

# CENTENNIAL COMMUNITY BAND

FEBRUARY 16, 2017

7:30 PM

MINNESOTA MUSIC EDUCATORS ASSOCIATION

MIDWINTER CLINIC

BARRY ZUMWALDE, CONDUCTOR

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Greetings from Centennial Community Education!

It is with great pride that we present to you the Centennial Community Band. Centennial Community Education has been working in partnership with the Centennial Community Band for many years. In Community Education we believe in opportunities for all. With Centennial Community Band, there is an opportunity for musicians of all levels and skills to express themselves and a quality musical performance for all people of the community to experience and enjoy.

We applaud Centennial Community Band for their enthusiasm for music and dedication in bringing it together for us to all enjoy today!

Cori Sendle  
Director, Centennial Community Education



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To Our Audience Members,

It is with great pleasure that I present to you the Centennial Community Band for their performance at the 2017 Minnesota Music Educators Association Midwinter Clinic. It is quite an honor for us to be here to share our music with all of you this most special evening.

The history of the Centennial Community Band, founded in 2003, began with two music educators, Janet Hyatt and Karen Eitland, who envisioned creating an ensemble that would provide dedicated instrumentalists an opportunity to further develop their musicianship skills with others in symphonic ensemble performance. The mission set forth was to create opportunities for musical growth, to contribute positively to the musical environment of the areas served, and to reaffirm the community band position in American music. That mission, along with the vision of dedicated, all-around quality within the group, is still valued and carried out to this very day.

From the beginning, the Centennial Community Band has been supported by Centennial ISD 12 Community Education and the Centennial ISD 12 Instrumental Music Department. Their unique working relationship with us clearly demonstrates a true understanding of the word “community.” Our more than sixty musicians come primarily from the cities of Blaine, Centerville, Circle Pines, Lexington, and Lino Lakes, as well as the extended Minneapolis - St. Paul metropolitan area. Our non-auditioned format brings varied skill levels and experiences to our rehearsals, with all members being committed to the challenge of pursuing superior performance of traditional wind ensemble repertoire and contemporary repertoire. Rehearsals are held Tuesday evenings, September through May, at Centennial High School in Circle Pines, Minnesota. Performances include three formal concerts per year, along with several summer concerts in the park during June. If you are curious about or interested in joining our ensemble, please visit our website. We are always excited to see our musical family grow!

The Centennial Community Band is most grateful to ISD 12 Community Education and the Centennial High School Instrumental Music Department for their continued support. In addition, the ensemble is grateful to the Minnesota Music Educators Association for their continued commitment to music education in Minnesota, and for the invitation to perform at the Midwinter Clinic.

Again, it is a pleasure and a joy to perform for you this evening!

Sincerely,

Diane M. Hofer  
President, Centennial Community Band  
[www.centennialcommunityband.org](http://www.centennialcommunityband.org)



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# PROGRAM

## THE THUNDERER

John Philip Sousa (1854-1932)

Arranged by Keith Brion & Loras Schissel

*The Thunderer* is one of John Philip Sousa's most famous marches, composed in 1889. Sousa dedicated this march to the Columbia Commandery No. 2, Knights Templar, of Washington, D.C. The origin of the name *The Thunderer* is not officially known, though speculation suggests it comes from the pyrotechnic effects of the drum and bugle in the first half of the score. *The Thunderer* is one of Sousa's first distinctly American-sounding marches with contrasting themes, as is common in many of his compositions.

Published by Willow Blossom Music, Grade 4

## SYMPHONY ON THEMES OF JOHN PHILIP SOUSA

Movement II after "The Thunderer"

Ira Hearshen (b. 1948)

Ira Hearshen's *Symphony on Themes of John Philip Sousa* is a four-movement, 45-minute work composed on themes from four Sousa marches: *Washington Post*, *The Thunderer*, *Fairest of the Fair*, and *Hands Across the Sea*. Hearshen says, "Stirred and fascinated by the music of John Philip Sousa since childhood, I still get a chill upon hearing piccolo obbligato in the trio of *The Stars and Stripes Forever*. While the thought of transforming popular march music to a legitimate piece for the concert stage had a lot of intellectual appeal, I figured that any attempt I made on what was to pay homage to Sousa would be misunderstood. But artistic challenge won out and I started working on what was to become the second movement of the symphony in the winter of 1990-91." The second movement, *After the Thunderer*, is presented in a largamente tempo with chorale-like, mysterious, and reflective settings. A highly regarded Hollywood orchestrator, Ira Hearshen has provided arrangements for numerous films, including *A Bug's Life*, *Toy Story 2*, *The Three Musketeers*, and *Seabiscuit*, in addition to various television shows.

Published by Ludwig Masters, Grade 5

## PROFANATION from JEREMIAH, SYMPHONY NO. 1

Leonard Bernstein (1918-1990)

Transcribed by Frank Bencriscutto (1928-1997)

*Profanation* is the second movement from Leonard Bernstein's first symphony, *Jeremiah*. The Symphony is based on the biblical story of Jeremiah from the Book of Lamentations; Jeremiah was a prophet who warned his people of the coming destruction of Jerusalem, then was mocked by them for his warning and famously lamented when destruction ensued. The second movement, *Profanation*, opens with a distorted version of a liturgical melody and is heavily influenced by traditional Jewish folk dances; Bernstein employs complex meters and rhythms throughout to convey the sense of destruction and chaos that precedes the destruction of Solomon's temple in Jerusalem. *Profanation* dramatizes the savage mockery that Jeremiah experiences from the priests of the Temple of Solomon when he warns them that their corrupt ways will bring about its destruction. This transcript was created by Dr. Frank Bencriscutto, who was the Director of Bands at the University of Minnesota from 1960-1993.

Published by Boosey & Hawkes, Inc., Grade 6

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## BE THOU MY VISION

Arranged by Travis J. Cross (b. 1977)

In his arrangement of *Be Thou My Vision*, Travis J. Cross seeks to capture the humble simplicity and deep faith represented by the hymn text. *Be Thou My Vision* is a traditional poem from Ireland, set to the folk tune Slane in 1919. The hymn tune is heard three times in the piece: once with light accompaniment, once with traditional harmonization, and finally in a rich and powerful statement of victory and joy. *Be Thou My Vision* was commissioned by the St. Olaf Band in Northfield, Minnesota, and was premiered in 1999 with the composer conducting.

*Be Thou My Vision, O Lord of my heart,  
Naught be all else to me, save that Thou art.  
Thou my best Thought, by day or by night,  
Waking or sleeping, Thy presence my light.*

Published by Boosey & Hawkes, Inc., Grade 3.5

## “LAUGHING SONG” from DIE FLEDERMAUS

Johann Strauss (1825-1899)

Arranged by Leonard B. Smith (1915-2002)

**Alyssa Ellison, Soprano**

*Laughing Song* is from Strauss's operetta *Die Fledermaus*. Adele, a chambermaid for Lady Rosalinde, is visiting Prince Orlofsky's dinner party masquerading as an actress named "Olga." While Rosalinde is at the same party, disguised as the "Marquis Renard," Eisenstein is introduced to "Olga" and while flirting with her, suggests her likeness to his wife's chambermaid. But even while wearing her mistress's gown, Adele denies these claims in her charming *Laughing Song*. As she dismisses Eisenstein's suggestions, Adele points out her unique figure, perfect diction, and classical charms, noting that these features cannot be of a chambermaid, and she chuckles at his comical mistake.

Published by C.L. Barnhouse, Grade 5

## PERSIS

James L. Hosay (b. 1959)

*Persis* (Greek word for Persia) is a Fantasy-Overture that tells the story of a modern-day American man who travels back through time to the ancient Persian city of Persepolis. He begins a wild and wonderful adventure as he is suddenly surrounded by magnificent architecture, grand marble statues, and beautiful works of art in one of the earliest known cultured civilizations. Then, he turns and sees a beautiful Persian woman in a flower-laden courtyard, and he is completely captivated by her. He carefully approaches her, and miraculously, she recognizes him as someone she had known before in another place and time. They embrace and share a brief, blissful moment together. But his presence in the Royal courtyard is forbidden and he finds himself being chased by armed warriors. As he runs frantically through the corridors of the city, he reflects sadly on the romance that might have been.

Published by Curnow Music, Grade 4

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# CENTENNIAL COMMUNITY BAND



## **DIRECTOR**

Barry Zumwalde has taught in the Forest Lake Area Schools since 2009. His responsibilities include teaching beginning band lessons, concert bands, jazz ensemble, small ensembles, pep band, and pit orchestra. He previously taught at North Branch Area High School for nine years. Barry holds an undergraduate degree in Music Education and Trombone Performance from the University of Minnesota and a Master of Arts degree in Music Education from the University of St. Thomas.

Barry is a member of the National Association for Music Education (NAfME), the Minnesota Music Educators Association (MMEA), and the Minnesota Band Directors Association (MBDA). He has served as the MMEA Jazz Education Chair and presented several sessions at the annual MMEA Midwinter Clinic. He has also served on the MBDA State Board as Membership Chair and President. He is a certified Minnesota State High School League (MSHSL) music judge and served as Music Representative on the MSHSL Region 7AA Committee from 2011 to 2015.

Barry currently resides in Forest Lake with his wife, Elizabeth, who teaches classroom music, and his three children. This is his fourth year with the Centennial Community Band.



## **ASSISTANT DIRECTOR**

Caroline Becker completed her Bachelor of Arts in Trumpet Performance/Music Education and her Masters of Art in Music Education, both at the University of St. Thomas. Professionally, she has mentored undergraduate music education students, presented twice at the Minnesota Music Educators Association Midwinter Clinic, service the Minnesota Band Director's Association for five years, and has given professional development presentations on music and literacy/language learning for three different school districts.

Caroline taught for eight years at St. Agnes, building a 5-12th grade band program and teaching K-6 elementary music. Currently, Caroline is a Special Education Teacher at Prodeo Academy and is working on her Masters in Special Education with an emphasis in Emotional and Behavioral Disorders. Outside of music and teaching, Caroline enjoys yoga, biking, cooking, and reading Jane Austen novels. This is Caroline's fourth year with the Centennial Community Band, third as Assistant Conductor.

## **PAST CENTENNIAL COMMUNITY BAND DIRECTORS**

Karen Eitland 2003-2008

Jim Baxter 2008-2012

Michael Moeller Fall 2011 Interim

Charles Weise 2012-2013



## **GUEST SOLOIST**

Alyssa Ellison is currently Director of Choirs at Forest Lake High School. She is a graduate of the University of Minnesota with a Bachelor of Music degree in Vocal Performance and Music Education and is enrolled in the Master of Arts in Music Education Degree program at the University of St. Thomas. She has performed in musical theatre since grade six and most recently played the role of Irene Molloy in "Hello, Dolly!" with Lyric Arts in Anoka. She also has performed operatic roles with the University of Minnesota Opera Theatre. Currently, Alyssa performs with the Minnesota Chorale.

It is an honor to have her performing with us!

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**FLUTE:**

Stephanie Brown — Kindergarten Teacher  
Jean Kucera — University Administration  
Hope Newland — Corporate Benefits  
Director (Retired)  
Kim Pickett — Ophthalmic Technologist  
Angela Sandeen — Certified Medical Assistant  
Kiersten Sloneker — Student  
Makayla Spetzman — Student  
+ Rachel Strehlow — Fourth Grade Teacher  
Laura Thompson — Music/Band Teacher

**OBOE/PIANO:**

+ Kerri LeJeune — Freelance Collaborative  
Pianist

**CLARINET:**

Anne Christensen — Industrial Engineer  
Laurie Gaschott — Manufacturing Sales  
Representative  
Allyson Grym — Manufacturing Engineer  
Madelyn Hiltner — Interior Designer  
Janet Hyatt — Music Teacher (Retired)  
Lara Karg — Physical Therapist  
Marian Milbridge — Homemaker/Mom  
Sue Padilla — Industrial Sales  
Steven Pehoski — Software Engineer  
+ Susan Schevenius — Band Teacher  
Holly Yang — Office Administration

**BASS CLARINET:**

Gregg Downing — Government  
Administration (Retired)

**ALTO SAXOPHONE:**

Mary Cordell — Student  
Lynn Edwards — Post-Doctoral Research  
Associate/School Psychologist  
Elizabeth Grilz  
Natasha Horbul — Library Service Assistant  
Melissa Jaques — Senior Accountant

**TENOR SAXOPHONE:**

Juan Garcia — Chemist  
+ Kathy Schwister — Music Teacher  
Hillary Spence — Software Engineer

**BARITONE SAXOPHONE:**

Rachele Behrendt — Student

**TRUMPET:**

+ Phil Chelstrom — U.S. Deputy Marshall  
Brandon Delbow — Band Teacher  
Mark Hendrickson — Carpenter  
Will Jech  
Troy Lewandowski — Window Washer  
Derek Moss — PDR Technician  
Miguel Padilla — Plastics Engineer  
Daniel Palermo — Retired  
Richard Scherckenbach — IT Engineer  
Jerry Spetzman — Water Resource  
Manager  
Kate Zvareck — Homemaker/Mom

**FRENCH HORN:**

Duane Davis — Retired  
Peter Moberg — Systems Engineer  
(U.S. Courts)  
+ Hannah Pagel — Band Teacher  
Elizabeth Vert — Music/Band Teacher

**TROMBONE:**

+ Diane Hofer — Homemaker/Mom  
Jake McStravich — Musical Instrument Sales  
Jim Rost — Home Health Aide  
Dana Sears — Consulting Engineer  
Michael Schevenius — Cabinet Maker  
Blake Sorensen — Chemical Engineer  
Stephanie Sorensen — Assistant  
Technical Designer  
Nicholas Zahler — Band/Choir Teacher

**EUPHONIUM/BARITONE:**

John Hanzely Jr. — Baker  
+ Kay Larson — Business Systems Analyst  
Bob Magil — Insurance Agent  
Jeff Wuollet — Culinary Director

**TUBA:**

Jeff Burnham — Corporate Management  
(Retired)  
+ Mike Konop — Telephone Network Engineer  
Jake Matheson — Band Teacher

**PERCUSSION:**

Andi Anderson  
+ Jason Petersen — Senior CAD Operator  
Annette Reagan — Kitchen/Bath Designer  
Tricia Trutnau — Mortgage Services

**Centennial Community Band would like to acknowledge  
the hard work and dedication from these individuals:**

Corinne Sendle, Director of Centennial Community Education  
Becky Weiland & Mark Kusche, Centennial High School Band Directors  
Christine Ringen & Gina Wolleat, Centennial Middle School Band Directors  
Theresa Johnson, Centennial Facilities Coordinator  
Sharon Sculley, Centennial Community Education Programs Coordinator  
Eric Webster, Centennial Performing Arts Center Coordinator  
Centennial High School & Middle School Custodial Staff  
Dan LeJeune, CCB Website & Recording Technician

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For more information on Centennial Community Band, including  
membership information and upcoming performances, please visit:

**[WWW.CENTENNIALCOMMUNITYBAND.ORG](http://WWW.CENTENNIALCOMMUNITYBAND.ORG)**

Special thanks to  
BECKER Building & Remodeling for  
their support with the programs!



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