

Holiday)
Spectaculari

3:00 PM - SUNDAY DECEMBER 18, 2022

CHRISTIAN CARICHNER,
CONDUCTOR



CONCERT PROGRAM

Toboggan JaRod Hall

One Torch, Two Women, arr. Julie Giroux Three Ships and Men Rejoicing

On a Hymnsong of Philip Bliss David Holsinger

Second Suite in F Gustav Holst

The Sussex Mummers' Christmas Carol Perrcy Grainger

Campana Sobre Campana Traditional

Arre Borriquito Traditional

El Año Viejo Crescencio Salcedo

A Fireside Christmas arr. Sammy Nestico

Three Wise Guys arr. Julie Giroux

Silent Night in Gotham arr. Julie Giroux

A Stocking Full of Composers

Julie Giroux

MUSICIANS

<u>Piccolo/Flute</u> Sara Danielson

Flute

Elysia Crecelius Elly Hartbecke Sarah Howell Rose Kundel Sophia Phillips

Oboe

Colleen Schulze Tina Yin Sowatzke

Clarinet

Brooke Carter
Nick Gardner
Elizabeth Glas
Kristi Heinberg
Veronica Jarvis
John Kahrl
Gayle Lundak
Bryce Sederburg
Esther Ware

Bass Clarinet
Laura Appenzeller

<u>Bass/Contrabass Clarinet</u> Anthony Pappas

Bassoon

Janet Benest Emily Castelline

Alto Saxophone Christopher Brandt Joseph Thering

Tenor Saxophone Jacob Lemons

Baritone Saxophone Thomas Sparks Trumpet
Brian Burke
Hans Decker
Dan Giesinger
Lynn Lange
Sarah McEntee
Steve Newman
Andrew Sowatzke
Rich Thimmesch

<u>Horn</u>

Greg Barton Kristy Carter-Mauss Cristina Deeds

Heather Hoffman-Richeson

Spencer Marsh Trombone

Rick Eichner
James Deeds
Derrick Hawks
Fred Lange
Colton Sleister
Justin Williams

Euphonium
Sara Reichart
Justin Wells

<u>Tuba</u> Brian Kinnan Chad Thompson

Percussion
Josh Grant
Jaxson Mrzena
David Naylor
Jeff Norton
Michael Ramirez
Amanda Thomas

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 footall 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.

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 its 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 lowa, was established to service the needs in the Latino Community. The organization has expanded slightly from suppling 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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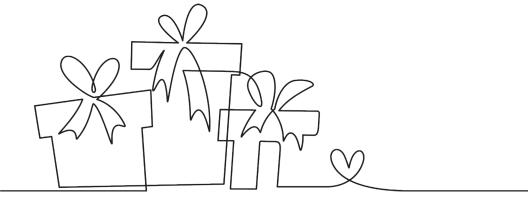
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<u>Poinsettias</u>

Courtesy of the Central Iowa Wind Ensemble



PROGRAM NOTES

Toboggan (2022)

• JaRod Hall (b. 1991)

A toboggan is a long narrow sled used to slide downhill over snow or ice. The music tells the tale of an epic race down the biggest hill in the neighborhood. As the day begins, the first few snowflakes begin to fall, depicted by the solo bells that start the piece. As the flurries continue to fall, the snow builds, and the tempo picks up, kids begin pouring out of their homes to prepare for the race. While outside, they witness several snowball fights emerge around the neighborhood. The race begins atop a snow covered hill as the children speed toward the finish line. French horns pave the way through the middle section by illustrating the gorgeous landscape as the racers smoothly slide through the soft snow – a beautiful clear sky on the horizon. As the finish line pops into view, the racers frantically fly through the course, dodging stray snowballs overhead in an exciting finish. The perfect chilly concert opener or closer, I proudly present to you: *Toboggan*.

One Torch, Two Women, Three Ships and Men Rejoicing (2011)

• Julie Giroux (b. 1961)

The Christmas songs *Bring a Torch, Jeannette, Isabella* and *I Saw Three Ships* (Come Sailing In) comprise this uplifting holiday arrangement. "Bring a torch..." that's the one torch, "Jeannette, Isabella..." the two women, and "I saw three ships come sailing in..." the three ships. *Good Christian Men, Rejoice* makes a cameo appearance, and with the other melodies, results in a variety of new sounds from these old Christmas standards.

On a Hymnsong of Philip Bliss (1989)

• David Holsinger (b. 1945)

On A Hymnsong Of Philip Bliss is a radical departure of style of this composer. The frantic tempos, the ebullient rhythms we associate with Holsinger are replaced with a restful, gentle, and reflective composition

based on the 1876 Philip Bliss-Horatio Spafford hymn, *It Is Well with My Soul*. Written to honor the retiring principal of Shady Grove Christian Academy, *On A Hymnsong Of Philip Blis'* was presented as a gift from the SGCA Concert Band to Rev. Steve Edel in May of 1989.

Horatio G. Spafford, a Chicago Presbyterian layman and successful businessman, planned a European trip for his family in 1873. In November of that year, due to unexpected last minute business developments, he had to remain in Chicago; but he sent his wife and four daughters on ahead as scheduled aboard the S.S. Ville du Havre. He expected to follow in a few days. On November 22, the ship was struck by the Lochearn, an English vessel, and sank in twelve minutes. Several days later the survivors were finally landed in Cardiff, Wales, and Mrs. Spafford cabled her husband, "Saved alone." Shortly afterward, Spafford left by ship to join his bereaved wife.

It is speculated that on the sea near the area where it was thought his four daughters had drowned, Spafford penned this text with words so significantly describing his own personal grief, "When sorrows like sea billows roll..." It is noteworthy, however, that Spafford does not dwell on the theme of life's sorrows and trials, but focuses attention in the third stanza on the redemptive work of Christ. Humanly speaking, it is amazing that one could experience such personal tragedy and sorrow as did Horatio Spafford and still be able to say with such convincing clarity, "It is well with my soul..."

Hymnwriter Philip Bliss was so impressed with the experience and expression of Spafford's text that he shortly wrote the music for it, first published in 1876. Bliss was a prolific writer of gospel songs throughout his brief lifetime, and in most cases he wrote both the words and the music. This hymn is one of the few exceptions.

There is speculation that this was perhaps the last gospel song written by Bliss. Bliss and his wife, Lucy, were killed in a train wreck in Ashtabula, Ohio, on December 29, 1876. Most sources mention that Bliss actually escaped from the flames first, but was then killed when he went back into the train to try to rescue his wife. Neither body was ever found.

As a postscript, Bliss's trunk was salvaged from the wreckage, and in it, evangelist D. W. Whittle found an unfinished hymn, which began, "I know not what awaits me, God kindly veils my eyes..."

Second Suite in F (1911/1984)

- Gustav Holst (1874-1934)
- · revised and edited by Colin Matthews

The Second Suite consists of four movements, all based on specific English folk songs.

Movement I: March: Morris Dance, Swansea Town, Claudy Banks. "The "March" of the Second Suite begins with a simple-five note motif between the low and high instruments of the band. The first folk tune is heard in the form of a traditional British brass band march using the Morris-dance tune "Glorishears". After a brief climax, the second strain begins with a euphonium solo playing the second folk tune in the suite, Swansea Town. The theme is repeated by the full band before the trio. For the trio, Holst modulates to the unconventional sub-dominant minor of B-flat minor and changes the time signature to 6/8, thereby changing the meter. (Usually one would modulate to sub-dominant major in traditional march form. While Sousa, reputably the "king of marches", would sometimes change time signatures for the trio (most notably in El Capitan), it was not commonplace.) The third theme, called Claudy Banks, is heard in a low woodwind soli, as is standard march orchestration. Then the first strain is repeated da capo.

Movement II: Song Without Words, 'I'll Love My Love'. Holst places the fourth folk song, I'll Love My Love, in stark contrast to the first movement. The movement begins with a chord from French horns and moves into a solo of clarinet with oboe over a flowing accompaniment in F Dorian. The solo is then repeated by the trumpet, forming an arc of intensity. The climax of the piece is a fermata in measure 32, followed by a trumpet pickup into the final measures of the piece.

Movement III: Song of the Blacksmith. Again, Holst contrasts the slow second movement to the rather upbeat third movement which features the folk song A Blacksmith Courted Me. The brass section plays in a pointillistic style depicting a later Holst style. There are many time signature changes (4/4 to 3/4) making the movement increasingly difficult because the brass section has all of their accompaniment on the up-beats of each measure. The upper-woodwinds and horns join on the melody around the body of the piece, and are accompanied with the sound of a blacksmith tempering metal with an anvil called for in the score. The final D major chord has a glorious, heavenly sound, which opens the way to the final movement. This chord works so effectively perhaps because it is unexpected: the entire

movement is in F major when the music suddenly moves to the major of the relative minor.

Movement IV: Fantasia on the Dargason. This movement is not based on any folk songs, but rather has two tunes from Playford's Dancing Master of 1651. The finale of the suite opens with an alto saxophone solo based on the folk tune Dargason, a 16th century English dance tune included in the first edition of The Dancing Master. The fantasia continues through several variations encompassing the full capabilities of the band. The final folk tune, Greensleeves, is cleverly woven into the fantasia by the use of hemiolas, with Dargason being in 6/8 and Greensleeves being in 3/4. At the climax of the movement, the two competing themes are placed in competing sections. As the movement dies down, a tuba and piccolo duet forms a call back to the beginning of the suite with the competition of low and high registers.

The name 'dargason' may perhaps come from an Irish legend that tells of a monster resembling a large bear (although much of the description of the creature has been lost over time). The dargason tormented the Irish country side. During the Irish uprising of the late 18th Century, the dargason is supposed to have attacked a British camp, killing many soldiers. This tale aside, 'dargason' is more likely derived from an Anglo-Saxon word for dwarf or fairy, and the tune has been considered English (or Welsh) since at least the 16th century. It is also known as 'Sedony' (or Sedany) or 'Welsh Sedony'.

Holst later rewrote and re-scored this movement for string orchestra, as the final movement of his St Paul's Suite (1912), which he wrote for his music students at St Paul's Girls' School.

The Sussex Mummers' Christmas Carol (1911/1965)

- Percy Grainger (1881-1962)
- completed and scored by Richard Franko Goldman

The tune was noted by Miss Lucy E. Brodwood at Lyne, near Horsham (Sussex), in 1880 and 1881 from the singing of Christmas Mummers called Tipteers or Tipteerers during their play of Saint George, the Turk, and the seven champions of Christendom.

At the suggestion of Richard Franko Goldman, conductor of the Goldman Band, Percy Grainger arranged the carol for band. After his death, Goldman completed the arrangement and scoring of the work.

Campana Sobre Campana

Traditional

Campana Sobre Campana, a traditional Andalusian Christmas song, is one of the most famous of all Spanish carols, having been translated into more than one hundred languages, and is a special favorite of children in Spain. In this song, heavenly angels ring the bells of Bethlehem, inviting all to join with the shepherds and see the Christ Child in the manger.

Arre Borriquito

Traditional

English Translation – Giddy-up Little Donkey

 I have a nativity scene in the corner of my house with shepherds and shepherdesses and a palace on the mountain King Herod lives there, soldiers live there all are waiting for the Magi arrive

Refrain

Giddy-up little donkey, giddy-up donkey, giddy-up, Hurry up because we're late, Giddy-up little donkey, we're going to Bethlehem, Because tomorrow is a holiday and the day after too. (source)

- 2. There in the sky a star that guides the Magi to Bethlehem to see God, the son of Mary they pass the monarchs, people out on the road go to church with them to see the tender child
- 3. To the gateway of Bethlehem a shepherd is directed Singing this way to brighten the way The baby God has been born in a wretched doorway to teach men humility of his lineage.

El Año Viejo (1953)

• Crescencio Salcedo (1913-1976)

El Año Viejo (translation "the old year") is a song written by the Colombian songwriter Crescencio Salcedo in the cumbia genre. First recorded in 1953, the song has been described as "the legitimate and necessary hymn to say goodbye to the old year."

A Fireside Christmas (1992)

• arr. Sammy Nestico (1924-2021)

Enjoy the classic sounds of one of the worlds greatest arrangers of jazz and popular music - Sammy Nestico! This classic medley includes The Christmas Song (Chestnuts Roasting), Frosty the Snow Man, I'll Be Home for Christmas, Rudolph the Red Nosed Reindeer, and Winter Wonderland.

Three Wise Guys (2011)

• arr. Julie Giroux (b. 1961)

We Three Kings and God Rest Ye Merry, Gentlemen are featured in this swing arrangement which is scored for full band. The three kings are represented by three ever-wise-cracking sections in the band: the trombones, saxes and trumpets. After the intro and presentation of the "A" section of We Three Kings, the "B" (chorus) section steps away from swing style and shifts into 1970s Motown with the Baritone Saxophone leading the charge. The Marimba, Tenor Saxophone and Clarinet take solos. Then the low woodwinds bring in the melody of God Rest Ye Merry, Gentlemen in straight quarter notes with the clarinets doing a swing Bachstyle accompaniment over the top. The piece ends with a sassy recap of the intro.

Silent Night in Gotham (2009)

• arr. Julie Giroux (b. 1961)

A fresh take of one of the most traditional carols of the season - enjoy the alternative tonality of this gorgeous tune.

A Stocking Full of Composers (2009)

• Julie Giroux (b. 1961)

You have thrown a lovely Christmas Party....which is crashed by a sleigh full of rowdy, rude, egomaniacal, free food-lovin', well- known composers!

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UPCOMING CIWE CONCERTS



Myths & Legends

Sunday, March 5, 2023 - 3 PM Franklin Jr High Event Center - Des Moines, IA

All That Jazz

Sunday, May 7, 2023 - 3 PM Franklin Jr High Event Center - Des Moines, IA

STUDENT SOLO COMPETITION

The Central Iowa Wind Ensemble will hold its 13th annual student solo competition on February 19, 2023. Applications are due January 9, 2023. Cash prizes for first, second, and third place! First place also wins a performance with CIWE! Visit https://ciwe.org/outreach/solo/ for information and application form

THANK YOU!

 $\textbf{Franklin Jr High Event Center} \ for \ use \ of \ facilities \ for \ rehears als \ and \ today's \ concert.$

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Tina Yin Sowatzke - Vice President

Fred Lange - Treasurer Justin Wells - Secretary

Rich Thimmesch - Executive Director

Christian Carichner - Conductor

Derrick Hawks

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

ciwe.org/survey