light-hearted, unaccompanied rustic part-song popular during the 16th and early 17th centuries. Dukas' piece has something of that same open-air atmosphere, both contented and zestful. Dukas' original scoring was for horn and piano.

***Blue Shades* (1997)**

- Frank Ticheli (b. 1958)

In 1992 I composed a concerto for traditional jazz band and orchestra, *Playing with Fire*, for the Jim Cullum Jazz Band and the San Antonio Symphony. I experienced tremendous joy during the creation of *Playing with Fire*, and my love for early jazz is expressed in every bar of the concerto. However, after completing it, I knew that the traditional jazz influences

dominated the work, leaving little room for my own musical voice to come through. I felt a strong need to compose another work, one that would combine my love of early jazz with my own musical style.

Four years, and several compositions later, I finally took the opportunity to realize that need by composing ***Blue Shades***. As its title suggests, the work alludes to the blues, and a jazz feeling is prevalent -- however, it is not literally a blues piece. There is not a single 12-bar blues progression to be found, and except for a few isolated sections, the eighth-note is not swung.

The work, however, is heavily influenced by the blues: "Blue notes" (flatted 3rds, 5ths, and 7ths) are used constantly; blues harmonies, rhythms, and melodic idioms pervade the work; and many "shades of blue" are depicted, from bright blue, to dark, to dirty, to hot blue.

At times, *Blue Shades* burlesques some of the clichés from the Big Band era, not as a mockery of those conventions, but as a tribute. A slow and quiet middle section recalls the atmosphere of a dark, smoky blues haunt. An extended clarinet solo played near the end recalls Benny Goodman's hot playing style, and ushers in a series of "wailing" brass chords recalling the train whistle effects commonly used during that era.

Blue Shades was commissioned by a consortium of thirty university, community, and high school concert bands under the auspices of the Worldwide Concurrent Premieres and Commissioning Fund.

- Program Note by composer

***Embraceable You* (1928)**

- **George Gershwin (1898-1937)**
- **arr. Warren Barker**

Embraceable You is a popular song, with music by George Gershwin and lyrics by Ira Gershwin. The song was originally written in 1928 for an unpublished operetta named *East Is West*. It was eventually published in 1930 and included in the Broadway musical *Girl Crazy*, where it was performed by Ginger Rogers in a song and dance routine choreographed by Fred Astaire. Billie Holiday's 1944 recording was inducted into the Grammy Hall of Fame in 2005.

They Can't Take That Away From Me (1937)

- George Gershwin (1898-1937)
- arr. Warren Barker

They Can't Take That Away from Me is a 1937 popular song with music by George Gershwin and lyrics by Ira Gershwin. It was introduced by Fred Astaire in the 1937 film *Shall We Dance*. The song is performed by Astaire on the lonely foggy deck of a ferry from New Jersey to Manhattan. It is sung to Ginger Rogers, who remains silent listening throughout. No dance sequence follows, which was unusual for the Astaire-Rogers numbers. Astaire and Rogers did dance to it later in their last movie *The Barkleys of Broadway* (1949) in which they played a married couple with marital issues. The song, in the context of *Shall We Dance*, notes some of the things that Peter (Astaire) will miss about Linda (Rogers). The lyrics include "the way you wear your hat, the way you sip your tea", and "the way you hold your knife, the way we danced till three". Each verse is followed by the line "no, no, they can't take that away from me". The basic meaning of the song is that even if the lovers part, though physically separated the nostalgic memories cannot be forced from them. Thus, it is a song of mixed joy and sadness.

George Gershwin died two months after the film's release, and he was posthumously nominated for the Academy Award for Best Original Song at the 1937 Oscars but lost out to *Sweet Leilani* which had been made tremendously popular by Bing Crosby.

Come Sunday (2018)

- Omar Thomas (b. 1984)

I played trombone in wind ensembles from the 4th grade through college. This experience has contributed significantly to the life I lead now. I had the pleasure of being exposed to sounds, colors, moods, rhythms, and melodies from all over the world. Curiously absent, however, was music told authentically from the African-American experience. In particular, I couldn't understand how it was that no composer ever thought to tell the story of a black worship experience through the lens of a wind ensemble. I realize now that a big part of this was an issue of representation. One of the joys and honors of writing music for wind ensemble is that I get to write music that I wish had existed when I was playing in these groups

-- music that told the story of the black experience via black composers. I am so grateful to Dr. Tony Marinello and the Illinois State University Wind Symphony for leading an incredible consortium that brought this piece to life.

Come Sunday is a two-movement tribute to the Hammond organ's central role in black worship services. The first movement, *Testimony*, follows the Hammond organ as it readies the congregation's hearts, minds, and spirits to receive The Word via a magical union of Bach, blues, jazz, and R&B. The second movement, *Shout!*, is a virtuosic celebration -- the frenzied and joyous climactic moment(s) when The Spirit has taken over the service. The title is a direct nod to Duke Ellington, who held an inspired love for classical music and allowed it to influence his own work in a multitude of ways. To all the black musicians in wind ensemble who were given opportunity after opportunity to celebrate everyone else's music but our own -- I see you and I am you. This one's for the culture!

- Program Note by composer

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Like what you hear today? We need your help to ensure we can continue providing quality musical experiences for audiences throughout Central Iowa. Donations are welcome for this concert in the boxes by the doors or year round at www.ciwe.org. Central Iowa Wind Ensemble is a non-profit 501(c)(3) charitable organization.

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UPCOMING CIWE PERFORMANCES

2023 Iowa Bandmaster Conference



"Conducting with Empathy" Clinic
- featuring the Central Iowa Wind Ensemble
and Colonel Jason Fettig,
Director of "The President's Own"
United States Marine Band

Friday, May 12, 2023 - 4 PM
Catholic Pastoral Center - Des Moines, IA

CONCERT SURVEY

Please tell us what you think of today's concert. We would love your input!

ciwe.org/survey

