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Symphonic Band Excellence

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EPIC!

DR. CHRISTIAN CARICHNER, MUSIC DIRECTOR & CONDUCTOR

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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.

EPIC

[ep-ik]

adjective	heroic or grand in scale or character; particularly impressive or remarkable; extending beyond the usual or ordinary especially in size or scope
origin	late 16th century (as an adjective): via Latin from Greek epikos, from epos 'word, song', related to eipein 'say'.

I've always thought of my role in music as a storyteller — one who gathers a group of people together to illuminate the story a composer has dreamed up. Along the way, the story unfolds in ways that transpose the listener to faraway places - they may be literal or figurative, but are always guided by the players and music coming from the stage. The band is your guide on this journey - and each journey is unique. Everyone walks away from a concert experience feeling different things - yet they all experienced the same story.

To me, that "role" is "EPIC" in and of itself, but I tried to think even more broadly about the word "EPIC" as I put together this program. To begin a concert with a frenetic "*finale*" is certainly outside the norm - and perhaps reserved for important occasions ... EPIC occasions. Maybe you are on a trip and despite the best intentions of your GPS device, you get lost and find yourself off the beaten path — but it's a path with unbelievable beauty, unique sights, and transformative experiences. You could say that the "*shortcut*" you found yourself on was ... EPIC. Maybe EPIC is as simple as a synonym of *INCREDIBLE*. Maybe your journey is the discovery of an EPIC hidden *treasure*, but after living with that treasure, you realize it is not the gift you once thought it was. Maybe you find that your EPIC journey is simply an *enigma* ... something that is too difficult to explain or even understand. And maybe — just maybe — you have an experience of such grand scale - one that *raises the roof* off of your expectations for what a concert journey could be. What if all of those things happened in just one hour? That, I think, would be pretty EPIC.

I hope you enjoy our...EPIC...program, but even more, I hope you enjoy your journey.

Christian Carichner
Music Director & Conductor
Central Iowa Wind Ensemble

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.

HARRIS ROGERSON - TIMPANI



Harris Rogerson is a graduate of Iowa State University with a degree in percussion performance. This is his second season participating in the Central Iowa Wind Ensemble. When he is not “raising the roof” he works as a school bus driver for Ames CSD. He is grateful to be part of one of Iowa’s premier performing ensembles and making music with talented people!

JOHN BURNETT-LARKINS - ANNOUNCER



John Burnett-Larkins is an accomplished host of musical ensembles and events. He’s been the announcer of the Iowa State University Cyclone Football Marching Band since 2000, has been the emcee for Ames Municipal Band concerts for an equal number of years, and is also known as the host of Ames Tubachristmas since that event’s premiere there in 2010.

John also has a significant background as an announcer for Iowa State University sports events and currently serves in that role for Cyclone gymnastics meets.

His full-time job is serving as a communication specialist in Iowa State University’s College of Engineering where he works with the Department of Aerospace Engineering and Department of Chemical and Biological Engineering in news and feature writing, web site and social media work, publications, photography and more.

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Piccolo/Flute

Sara Danielson

Flute

Elysia Crecelius

Elly Hartbecke

Sarah Howell

Rose Kundel

Oboe

Kristin Rasmussen

Colleen Schulze

Bassoon

Janet Benest

Emily Castelline

Clarinet

Lauren Cassaidy

Christopher Goodson

Gayle Lundak

Elizabeth Peterson

Bryce Sederburg

Katie Seehusen

Carrie Siepel

Sura Smadi

Dana Thacker

Esther Ware

Bass Clarinet

Jessica Larson

Bass Clarinet/Contrabass Clarinet

Tony Pappas-Garton

Alto Saxophone

Cameron Mitchell

Joseph Thering

Tenor Saxophone

Jacob Lemons

Baritone Saxophone

Jennifer Williams

Trumpet

Brian Burke

Hans Decker

Dan Giesinger

Rebecca Gomez

Lynn Lange

Eric Layden

Sarah McEntee

Steve Newman

Rich Thimmesch

Horn

Greg Barton

Kristy Carter-Mauss

Cristina Deeds

Heather Hoffman-Richeson

Spencer Marsh

Trombone

Rick Eichner

James Deeds

Josh Deutmeyer

Kyle Grossnickle

Fred Lange

Ryan Rowley

Euphonium

Sara Reichart

Justin Wells

Tuba

Jayson Gerth

Leo Salazar

Chad Thompson

Percussion

Collin Bell

Kate Cassaidy

Josh Grant

Jaxson Mrzena

David Naylor

Jeff Norton

Harris Rogerson

CONCERT PROGRAM

To Be Selected From

Shortcut Home

Dana Wilson

Symphony No. 5: Finale

Dmitri Shostakovich
trans. Jay Bocook

Symphony No. 4: Finale

Pyotr Ilyich Tchaikovsky
arr. V.F. Safranek; ed. Van Ragsdale

Some treasures are heavy with human tears

John Mackey

Music from "The Incredibles"

Michael Giacchino
arr. Jay Bocook

Raise the Roof

Harris Rogerson, timpani

Michael Daugherty

"Nimrod" from the Enigma Variations

Edward Elgar
arr. Alfred Reed

Nightmare Variations

... on the Holst Suites

Michael Mikulka

PROGRAM NOTES

Shortcut Home (2003)

- Dana Wilson (b. 1946)

American composer Dana Wilson completed *Shortcut Home* in 1998, in fulfillment of a commission by the Hillsboro (New Jersey) High School Band. Showcasing each section of the ensemble, this jazz-influenced fanfare hovers around the “home” of C Major for the entirety of the piece. This “home” tonality is implied from the work’s very first note, but is obscured and clouded throughout with dense harmony, changing meter, and surprising flourishes. Utilizing devices such as pitch bends, walking bass lines, and drum set patterns, Wilson creates a stylized and energetic “shortcut” toward the satisfying final note -- the only pure major triad to be found in the piece.

Symphony No. 5: Finale (1937/1995)

- Dmitri Shostakovich (1906-1975)

- arr. Jay Bocook

Dmitri Shostakovich struggled famously under the yoke of Josef Stalin and the Soviet cultural apparatus. His symphonies, still immensely popular in today’s concert halls, display his ability to communicate in his own voice while managing the expectations of the regime.

Shostakovich employed a traditional four-movement format with his *Fifth Symphony*, perhaps seeking to avoid the harsh criticism and threats received by his more modernist works. Premiered in 1937 by the Leningrad Philharmonic, the symphony was an immediate success, its struggle and tragedy connecting with audiences across Russia during an era of Stalinist purging.

This symphony is commonly subtitled *A Soviet artist’s reply to just criticism* after Stalin’s denouncement of Shostakovich’s opera *Lady Macbeth of Mtensk* for its degenerate and modernist tendencies. Any kind of adventurous music was banned. Shostakovich became a marked man and his Mahleresque Fourth Symphony was withdrawn not long after its premiere.

The Fifth Symphony follows the outline of a traditional symphony, providing safe music, following old formulas. It was a rousing success. Shostakovich reportedly said, “The idea behind my symphony is the making of a man. I saw him, with all his experience, at the centre of the work, which is lyrical from beginning to end. The

Finale brings an optimistic solution to the tragic parts of the first movement. "After three movements of darkness, the finale opens with a militaristic flourish and bone-chilling percussion. Yet, the symphony does not conclude without hope; as Shostakovich revealed later in life: "I wanted to convey in the symphony how, through a series of tragic conflicts of great inner spiritual turmoil, optimism asserts itself as a world view."

In his memoirs, smuggled from Russia after his death, he wrote: "What exultation could there be? I think it is clear to everyone what happens in the Fifth. The rejoicing is forced, created under threat ... It's as if someone were beating you with a stick and saying, 'Your business is rejoicing, your business is rejoicing,' and you rise, shaky, and go marching off, muttering, 'Our business is rejoicing, our business is rejoicing.' What kind of apotheosis is that? You have to be a complete oaf not to hear that."

Symphony No. 4: Finale (1878/1912/2004)

- Pytor Ilyich Tchaikovsky (1840-1893)

- arr. V.F. Safranek

- ed. Van Ragsdale

The *Fourth Symphony*, by its magnificent power and brilliance, its flashes and humor, and its marvelous coloring, has won its way to a point in the favor of concert audiences which places it on an equal footing with its successors, and there are many who prefer it to the Fifth -- and the Sixth (Pathetique).

The first performance of this composition took place on February 22, 1878, at Moscow, under the direction of Nicholas Rubinstein. The work was, at its production, only a mild success. When it was played for the first time in Petrograd, December 7, 1878, it met with brilliant success, and this triumph brought great happiness to Tchaikovsky. The first performance of the symphony in America took place February 1, 1890, at a concert of the Symphony Society, conducted by Walter Damrosch, in the Metropolitan Opera House, New York.

The Finale opens with a powerful, rushing theme. Soon tranquility reigns. At this point Tchaikovsky uses an old Russian folk song, *In the Fields There Stands a Birch Tree*. Tchaikovsky explained the finale as follows:

"If you have no pleasure in yourself, look about you. Go to the people. See how they can enjoy life and give themselves up entirely to festivity, the picture of a folk holiday. Hardly have we had time to forget ourselves in the happiness of others,

when indefatigable Fate reminds us once more of its presence. The other children of men are not concerned with us...How merry and glad they all are...And you will say that all the world is immersed in sorrow? There still is happiness, simple, native happiness. Rejoice in the happiness of others-and you can still live."

Some treasures are heavy with human tears (2021)

- John Mackey (b. 1973)

(CONTENT WARNING: This program note describes an act of public mass violence and may be traumatic or uncomfortable to some readers. Discretion is advised.)

At 1:05 a.m. on Sunday, August 4, 2019, in the Oregon Historic District of Dayton, Ohio, a man armed with a semiautomatic AM-15 approached a crowded neighborhood bar and opened fire. In under 30 seconds, he fired 41 rounds, killing nine people and injuring another 17. That's where the story of John Mackey's *Some treasures are heavy with human tears* begins.

One of the victims of the shooting was Megan Betts, a 22-year-old woman who had played trumpet in her high school band in nearby Bellbrook. The Bellbrook program reached out to Mackey to commission a work that would commemorate the tragedy, a task he approached with some reluctance:

"I've been asked on several occasions to write pieces in response to tragedies, but I've rarely felt like it was appropriate. Something about this, though -- happening in Dayton, where I've been many times, and so close to Columbus, where I grew up -- that I felt like I wanted to try to say something musically, even though I was at a loss for what I could say verbally. Fortunately, Abby (my spouse) found this incredible title, which says so much before the music even starts. The last thing the community needed was a piece of music that relived the event. The piece isn't trying to sound like WHAT happened; it's trying to convey what it feels like to KNOW that it happened."

The piece is not programmatic. Rather, it exists in abstraction: a meditation on grief. In framing the work in this way, Mackey's music transcends elegizing a singular horrific event and instead provides an artistic representation of how we cope with all tragedies, both those that are intensely personal and the ones that are communal. It explores a wide range of emotions, from denial through shock, fury, and anguish before finally finding an incomplete peace.

Some treasures are heavy with human tears begins with a simple motivic gesture: a rocking oscillation between flute and vibraphone that sounds akin to a lullaby. This principal motive carries throughout the piece, acting as the listener's avatar through the emotional journey. A melody spins out from it, accompanied by ethereal ringing provided by crystal glasses and whirly tubes, and although the overall mood is one of melancholy, the atmosphere is also peaceful until a disorienting fog of trombone glissandi passes over. The songlike melody continues, at times abruptly shifting from the resigned mood of the home key of G minor to the distantly bright C major, evoking a fleeting remembrance of a more hopeful spirit, before just as quickly dissipating back. The simplicity of the opening returns, but this time fuller, with more voices joining before the glissando cloud returns (this time augmented by timpani), ushering in a new mood: confusion. The opening gesture reemerges, ceaselessly rocking in a rhythmic nature, oblivious to a building torment in the surrounding harmonies which become brasher and angrier as the piece approaches its dramatic climax. The apex of the piece is a wail, acknowledging the reality of the trauma in a moment of agony bordering on rage. This too, however, subsides, and the peacefulness of the beginning of the work returns to stay with one exception: as the final phrase of the work cadences and the last tones decay, a single muted trumpet rises from the silence in a bright flash and is suddenly extinguished.

Music from "The Incredibles" (2004/2005)

- Michael Giacchino (b. 1967)

- arr. Jay Bocook

The Incredibles is a 2004 American computer-animated superhero film, written and directed by Brad Bird, released by Walt Disney Pictures, and was the sixth film produced by Pixar Animation Studios. The story follows a family of superheroes living a quiet suburban life, forced to hide their powers. When father Bob Parr's yearning for his glory days and desire to help people drags him into battle with an evil villain and his killer robot, the entire Parr family is forced into action to save the world.

Raise the Roof (2007)

- Michael Daugherty (b. 1954)

Raise the Roof is inspired by the construction of grand architectural wonders such as the Notre Dame Cathedral (1345) in Paris and the Empire State Building (1931) in New York City. I create a grand acoustic construction by bringing the timpani into

the foreground and giving the timpanist the rare opportunity to play long expressive melodies, and a tour de force cadenza. I incorporate a wide variety of timpani performance techniques: extensive use of foot pedals for melodic tuning of the drums, placement of a cymbal upside down on the head of the lowest drum to play glissandi rolls, and striking the drums with regular mallets, wire brushes, maraca sticks and even bare hands.

Raise the Roof is in the form of a double variation. The first theme of the double variation, played initially by the tuba, is presented in various timbral and rhythmic guises such as “guaguanco”. The second theme of the double variation, first heard in the flutes and then the timpani, is reminiscent of a medieval plainchant. The two themes are passed around in canons and fugues and other permutations throughout the ensemble to create elaborate patterns, as in a gothic cathedral. *Raise the Roof* rises toward a crescendo of urban polyrhythms and dynamic contrasts, allowing the timpani and the symphonic band to create a grand acoustic construction.

Raise the Roof for Timpani and Symphonic Band was commissioned and premiered by the University of Michigan Symphony Band. The world premiere was performed by the University of Michigan Symphony Band, conducted by Michael Haithcock, with Andre Dowell, timpani, at the National Conference of the College Band Directors National Association, at Hill Auditorium in Ann Arbor, Michigan, on March 30, 2007.

“Nimrod” from the *Enigma Variations* (1899/2018)

- Edward Elgar (1857-1934)

- arr. Alfred Reed

The *Enigma Variations* were written for orchestra in 1899 and bore the dedication “To My Friends Pictured Within.” The theme and 14 variations catapulted Elgar to international acclaim. The story is told of how Elgar, returning home after a long day of giving violin lessons, sat down to unwind at the piano and tinkered by improvising. His wife commented on one of the melodies that emerged, and out of that exchange was born the concept of fashioning the original melody ... as it might be played by some of their friends in their own style. In all, 14 people and a dog are featured in the Variations. The beautifully lyrical *Nimrod* (Variation IX) is dedicated to the publisher A.J. Jaeger. (*Nimrod* is the great hunter of the bible; Jaeger is the German word for hunter.)

Nightmare Variations ... on the Holst Suites (2024)

- Michael Mikulka (b. 1985)

"Nightmare Variations" was composed in 2024 for a consortium of 20 ensembles led by Michael Golemo, Director of Bands at Iowa State University (The Central Iowa Wind Ensemble was one of the ensembles contributing to this consortium.) The motivic material of this composition was derived from Gustav Holst's First Suite in Eb for Military Band and Second Suite in F for Military Band. The general mood of "Nightmare Variations" is eerie, psychedelic, spooky, exciting, dreamlike, and surreal.

The Holst Suites are an iconic and thoroughly inescapable component of the band repertoire. They were a constant presence throughout my musical education: performed by ensembles during my time in high school, my undergraduate, my master's, and my doctoral degrees. I learned about the suites' historical significance in a wind repertoire course and studied the First Suite in depth (and conducted the second movement) as part of a conducting course. Perhaps more than any other composition, the Holst Suites are deeply woven within the fabric of the band world.

Due to their omnipresence, the Suites are fantastic source material for a theme and variations. Band directors, performers, and many audience members will likely be deeply familiar with not only the primary themes, but also many of the more complex and nuanced aspects such as countermelodies, rhythmic motifs, accompaniment patterns, and textures. I tried to write "Nightmare Variations" in such a way that people who are unfamiliar with the Holst Suites will be able to follow along and enjoy it, but there are also subtleties and inside jokes that might make us band folks suppress a giggle or two.

"Nightmare Variations" begins exactly the same as Holst's First Suite, but it doesn't take long to feel suddenly cold and foreboding. The composition drifts from variation to variation, as Holst's themes travel through an assortment of nightmarish environments, moods, quotations, and references, eventually culminating in a thrilling ending.

-program note by the composer

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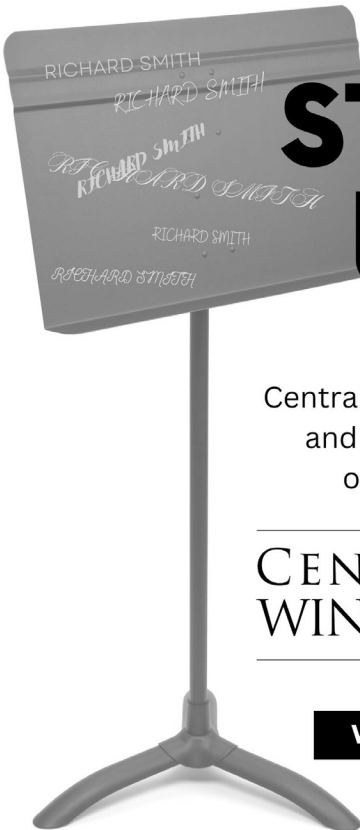
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Chair Underwriters are a select group of individuals who believe in the mission and vision of the Central Iowa Wind Ensemble and its values of the power of music to positively impact people and that their concerts should be accessible to everyone. Donors who contribute \$500 or more have the option of choosing a musician’s chair and receiving recognition as that chair’s underwriter for the concert season.

For more information, contact Rich Thimmesch at 515-991-8653 or via email at rich.thimmesch@ciwe.org.



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- Tuba..... Chad Thompson
- Timpani \$500
- Percussion..... Don Manley

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WIND ENSEMBLE**
Symphonic Band Excellence

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Live Music Trivia

Sunday, May 4, 2025 – 3 PM

Staplin Performing Arts Center – West Des Moines

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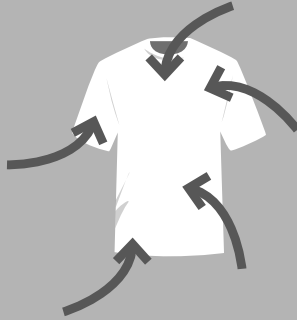


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