



CENTRAL IOWA
WIND ENSEMBLE

PRESENTS

GHOULS, GOBLINS,
AND GHOSTS

SUNDAY, OCTOBER 30, 2022


FRANKLIN
JUNIOR HIGH

CHRISTIAN CARICHNER,
CONDUCTOR

CONCERT PROGRAM

Danse Macabre

Camille Saint-Saëns
arr. L.P. Laurendeau

Unquiet Spirits

John Mackey

Night on Bald Mountain

Modest Mussorgsky
trans. Mark H. Hindsley

March to the Scaffold

Hector Berlioz
trans. Evan VanDoren

Ghost Train

Eric Whitacre

October

Eric Whitacre

Shadow Rituals

Michael Markowski

MUSICIANS

Piccolo/Flute

Sara Danielson

Flute

Elysia Crecelius

Elly Hartbecke

Sarah Howell

Joni Kinnan

Rose Kundel

Oboe

Colleen Schulze

Tina Yin Sowatzke

Clarinet

Brooke Carter

Nick Gardner

Christopher Goodson

Kristi Heinberg

Veronica Jarvis

John Kahr

Amy LaCroix

Gayle Lundak

Julie Murphy

Elizabeth Peterson

Bryce Sederburg

Carrie Siepel

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

Lynn Lange

Eric Layden

Sarah McEntee

Steve Newman

Andrew Sowatzke

Rich Thimmesch

Horn

Greg Barton

Kristy Carter-Mauss

Cristina Deeds

Heather Hoffman-Richeson

Spencer Marsh

Trombone

James Deeds

Derrick Hawks

Fred Lange

Ryan Rowley

Colton Sleister

Euphonium

Sara Reichart

Justin Wells

Tuba

Brian Kinnan

Chad Thompson

Percussion

Nick Bahr

Collin Bell

Josh Grant

David Naylor

Michael Ramirez

Stacey Ramirez

Keeley Taylor

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.

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.



BOYS & GIRLS CLUBS OF CENTRAL IOWA

We are proud to have partnered with the Boys and Girls Clubs of Central Iowa for this concert. For our our project together we asked the students to use the art of music to stimulate the creation of visual art. Their goal was to produce works of art that symbolized the music heard at our concert today, and the kids did a fantastic job. Pictures of all the pieces were taken and will be on display on the video board during the concert today. Special thanks go to Neisa Taylor the executive director of the Boys and Girls Clubs of Central Iowa, and all the teachers involved in this project. Their names and the names of our young artists will also be displayed on the video monitor during the concert.

We also want all of the kids at todays concert to get their trick-or-treat night off to a safe start so CIWE members will be handing out candy after the concert. Give our candy givers just a moment after the concert to make their way to the hallway heading north from the lobby and they will have some sweet treats for you as our thank you for providing your art work for today.

PROGRAM NOTES

Danse Macabre (1874)

- Camille Saint-Saëns (1835–1921)
- arr. L.P. Laurendeau

Charles-Camille Saint-Saëns was a French composer, organist, conductor and pianist of the Romantic era. He was a musical prodigy, making his concert debut at the age of ten. He also distinguished himself in the study of French literature, Latin and Greek, divinity and mathematics. His interests extended to philosophy, archaeology and astronomy. He studied at the Paris Conservatoire and became a church organist, first at Saint-Merri and, from 1858, at La Madeleine, the official church of the French Empire. After leaving the post twenty years later, he became a successful freelance pianist and composer, in demand in Europe and the Americas.

Unquiet Spirits (2013)

- John Mackey (b. 1973)

In physics, a motion is a change; in geometry, a motion is a transformation. These four songs, written on the occasion of Richard Floyd's retirement from the University Interscholastic League, celebrate that moment of change and transformation by evoking many kinds of motion, of bodies and of the soul. *Violet Crown Fanfare* captures the movement of the heavens and the optimism of the wide-open West; *Night on Fire* suggests the wild dancing of a nomadic camp; *Unquiet Spirits* is a waltz full of longing and an otherworldly sweetness. The final movement, *The Ringmaster's March*, is a riotous lvesian circus parade, a joyful noise in honor of a man who has always been at the center of the show.

Commissioned by a consortium of student music organizations at The University of Texas in recognition of Richard Floyd's tireless and passionate advocacy for music education in the state of Texas: Kappa Kappa Psi, Mu Phi Epsilon, Phi Mu Alpha Sinfonia, Sigma Alpha Iota, Tau Beta Sigma, and The University of Texas Student Music Educators Association. The work received its premiere on May 3, 2013, by the University of Texas Wind Symphony, conducted by Scott Hanna.

Night on Bald Mountain (1867)

- Modest Mussorgsky (1839-1881)
- trans. Mark H. Hindsley

Mussorgsky based his tone poem on the witches' sabbath of St. John's Eve, a well-known legend in Russia and many other countries. Although the details vary somewhat, there is usually a barren and isolated mountain top, where demons, witches, sorcerers, and malevolent spirits celebrate the holiday in a splendor of debauchery. Mussorgsky was likely inspired by a Nikolai Gogol story on the subject, although he would have been acquainted with similar folk tales from other sources, too.

Mussorgsky's own program note is terse but vivid:

An underground noise of inhuman voices. Appearance of the Spirits of Darkness followed by appearance of Satan and his adoration. A Black Mass. Joyful dancing of the Witches' Sabbath. All of which is ended by the ringing of a church bell and the appearance of dawn.

March to the Scaffold (1830)

- Hector Berlioz (1803-1869)
- trans. Evan VanDoren

Symphonie fantastique: Épisode de la vie d'un artiste ... en cinq parties (*Fantastical Symphony: An Episode in the Life of an Artist, in Five Parts*), Op. 14, is a program symphony written by the French composer Hector Berlioz in 1830. The symphony tells the story of an artist gifted with a lively imagination who has poisoned himself with opium in the depths of despair because of hopeless love.

Berlioz wrote these program notes for the fourth movement, *March to the Scaffold*:

Convinced that his love is unappreciated, the artist poisons himself with opium. The dose of narcotic, while too weak to cause his death, plunges him into a heavy sleep accompanied by the strangest of visions. He dreams that he has killed his beloved, that he is condemned, led to the scaffold and is witnessing his own execution. As he cries for forgiveness the effects of the narcotic set in. He wants to hide but he cannot, so he watches as an onlooker as he dies. The procession advances to the sound of a

march that is sometimes sombre and wild, and sometimes brilliant and solemn, in which a dull sound of heavy footsteps follows without transition the loudest outbursts. At the end of the march, the first four bars of the *idée fixe* reappear like a final thought of love interrupted by the fatal blow when his head bounces down the steps.

Berlioz claimed to have written the fourth movement in a single night, reconstructing music from an unfinished project – the opera *Les francs-juges*. The movement begins with timpani sextuplets in thirds, for which he directs: “The first quaver of each half-bar is to be played with two drumsticks, and the other five with the right hand drumsticks”. The movement proceeds as a march filled with blaring horns and rushing passages, and scurrying figures that later show up in the last movement. Before the musical depiction of his execution, there is a brief, nostalgic recollection of the *idée fixe* in a solo clarinet, as though representing the last conscious thought of the soon-to-be-executed man. Immediately following this is a single, short fortissimo G minor chord -- the fatal blow of the guillotine blade, followed by a series of pizzicato notes representing the rolling of the severed head into the basket. After his death, the final nine bars of the movement contain a victorious series of G major brass chords, along with rolls of the snare drums within the entire orchestra, seemingly intended to convey the cheering of the onlooking throng.

Ghost Train (1994)

- Eric Whitacre (b. 1970)

The legend of the *Ghost Train*, a supernatural machine that roars out of the night through forgotten towns and empty canyons, is deeply rooted in American folklore, and it was this spirit I worked to capture.

The compositional challenge came in creating a larger three-movement work from the first movement which was originally conceived and performed as a single event. I felt that the use of trains as a source of sounds and inspirations was virtually inexhaustible, but I wanted to save the integrity of the original while using it as the architectural foundation. *At the Station* is just that: the train comes to a roaring halt and the passengers depart. In this movement I see countless images: friends and family reunited, the soaring architecture of the station itself, and the genuine sincerity and innocence

of the era. After a reflective pastiche the locomotive builds up steam and slowly departs, grand and graceful. The *Motive Revolution* is twofold in its implication. The name refers to the period between 1850 and 1870 when steam engines revolutionized transportation, and also describes the cyclical treatment of musical motive throughout the movement. The train blazes across the country side, moonlight glistening off it's dark steel, and ends with a final, heroic tribute to these machines and the people who worked them.

The first movement was written in the winter of 1993-1994 and received its premiere March 7th, 1994. Movements II and III were written in the winter of 1994-1995, and the entire triptych received its premiere on March 14th, 1995. *Ghost Train* was written for and is dedicated to Thomas G. Leslie and the University of Nevada, Las Vegas Wind Symphony.

***October* (2000)**

- **Eric Whitacre (b. 1970)**

October is my favorite month. Something about the crisp autumn air and the subtle change in light always make me a little sentimental, and as I started to sketch I felt that same quiet beauty in the writing. The simple, pastoral melodies and subsequent harmonies are inspired by the great English romantics (Vaughan Williams and Elgar) as I felt that this style was also perfectly suited to capture the natural and pastoral soul of the season. I'm quite happy with the end result, especially because I feel there just isn't enough lush, beautiful music written for winds.

October was commissioned by the Nebraska Wind Consortium, Brian Anderson, Consortium Chairman. *October* was premiered on May 14th, 2000, and is dedicated to Brian Anderson, the man who brought it all together.

Shadow Rituals (2006)

- Michael Markowski (b. 1986)

Shadow Rituals was written for the first Frank Ticheli Composition Contest in 2006. It won first prize in Category 2 – Young Band.

The piece begins with the percussion section, and shortly after we hear the first theme played by the clarinets. The first theme is later heard in the flutes and bells before returning to the clarinets. Most of *Shadow Rituals* is related to the opening section, and the majority of the motives heard throughout are related to the first theme.

The second theme is very syncopated and is first heard in the horns and is followed by a development section. The piece then has a brief moment of release as the flutes sustain a unison pitch. Then the third theme is played by a solo euphonium. The third theme is presented in canon in the bassoon, alto sax, and clarinets. The third theme is a perfect palindrome; if you played it backwards it would sound exactly the same. The first theme returns before a coda, but has been altered to fit a 6-beat pattern instead of a 5-beat pattern. This alteration is presented by the trumpets, over which an augmentation of theme one is expressed by the woodwinds. *Shadow Rituals* ends with a brief statement of the first theme by the woodwinds, and a brief statement of the second theme by the winds and brass.



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CentrallowaWindEnsemble

UPCOMING CIWE CONCERTS



Holiday Spectacular

Sunday, December 18, 2022 - 3 PM
Franklin Junior High - Des Moines, IA



Myths & Legends

Sunday, March 5, 2023 - 3 PM
Franklin Junior High - Des Moines, IA



All That Jazz

Sunday, May 7, 2023 - 3 PM
Franklin Junior High - Des Moines, IA

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Franklin Jr. High for use of facilities for rehearsals and today's concert.

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