
CENTRAL IOWA WIND ENSEMBLE

PRESENTS

OVER THE RAINBOW



SUNDAY, MAY 2, 2021

3:00 PM

FRANKLIN JUNIOR HIGH

CONDUCTORS

MARK DOERFFEL &
CHRISTIAN CARICHNER

CONCERT PROGRAM

The Footlifter March

Henry Fillmore
edit. Robert E. Foster

Incidental Suite

Tarantella
Nocturne
Rondo

Claude T. Smith

Down a Country Lane

Aaron Copland
trans. Merlin Patterson

The Wizard of Oz

Harold Arlen and E.Y. Harburg
arr. James Barnes

An American Elegy

Frank Ticheli

Symphonic Dance No. 3: "Fiesta"

Clifton Williams

The Volunteers March

John Phillip Sousa

MUSICIANS

Piccolo/Flute

Sara Danielson

Flute

Sarah Howell

Joni Kinnan

Rose Kundel

Christian Loaiza

Oboe

Rachel Keske

E♭/Bass Clarinet

Laura Appenzeller

Clarinet

Nick Gardner

Christopher Goodson

Kristi Heinberg

Amy LaCroix

Gayle Lundak

Elizabeth Peterson

Bryce Sederburg

Carrie Siepel

Bass Clarinet

Anthony Pappas

Bassoon

Janet Benest

Alanna Maxwell

Alto Saxophone

Louis DuPuis

Joseph Thering

Tenor Saxophone

Benjamin Carlson

Baritone Saxophone

Brody Galvin

Trumpet

Stephen Day

Robert Graziano

Lynn Lange

Matthew Lowe

Sarah McEntee

Rich Thimmesch

Justin Von Ahsen

Horn

Greg Barton

Cristina Deeds

Joy Lucas

Marta Mooney

Trombone

James Deeds

Rick Eichner

Derrick Hawks

Fred Lange

Ryan Rowley

Euphonium

Sara Reichart

Justin Wells

Tuba

David Brown

Brian Kinnan

Percussion

Erin Hilker

Rachel Poss

Brett Umthun

Tim Van Haeke

CENTRAL IOWA WIND ENSEMBLE

Symphonic Band Excellence



The Central Iowa Wind Ensemble is a charitable fine arts organization dedicated to providing opportunities for listening to, and participating in, outstanding performances of wind band music. We do this by assembling musicians of advanced proficiency, performing concerts throughout the community, and reaching out to young and/or disadvantaged audiences.

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.

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.



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PROGRAM NOTES

***The Footlifter March* (1928)**

- **Henry Fillmore (1881-1956)**

The Footlifter March was composed for a series of radio broadcasts sponsored by a small Cincinnati insurance agency in 1928. The company's slogan was "A penny a day" (for insurance), and the march was referred to as the "Penny-a-Day March" for the short duration of the sponsorship -- short because of the widespread depression. However, the president of the agency remarked that the piece certainly was a "footlifter," and Fillmore used the title while the work was in manuscript. During a discussion with his good friend Phil Gates at a massed band concert in Piqua, Ohio, in 1930, Fillmore remarked that the most energetic "footlifters" were the best marchers. Gates then suggested the same term for a future march title -- not realizing the coincidence -- and the name became permanent. It was published in 1935.

***Incidental Suite* (1966)**

- **Claude T. Smith (1932-1987)**

Incidental Suite is written in three movements. The Tarantella provides a fast 6/8 dance characterized by the constant use of hemiola -- a syncopated rhythm of three notes in two counts. In contrast, the Nocturne croons a slow, lazy melody accompanied by lush and sometimes dissonant harmonies. The Rondo opens in a rather martial style with the percussion section stating rhythmically what becomes the main theme of this finale. Throughout the movement, short interludes of dialogue between the percussion section and other sections occur. For example, in the last few bars, as the piece seems to have come to an end, the percussion section breaks back in with the final word.

***Down a Country Lane* (1962/1991)**

- **Aaron Copland (1900-1990)**
- **trans. Merlin Patterson**

On June 29, 1962, *Life Magazine* featured Aaron Copland's composition ***Down a Country Lane***. The piece was commissioned by Life in hopes of making quality music available to the common pianist and student. The work was featured along with an article titled "Our Bumper Crop of Beginning Piano Players". The article explains, "*Down a Country Lane* fills

a musical gap: It is among the few modern pieces specially written for young piano students by a major composer." Copland is quoted in the article of saying "Even third-year students will have to practice before trying it in public." Copland then explains the title: "The music is descriptive only in an imaginative, not a literal sense. I didn't think of the title until the piece was finished -- *Down a Country Lane* just happened to fit its flowing quality."

Copland is very descriptive in his directions on how the piece should be played. The piece begins with instructions to play "gently flowing in a pastoral mood"; a brief midsection is slightly dissonant and to be played "a trifle faster"; and the ending returns to the previous lyrical mood. *Down a Country Lane* was orchestrated for inclusion in a youth orchestra series and premiered on November 20, 1965, by the London Junior Orchestra. The band arrangement was completed by Merlin Patterson in 1988. Patterson specialized in Copland transcriptions. Copland himself spoke of Patterson's excellent work upon the completion of *Down a Country Lane*, saying that he produced "a careful, sensitive, and most satisfying extension of the mood and content of the original."

***The Wizard of Oz* (1939)**

- Harold Arlen (1905-1986) and E.Y. Harburg (1896-1981)
- arr. James Barnes

The Wizard of Oz is a 1939 American musical fantasy adventure film produced by Metro-Goldwyn-Mayer (MGM), and the most well-known and commercial adaptation based on the 1900 novel *The Wonderful Wizard of Oz* by L. Frank Baum. Notable for its use of Technicolor filming technology, fantasy storytelling, musical score, and unusual characters, over the years it has become one of the best known of all films and part of American popular culture. It also featured what may be the most elaborate use of special effects in a film up to that time.

The musical numbers and songs of *The Wizard of Oz* remain among the most notable and memorable songs of all time in American musical film/theater. This compilation includes In the *Merry Old Land of Oz*, *Ding Dong the Witch is Dead*, *Follow the Yellow Brick Road*, *We're Off to See the Wizard*, *If I Only Had a Brain*, and the Academy Award winning *Somewhere over the Rainbow*.

An American Elegy (2000)

- Frank Ticheli (b. 1958)

An American Elegy is, above all, an expression of hope. It was composed in memory of those who lost their lives at Columbine High School on April 20, 1999, and to honor the survivors. It is offered as a tribute to their great strength and courage in the face of a terrible tragedy. I hope the work can also serve as one reminder of how fragile and precious life is and how intimately connected we all are as human beings.

I was moved and honored by this commission invitation, and deeply inspired by the circumstances surrounding it. Rarely has a work revealed itself to me with such powerful speed and clarity. The first eight bars of the main melody came to me fully formed in a dream. Virtually every element of the work was discovered within the span of about two weeks. The remainder of my time was spent refining, developing, and orchestrating.

The work begins at the bottom of the ensemble's register, and ascends gradually to a heartfelt cry of hope. The main theme that follows, stated by the horns, reveals a more lyrical, serene side of the piece. A second theme, based on a simple repeated harmonic pattern, suggests yet another, more poignant mood. These three moods - hope, serenity, and sadness - become intertwined throughout the work, defining its complex expressive character. A four-part canon builds to a climactic quotation of the Columbine *Alma Mater*. The music recedes, and an offstage trumpeter is heard, suggesting a celestial voice - a heavenly message. The full ensemble returns with a final, exalted statement of the main theme.

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Symphonic Dance No. 3: "Fiesta" (1964)

- **Clifton Williams (1923-1976)**

Fiesta was originally one of Clifton Williams' five *Symphonic Dances*, commissioned by the San Antonio Symphony Orchestra to celebrate their 25th anniversary in 1964. In the original suite, each of the five dances represented the spirit of a different time and place relative to the background of San Antonio, Texas. *Fiesta* is an evocation of the excitement and color of the city's numerous Mexican celebrations. The modal characteristics, rhythms, and finely woven melodies depict what Williams called "the pageantry of Latin-American celebration – street bands, bull fights, bright costumes, the colorful legacy of a proud people." The introduction features a brass fanfare that generates a dark, yet majestic atmosphere that is filled with the tension of the upcoming events. The soft tolling of bells herald an approaching festival with syncopated dance rhythms. Solo trumpet phrases and light flirtatious woodwind parts provide a side interest as the festival grows in force as it approaches the arena. The brass herald the arrival of the matador to the bullring and the ultimate, solemn moment of truth. The finale provides a joyous climax to the festivities.

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The Volunteers March (1918)

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

Sousa dedicated this march to Edward N. Hurley, chairman of the U.S. Shipping Board, and to the ship builders who were constructing America's emergency fleet. When Robert D. Heintz asked him to write this march, he asked that Sousa include sounds characteristic of a shipyard. Sections of the march were named The Call to March, Getting Busy, and Laying the Keel Blocks.

The Volunteers was given its initial public performance at the New York Hippodrome on Sunday evening, March 3, 1918. The occasion was a benefit performance for the army and the navy, and Sousa combined the bands of the Atlantic Fleet for the occasion.

The program opened with *The Volunteers* and with army maneuvers, concluded with navy drills and a concert by the combined bands of the various battleships in the harbor, under Sousa's direction.

Further interest was added to the affair by reason of the presence of Edward N. Hurley, chairman of the Shipping Board, who made a flying trip from Washington to be present at the concert. Following the ovation received after the playing of *The Volunteers* march, Mr. Sousa turned in the direction of the box in which Mr. and Mrs. Hurley were seated. Mr. Hurley arose and made a brief address as to the general progress of the government's ship building program. As an introduction, Mr. Hurley referred to the new march, which had just been played:

"This wonderful march that Mr. Sousa had dedicated to the shipbuilders of America sounds like a victory march. I hope that every employee in every shipyard in the United States will be inspired by its martial strains."

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