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UPCOMING EISENHOWER BAND PERFORMANCES

11/30/17 — Winter Band Concert (7:00PM, EPAC)
01/11/18 — Winter Jazz Concert(7:00PM, EPAC)
01/30/18 — Ike Elementary Cluster Concert(6:30/8:00PM, EPAC)
02/07/18 — Pre-Festival Concert (EPAC)
03/21/18 — Junior HS Clinic Concert (EPAC)
05/10/18 — Spring Instrumental Music Concert (7:00PM, EPAC)

The Eisenhower High School Instrumental Music Program

Proudly Presents

The Oakland University
Brass Band
with the Eisenhower HS Wind Ensemble



Community Arts Series Concert

7:00 P.M.
Thursday, October 19, 2017
Eisenhower HS Performing Arts Center

CONCERT ETIQUETTE

A performer's intense concentration can be interrupted by little things that may seem trivial to audience members. The following suggestions will help audience members show respect to the performers on stage as well as other members of the audience.

When To Applaud - Performers always appreciate applause, but there are appropriate moments to applaud. In a multi-movement work, **applaud after all movements are completed.** This allows the continuity of the piece to flow from one movement to the next. "Hooting and hollering" is not appropriate in the concert setting.

Arrival Time - Leave early and allow enough time for parking and traffic. If you do arrive late, wait by the doors until the first piece (not just a movement) is finished, then discreetly take the nearest seat available.

Entering and Exiting the Auditorium - Never enter or exit the auditorium during a performance. If you must enter or exit, please wait until the performance on stage has been completed. The most appropriate times to move about are during audience applause or set changes.

Talking - Talking should not be tolerated. It is not only distracting to the performer, but to every person in the audience. While seemingly innocent, even whispering can be heard during a musical performance. If someone around you is talking, ask them nicely to please stop.

Other Noises - Avoid rustling your program, tapping your foot, bouncing your legs, etc. Pagers and cell phones should be turned off. Watches set to beep on the hour should also be turned off. These high-pitched beeps are distracting to the performers and audience members.

Coughing - It is hard to avoid a spontaneous cough. Be prepared with some type of cough drops or candies. Avoid cellophane wrappers. Many come with a soft wax-paper wrapping that will be much less noisy.

Taking Pictures - Refrain from taking any photographs during a performance. The click of a camera and especially the flash are very distracting. Pictures should be taken after the performance.

Children - Children need exposure to good music and live performances. If your young child begins to get restless in the middle of a performance, it may be best that you exit the auditorium until calmer times prevail.

By following basic edicts of respect and consideration, performers and the audience will have a more pleasurable and meaningful experience as they perform and attend live concerts.

PROGRAM NOTES

New Challenge describes the struggles of the early pioneers to settle the new land. Various strident motives are laid on to a bass ostinato until eventually a sturdy march themes develops. A fugal passage follows which reaches a climax and dissolves into a slower central section with solos for flugel and euphonium, followed by accompanied cadenzas for cornet and horn. Then follows a *Celebration* of Australia today, a young nation full of youthful confidence. A fanfare opening leads to many diverse but interrelated themes being thrown around the band. Fragments from the 'New Challenge' are recalled, this time in optimistic mood, and a gradual accelerando leads to triumphal ending.

PRAISE: Wilfred Heaton was born in Sheffield, England in 1918. The Heaton family were members of the Sheffield Park Corps of The Salvation Army. His father was the bandmaster and his mother had a fine singing voice. It was natural therefore for young Wilfred's musical talents to be nurtured through The Salvation Army. He began piano lessons at the age of eight and soon after was learning the cornet and composing music of his own. At 19 he gained his LRAM in piano, but was largely self-taught in composition. Heaton noted on a page of his last work, the autobiographical *Variations*, "I got help initially from a crippled SA musician, who had a very sound harmonic instinct, but who stressed contrapuntal studies above all; then from a local music master who initiated me into the wider world of chamber and orchestral music; and finally, a lot later [the 1950's] Matyas Seiber, whose instruction on Bach studies was invaluable. These are three with whom I had personal contact, but along with other inspiring composers – the scores of the 18th century German giants and the 20th century masters".

Published in 1949, *Praise* became Wilfred Heaton's most popular work. Its original character revolutionized the way Salvationist composers and others have approached the writing of marches. The structural conventions remain, but gone are the heavy, rhetorical harmonies and the four-square melodic formulae of the traditional march. In place of the bass melody, for example, Heaton introduces a robust of the song *Praise, oh, praise Him*, from the Salvation Army's main publication for choirs, *The Musical Salvationist*. The trio section of *Praise*, with its "tongue-in-cheek" character, would not have been out of place played by a brass band in the Belle Vue circus ring, let alone a Salvation Army Citadel.



PROGRAM NOTES

marked *no vibrato*, respond, again in unison. The theme is then completed with a harmonized phrase which could have come from no other pen. Here is the Vaughan Williams of the Fifth Symphony

The variations are brief, eleven happening within ten minutes. They make no concession to the showpiece element of the band-contest; here all is discipline – music heard through the brass band rather than notes written to demonstrate it or to entertain with it. Demands made upon the soloists are light; even in the *Arabesque* (Variation VII) the parts flow easily under the fingers of the players. Vaughan Williams was drawn to the flugelhorn, writing excitingly for it in his Ninth Symphony. The concluding variation is entitled *Chorale*. Beginning pianissimo, cornets fanfare over a bass hymn, the full band joining later. The dynamic builds to a majestic close.

ENDEAVOR: Philip Sparke has emerged as one of the most celebrated composers for brass band in the world. Born in London, Sparke studied composition, trumpet, and piano at the Royal College of Music. It was at the College that his interest in bands arose. He played in the college wind orchestra and also formed a brass band among the students, writing several pieces for both ensembles. At that time, his first published works appeared - *Concert Prelude* (1975 – brass band) and *Gaudium* (wind band). A growing interest in his music led to several commissions, his first major one being for the Centennial Brass Band Championships in New Zealand - *The Land of the Long White Cloud* (1979). Since then, he has composed some of the most popular, praised, and often-performed works for the brass band medium including *Jubilee Overture* (1983), *Year of the Dragon* (1984), *Harmony Music* (1987), *Cambridge Variations* (1990), and *Hymn of the Highlands* (2002) among many others.

The Festival of Bands commissioned *Endeavour* for the Bicentennial World Brass Band Championship held in Brisbane, Australia on July 29, 1988. The piece takes its title from the name of the ship in which Captain James Cook circumnavigated the globe in an effort to find the mysterious ‘Terra Australis,’ a large continental landmass that was believed to exist in the southern oceans. The work is in three sections:

The Unknown Continent attempts to depict the countless fruitless voyages undertaken by many explorers to find Australia. The mysterious opening on muted basses leads to an enigmatic euphonium solo. As land is eventually sighted the mood brightens and the full band joins in a triumphal chorale. This gives way to trepidation as land is reached. *The*

PROGRAM

Eisenhower High School Wind Ensemble

Hands Across the Sea (March) J.P. Sousa
Mr. Brett Goodman Conductor

The Seal Lullaby Eric Whitacre
Mr. Christopher Traskal Conductor

Concert Rondo W.A. Mozart
Ms. Claire Lovins, French Horn Soloist

- Brief Intermission -

Oakland University Brass Band

Fanfare in Iubilo Thomas Doss
Dr. Kenneth Kroesche, Conductor

Arioso J.S. Bach/ arr. H. Snell

Variations for Brass Band Ralph Vaughan Williams

Endeavour (Australia 1788-1988) Philip Sparke

Praise Wilfred Heaton

*No recording devices or photography allowed during the show. Cell phones should be turned off or set on silent.
Please no texting.*

ARTIST BIOGRAPHY

Oakland University Brass Band

The Oakland University Brass Band, formed in September of 2009, enjoys the distinction of being one of the few collegiate brass bands in the country. Since its inception, the group has attracted enthusiastic audiences to its concerts that have been presented both on and off campus. In January of 2015 they accepted an invitation to travel to England to perform in the Butlin's National Mineworkers Open Brass Band Festival & Competition. While there, the band was awarded 2nd place in their division and now holds the distinction of being the highest placing American band in the history of the competition. This invitation was extended as a result of having won the First Section of the North American Brass Band Championships in 2014 in Grand Rapids, MI. This past June, the band represented NABBA at the Great American Brass Band Festival in Danville, Kentucky where they gave three featured concerts. In May of 2015, the group was showcased at the Mid-West Tuba Euphonium Conference at Bowling Green State University in Ohio, where they presented a concert and accompanied the conference's headline soloists.

The band is comprised primarily of undergraduate and graduate music majors. Alumni of the Oakland University brass and percussion programs have gone on to receive graduate assistantships and scholarships to attend many of the country's outstanding music graduate programs.



PROGRAM NOTES

FANFARE IN IUBILO: Thomas Doss comes from an extended family of musicians. His parents, both professional musicians, laid the foundation of his musical education. He studied at the Bruckner Conservatory in Linz, the Academy of Music in Vienna, the Mozarteum in Salzburg, and at the Conservatory of Maastricht where he studied trombone, conducting, and composition. As an intern at Universal Studios in Los Angeles, California, he had the opportunity to work with John Williams at different soundtrack productions. He is a popular guest conductor, juror, and lecturer and teaches conducting at the Conservatory of Vienna. Apart from his function as a conductor and teacher, he has composed a multitude of works for many different instrumentations, including symphonic wind band.

Fanfare in Iubilo was composed for the Bürgerkapelle Schlanders. The power of this bright fanfare reflects the optimism, joy, and commitment to tradition that the people of Schlanders have deep within their souls. The golden trumpets from the valleys of South Tyrol echo across the mountains on both sides of the Austrian-Italian border, and help to convey the composer's message: just as the sun shines on all parts of the world, music knows no boundaries. The message echoes throughout this brilliant fanfare.

ARIOSO: The music of Johann Sebastian Bach is frequently transcribed for other instrumental settings than what it was originally intended for. In fact, Bach rearranged his own melodies and compositions for other combinations of instruments. With this in mind, it is hoped that he would have approved of Howard Snell's arrangement of *Arioso* which comes from his Cantata, BMV 156.

VARIATIONS FOR BRASS BAND: It is said that Vaughan Williams declined an invitation to write for the National Brass Band Championships in the mid-thirties because he disliked the sound of the band. Since an overture for brass band, *Henry V*, thought to date from that period and found among works discovered after his death, has achieved no great popularity, he was probably right to retreat from the idea of a major work for the band at that time. His *Variations* of 1957 were brought about by an encounter with the International Staff Band of the Salvation Army.

Vaughan Williams' theme, fourteen bars long, begins with a modal hymn-like phrase for unison saxhorns in two octaves. Brighter sounds,

Continued on next page

PROGRAM NOTES

HANDS ACROSS THE SEA: “Hands Across the Sea” premiered at the Academy of Music in Philadelphia in 1899, one year after the onset of the Spanish American War. Written to bolster America’s position in maintaining peace around the world, Sousa included a quotation from an English diplomat and author, John Hookham Frere, on the cover of the published sheet music: “A sudden thought strikes me—let us swear an eternal friendship.”

THE SEAL LULLABY Eric Whitacre (b. 1970) The lyrics, from Rudyard Kipling’s “The White Seal (1894) are:

*Oh! hush thee, my baby, the night is behind us,
And black are the waters that sparkled so green.
The moon, o’er the combers, looks downward to find us
At rest in the hollows that rustle between.
Where billow meets billow, then soft be thy pillow;
Ah, weary wee flipperling, curl at thy ease!
The storm shall not wake thee, nor shark overtake thee,
Asleep in the arms of the slow-swinging seas.
Asleep in the arms of the slow-swinging seas.*

Seal Lullaby was originally intended for a motion picture. We’ll let Eric Whitacre tell the story of its creation: “The creative executives with whom I met explained that the studio heads had always wanted to make an epic adventure, a classic animated film based on Kipling’s The White Seal. I have always loved animation (the early Disney films; Looney Tunes; everything Pixar makes) and I couldn’t believe that I might get a chance to work in that grand tradition on such great material.

The White Seal is a beautiful story, classic Kipling, dark and rich and not at all condescending to kids. Best of all, Kipling begins his tale with the mother seal singing softly to her young pup. (The opening poem is called The Seal Lullaby). I was struck so deeply by those first beautiful words, and a simple, sweet Disneyesque song just came gushing out of me. I wrote it down as quickly as I could, had my wife record it while I accompanied her at the piano, and then dropped it off at the film studio.

I didn’t hear anything from them for weeks and weeks, and I began to despair. Did they hate it? Was it too melodically complex? Did they even listen to it? Finally, I called them, begging to know the reason that they had rejected my tender little song.

‘Oh,’ said the exec, ‘We decided to make Kung Fu Panda instead.’”

ARTIST BIOGRAPHY

Dr. Kenneth Kroesche

Dr. Kenneth Kroesche is the Doris & Paul Travis Professor of Trombone, Euphonium and Tuba at Oakland University in Rochester, Michigan. He holds a master's and doctorate of musical arts degree in performance from the University of Michigan, in addition to a Bachelor of Music Education degree from Texas State University.

Dr. Kroesche has appeared as a euphonium soloist with a number of notable ensembles, including a guest appearance as a concerto soloist with the National Symphony Orchestra at the Kennedy Center for the Performing Arts in Washington, D.C. This honor was the result of a competitive nationwide audition sponsored by the orchestra and their music director, Mstislav Rostropovich. The Washington Post's review of this concert described him as "an expert on the instrument." He currently serves as the principal trombonist of the Oakland Symphony Orchestra. Each summer, he performs as euphoniumist with the Toledo (OH) Concert Band and as a low brass player frequently performs with the Flint Symphony, Toledo Symphony and Detroit Chamber Winds. He is the Music Director of the Oakland University Brass Band which enjoys the distinction of being one of the few collegiate brass bands in the country. From 2008-2011 he served as the conductor of the award winning Capital City Brass Band of Lansing, Michigan. Since that time, he has continued to serve as a guest conductor and advisor with that group.



Oakland University Brass Band

Personnel

Dr. Kenneth Kroesche, Conductor

Soprano Cornet

Michael Baker *

Solo Cornet

Scott Brickner
Ben Feuerhelm
Dan Head
Noah Miller

Repiano Cornet

Andrew Cicchelli

2nd Cornet

Kiera Woodard
Michael Hart

3rd Cornet

Sarah Cracknell
Zachary Musienko
Matthew Plaza

Flugelhorn

Nicholas Voisich

Solo Tenor Horn

Nicole Tremonti *

1st Tenor Horn

Mary Gass

2nd Tenor Horn

Erika Nodland
Claire Lovins

Baritone

John Andersen +
Connor Bentley +

Trombone

Austin DeDalis *
Scott Voytush

Bass Trombone

Joshua Tobias

Euphonium

Jaleel Williams *
Matt Dutton

E-flat Tuba

Brandon Thibault *
Ian Lester

BB-flat Tuba

Colin Holstein
Yi-Ching Chen

Percussion

Neil Faulkner *
Maxwell Correia
James Holk

Legend

* Principal
+ Co-Principal

Eisenhower HS Wind Ensemble

Personnel

Mr. Christopher Traskal, Conductor
Mr. Brett Goodman, Student Teacher

Piccolo

Pamella Kraemer

Flute

Lexi Fischer
Hannah Kadets
Pamella Kraemer
Emily Maciasz
Alex Roy
Abby Walsh
Jennifer Weir

Oboe

Seniha Rizvi

Bassoon

Zane Williams

Clarinet

Katerina Bastounis
Amanda Dowdican
Grace Lovins
Shane MacFadyen
Leah Renkema
Abby Visnaw
Christian Wanner

Bass Clarinet

Gianmarco Delisi
Katie Hurley

Alto Saxophone

Paris Elliott
Nick Hofer
Jaclyn Swartz

Tenor Saxophone

Louise Cioban
Trevor Skerbe

Baritone Saxophone

Emily Galambush

Trumpet

Abraham Ahmed
Jason Francis
Noah Lemmons
Caleb Sullivan
Bridgette Tepper

French Horn

Anna Davies
Gabby DiCesare
Savannah Merkle
Kayla Shaeffer

Trombone

Eva Ausi
Chad Demarais (Bass)
Tyler Materna

Tuba

Nick Daleo
Daniel Mijal

Percussion

Aaron Decker
Michael DiGiovanni
Kevin Sachs
Michael Palys
Gowna Yaldiko

Piano

Grace Lovins

Community Arts Series Concert

Friday, February 9, 2018
7:00pm in the Eisenhower Performing Arts Center

The Assembly Saxophone Quartet

Tickets are \$5 and can be purchased at the door
For more info go to WWW.IKEBANDS.COM/

Now you can follow the Ike Bands on Social Media!! Please use the following sites to get all the latest info on what is going on in the Eisenhower Instrumental Music Program!

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