

INSTRUMENTAL MUSIC BOOSTER EXECUTIVE BOARD

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**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!**

TWITTER: @Ikebands

FACEBOOK: www.facebook.com/ikehsbands

UPCOMING INSTRUMENTAL MUSIC EVENTS

- 01/04/18 — Jazz Ensemble at Cliff Bells (7:00PM, Cliff Bells, Detroit)
- 01/11/18 — Jazz Ensemble Concert (7:00PM, EPAC)
- 01/16/18 — Instrumental Booster Meeting (7:00PM, ECC)
- 01/20/18 — MSBOA District 16 HS Solo/Ensemble (Rochester HS)
- 01/30/18 — UCS Eisenhower Cluster Concert (TBD, EPAC)
- 02/01/18 - 02/03/18 — CMU Jazz Festival (Mt. Pleasant, MI)
- 02/07/18 — Ike Pre-Festival Concert (TBA, EPAC)
- 03/08/18 - 03/10/18 — MSBOA District 16 Band Fest. Window (TBA)
- 03/17/18 — MSBOA State Solo/Ensemble Festival (TBA)
- 03/23/18 — MSBOA State Jazz Festival (Eisenhower HS)
- 04/18/18 — Instrumental Booster Meeting (7:00PM, ECC)
- 05/10/18 — Spring Instrumental Music Concert (7:00PM, EPAC)
- 05/30/18 — Instrumental Booster Meeting (7:00PM, ECC)
- 06/09/18 — UCS Graduation (7:30PM, DTE Energy Music Theatre)

WWW.IKEBANDS.COM

**THE EISENHOWER HIGH SCHOOL
INSTRUMENTAL MUSIC PROGRAM**

proudly presents the

**CONCERT BAND
SYMPHONIC BAND
WIND ENSEMBLE**

and the

“MARCHING EAGLES”



WINTER CONCERT

7:00 P.M.

THURSDAY, NOVEMBER 30, 2017

EISENHOWER PERFORMING ARTS CENTER

**BRETT GOODMAN, STUDENT TEACHER
LAWANDA PARKER, ASSISTANT DIRECTOR
CHRISTOPHER M. TRASKAL, DIRECTOR OF BANDS**

PROGRAM

CONCERT BAND

- Implacato (March).....Matt Conaway
- Annabel Lee.....arr. Michael Story
- Snake Charmer.....Randall Standridge
- Whale Warriors.....Brian Balmages

SYMPHONIC BAND

- Cradle of Liberty (March).....Al Hayes/ arr. Lafferty
- The Seal Lullaby.....Eric Whitacre
- Choreography.....Robert Sheldon

WIND ENSEMBLE

- Hands Across the Sea (March).....Sousa/ed. Brion/Schissel
Conductor: Mr. Brett Goodman
- An American Elegy.....Frank Tichelli
Guest Conductor: Mr. P. David Visnaw II
- Spoon River.....Percy Grainger/arr. Bainum
Conductor: Mr. Christopher Traskal

MARCHING EAGLES

2017 Season in Review!

*Immediately following tonight's concert, please join us in the EPAC
Lobby for an afterglow!*

PROGRAM NOTES

HANDS ACROSS THE SEA (MARCH): "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.

AN AMERICAN ELEGY

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.

SPOON RIVER

Based on an early American fiddle tune, Grainger created a setting that "aims at preserving a pioneer blend of lonesome wistfulness and sturdy persistence." The 16-measure melody is fully explored and developed in a variety of harmonization's and instrumental colors, and is particularly noteworthy for the extensive use of "tuneful percussion" (bells, chimes, xylophone, marimba) as well as important parts for piano and harp. This publication brings back the classic 1967 edition arranged for band by Glenn Cliffe Bainum.

Composer Note: A Captain Charles H. Robinson heard a tune called "Spoon River" played by a rustic fiddler at a country dance at Bradford, Illinois (U.S.A.) in 1857. When Edgar Lee Masters' " Spoon River Anthology" appeared in 1914, Captain Robinson (then nearly 90 years old) was struck by the likeness of the two titles — and he sent the "Spoon River" tune to Masters, who passed it on to me. The tune [is] very archaic in character; typically American, yet akin to certain Scottish and English dance-tune types. My setting (begun March 10, 1919; ended February 1, 1929) aims at preserving a pioneer blend of lonesome wistfulness and sturdy persistence. It bears the following dedication: "For Edgar Lee Masters, poet of pioneers."

PROGRAM NOTES

CRADLE OF LIBERTY (MARCH)

Al Hayes is actually a pseudonym used by Henry Fillmore on over fifty publications. This march completely encompasses the style and creativity that he has come to be famous for. Written in the early twentieth century, this work reflects the strong sense of patriotism the United States was experiencing at that important time in its history.

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.'

CHOREOGRAPHY

Robert Sheldon (b. 1954) has taught instrumental music in the Florida and Illinois public schools, and has served on the faculty at Florida State University where he taught conducting and instrumental music education classes, and directed the university bands. As Concert Band Editor for Alfred Music Publishing, he maintains an active composition and conducting schedule, and regularly accepts commissions for new works. Sheldon received the Bachelor of Music in Music Education from the University of Miami and the Master of Fine Arts in Instrumental Conducting from the University of Florida.

Choreography was commissioned for the 2008 ATSSB All-State Band by the Association of Texas Small School Bands. Written in overture form, the piece draws its inspiration from dance movements found in contemporary stage, ballet and theatrical productions. The piece opens with fast-paced angular gestures accompanied by rapid rhythmical punctuations before yielding to a contrasting lyrical section with long, flowing lines and many opportunities for expressive playing, the infectious beat patterns and memorable melodic content combine to make this an excellent concert opener.

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. This will help the performers to do their best.

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. It is just plain rude to talk (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. Because they have worked so hard for their performance, the students on stage deserve to be treated with respect.





PROGRAM NOTES

Thanks to all that have been using the Kroger Community Rewards Program to benefit the Eisenhower Instrumental Music Boosters. This program benefits the students of the Eisenhower HS Bands by allowing our organization to receive 5% of your total purchases at Kroger Stores. **EVERYONE MUST RE-ENROLL EACH APRIL** in order for our organization to keep receiving funds from Kroger.

Kroger has assigned the Eisenhower Instrumental Music Boosters a NPO number of **83249** (you will need this number to register your Kroger Plus Card). There are basically two steps to registering. Follow the directions below to get enrolled and start benefiting the Eisenhower Instrumental Music Boosters!!

STEP 1:

- Have your Kroger Plus Card handy and register online at www.krogercommunityrewards.com.
- If you do not yet have a Kroger Plus card, they are available at the customer service desk at any Kroger.
- Click on **Sign In/Register**
- Most participants are new online customers, so they must click on **SIGN UP TODAY** in the "New Customer?" box.
- **Sign up for a Kroger Rewards Account** by entering zip code, clicking on your favorite store, entering your email address, creating a password, and agreeing to the terms and conditions.
- You will then get a message to **check your email inbox** and **click on the link** within the body of the email.

STEP 2:

- After clicking on the link in the email, click on **My Account** and use your email address and password to proceed to the next step.
- Click on **Edit Kroger Community Rewards Information** (on the right of the page) and input your Kroger Plus Card number.
- Update or confirm your information if needed.
- **Enter NPO number of 83249** (or name of organization), select **Eisenhower Instrumental Music** from the list that pops up, and click on confirm.
- To verify that you are enrolled correctly, you will see your organization's name on the right side of your information page.

IMPLACATO (MARCH)

Sinister and dramatic, this dark march-styled work brings some truly fascinating musical material to the concert and festival stage.

Matt Conaway (b. 1979) is an Assistant Professor of Bands at Purdue University in West Lafayette, IN. He serves as Associate Director of the famed "All-American" Marching Band, directs the University Concert Band and Varsity Band, assists with the basketball pep bands as a director and staff arranger, and is the department's technical coordinator. Prior to this appointment, he served for ten years as the Director of Bands for the West Lafayette Community School Corporation, during which time the program received many state and national accolades for musical excellence.

ANNABEL LEE

Edgar Allen Poe wrote the poem "Annabel Lee" in 1849. It was the last poem he completed and was published after his death. In it, the poem's narrator describes his love for Annabel Lee; though they were young, their love burned with such an intensity that angels became envious. The narrator believes it is for that reason that the seraphim caused her death. Every night he dreams of Annabel Lee and sees the brightness of her eyes in the stars. Scored in a lilting three-quarter meter, this charming melody was originally written to accompany Edgar Allan Poe's poem of the same name. The beautiful, lilting melody musically depicts undying love and provides a meaningful opportunity to teach expressive and lyrical performance to developing bands.

SNAKE CHARMER

This piece evokes the air of exotic mystery that surrounds the art of snake charming. Snake Charmer begins with an image of the charmer setting up his performance area in the marketplace, opening the lid of his basket and letting the serpent appear. The snake begins its swaying dangerous dance until exhausted it returns to the dark safety of its basket.

Randall Standridge (b.1976) received his Bachelor's of Music Education from Arkansas State University. During this time, he studied composition with Dr. Tom O'Connor, returning to ASU to earn his Master's in Music Composition, studying with Dr. O'Connor and Dr. Tim Crist. In 2001, he began his tenure as Director of Bands at Harrisburg High School in Harrisburg, Arkansas, leaving this post in 2013 to pursue a career as a full-time composer and marching band editor for Grand Mesa Music Publishers.

WHALE WARRIORS

Experience the stunning true story of Captain Paul Watson and his crew as they set sail in the Antarctic in an attempt to sink whaling ships! Based on these "modern day pirates," the music tells the story of their adventures as they sail on the open seas in an attempt to stop these ships using methods that include stink bombs, prop foulers, and even the dreaded "can opener!" The music paints a picture of their ship, the Farley Mowat, which is painted black with a Jolly Roger hoisted up. The energy rises as they engage other ships and risk their lives to save these beautiful defenseless creatures.



GUEST CONDUCTOR



Mr. P. David Visnaw II

Mr. P. David Visnaw II, Instrumental Music Director at Anchor Bay High School, New Baltimore, MI, received a Bachelor of Music Education degree from Michigan State University, a Masters of Educational Leadership from Saginaw Valley State University, and a Masters of Music in Wind Conducting from Michigan State University. He has been a performer with area jazz ensembles and Salsa Bands and has been a private saxophone instructor for over 25 years.

Currently in his 22nd year of teaching instrumental music in the Anchor Bay School District, Mr. Visnaw serves as the director of the Wind Ensemble, Jazz Ensemble, Marching Band, 9th Grade Bands, and Musical Pit Orchestra at Anchor Bay High School. The Marching and Concert Bands have performed in Toronto, St. Louis, New York, and at Walt Disney World in Orlando, Florida and the school's Wind Ensemble and Jazz Ensemble have performed at the annual Michigan Music Conference on multiple occasions. The Anchor Bay HS Jazz Ensemble has been recognized as one of the best in the state with numerous performances at the Detroit International Jazz Festival, awards at the CMU Jazz Festival, and consistent First Division ratings at the MSBOA State Jazz Festival. The overall Anchor Bay School District Music Program has been recognized as one of the "Best 100 Communities for Music Education in America" by the American Music Conference in 2006 and the "Award of Distinction" by the American School Band Director's Association in 2015.

In 1999, Mr. Visnaw was twice recognized for excellence in teaching by receiving the Macomb County "Teacher of the Week" from the Detroit News, and the WDIV High School "Teacher of the Year" Award from the Anchor Bay School District. Branching out from ABHS, Mr. Visnaw has conducted the East Shore Honors Band, an ensemble of gifted high school musicians from Macomb, St. Clair, Lapeer, and Sanilac Counties. He has also served as Vice-President of Marching Band as well as Band & Orchestra Activities for the MSBOA District XVI. In 2003, Mr. Visnaw was honored by being inducted as a member into the American School Band Directors Association (ASBDA) and was the District XVI Teacher of the Year for the 2008-2009 school year.

DID YOU KNOW...

The College Entrance Examination Board found that students involved in public school music programs scored 107 points higher on the SAT's than students with no participation.

- *Profiles of SAT and Achievement Test Takers, The College Board, compiled by the Music Educators National Conference (2002)*

U.S. Department of Education data on more than 25,000 secondary school students found that students who report consistent high levels of involvement in instrumental music over the middle and high school years show "significantly higher levels of mathematics proficiency by grade 12."

- *U.S. Department of Education NELL88 Database*

Dear Parents:

Schedules and classes are now in full swing and we are focused on a solid curriculum certain to make a difference in the life of every student in our instrumental music program. We would like to share some ways that you can help support our program.

Encouraging Parent. Competence is the result of dedicated "time on task". Music learning, music performance, and music appreciation are the outcomes of study, practice, and guided listening. With limited rehearsal time, it is imperative that students invest extra time in nurturing their talents and improving their skills. Please encourage a positive practice schedule. Remember that practice time must be framed as a benefit and not a disciplinary penalty.

Loyal, Appreciative Audience. The best audience is always parents. You are faced with a full agenda in your personal and professional life, and you are challenged to adjust your schedule to accommodate every school function. However, your presence at our performances will mean more to your child than words can describe. Music is a family affair. Don't miss this opportunity to celebrate your child's talent.

Booster Member. There are many ways to aid and participate in our parent support organization. Please join with other parents who realize the far-reaching potential of the arts and take advantage of the synergy created by sharing a common educational philosophy. The Eisenhower Instrumental Booster organization ensures the future of quality music education for your child and their fellow student-musicians.

The music program in the Utica Community Schools continues to flourish because of a substantive curriculum, a well-informed and supportive administration, and exemplary parental support. You make a difference!

Thank you for attending tonight's performance of these exceptional students. We look forward to visiting with you in the near future.

In the interest of your child,

Lawanda Parker
Instrumental Music Director

Christopher M. Traskal
Instrumental Music Director

A SPECIAL THANKS TO:

- **Dave Springer** and **Jerome Hoppe** for the PAC Audio/Visual production.
- **Sue Swartz, Audra Spondike, Sherri Komondy, Natalie Morrison, Denise Elliott, Diane Shaeffer, Debbie DeCesare, and Patty Weir** for coordinating and distributing the concert uniforms.
- Our **Band Booster Parents** for organizing the afterglows at the Winter Concert!
- The **Instrumental Music Executive Board** for the time they have spent and all the support they have provided this year! Your efforts are noticed and appreciated!
- All of our **Concert Ushers** and **Event Volunteers**!

CONCERT BAND

FLUTE

Alyse Gastmeier
Kendyl Gluski
Jessica Lê
Ethan Russell

OBOE

Raegan Gluski

CLARINET

Krystal Cvetkovski
Madison Sacra
Lauren Weir

BASS CLARINET

*Grace Lovins
Harrison Hendricks

ALTO SAXOPHONE

Lucas Komondy
Joseph LaFeir

TENOR SAXOPHONE

Nicole Belisle

BARITONE SAXOPHONE

Von Kramer
Grace Spondike

TRUMPET

Michael Gardini
*Savannah Jones
Antonio LaRocca
*Paige Lovins
Matthew Snyder

FRENCH HORN

*Anna Davies
*Gabby DiCesare
Bridgette Tepper

TROMBONE

*Malachi Ahlgren
*Eva Ausi

EUPONIUM

Seniha Rizvi

TUBA

Josh Azzopardi

PERCUSSION

Jase Brenz
Michaela Dzierzawski
David Wagner
Seth Wyrzykowski

SYMPHONIC BAND

FLUTE

Marissa Brusca
Kiarra Coger
Audrey Crews
Corina Marrone
^ Grace Paliewicz
Melissa Whipple

OBOE

Anthony Greco

BASSOON

Benjamin Hall
Enzo Palombo

CLARINET

Talon Beech
Braden Culpert
Jared Hickok
Jessica Pikunas

BASS CLARINET

Julian Bugbee

ALTO SAXOPHONE

Elizabeth Bach
Ryan Holland
Peyton Jankowski
Nicholas Kerner
Kaley Zahuranic

TENOR SAXOPHONE

Steven Kozlowski
Sean Lewis
Jason Lubinski

BARITONE SAXOPHONE

James Lewandowski
Kurt Snider

TRUMPET

Savannah Jones
Henry Kieliszewski
Paige Lovins
Spencer Michonski

STRING BASS

Jackson Viar

FRENCH HORN

Irlanda Beltran
John Howell
Emilia Serraiocco

TROMBONE

Malachi Ahlgren
Madelyn Brown

EUPONIUM

James Labon
Joshua Traub

TUBA

Chad Demarais
Jeni Fischer

PERCUSSION

Kyle Lemmons
Matthew Maciasz
Ike O'Rourke
Gowna Yaldiko

PIANO

*Grace Lovins

WIND ENSEMBLE

FLUTE/PICCOLO

Alexandria Fischer
Hannah Kadets
~ # Pamela 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
Abigail Visnaw
Christian Wanner

BASS CLARINET

Gianmarco Delisi
Kathryn 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
*Mr. Christopher Traskal

FRENCH HORN

+ Anna Davies
Gabby DiCesare
Savannah Merkle
Kayla Shaeffer

TROMBONE

Eva Ausi
Tyler Materna

BASS TROMBONE

Chad Demarais

EUPONIUM

* Mr. Trevor Critchett

TUBA

Nicholas Daleo
Daniel Mijal

PERCUSSION

Michael DiGiovanni
Aaron Decker
Michael Palys
Kevin Sachs
Gowna Yaldiko

** Denotes Assisting Musicians*

~ Denotes Member of the 2017 Oakland University Honors Band

Denotes Member of the 2017 CMU Honors Band

+ Denotes Member of the 2017 Wayne State University Honors Band

^ Denotes Member of the Oakland Symphony Youth Orchestra

^^ Denotes Member of the Detroit Symphony Civic Youth Wind Ensemble

Community Arts Series Concert

Friday, February 9, 2018

7:00pm in the Eisenhower Performing Arts Center

The Assembly Saxophone Quartet

There is a \$5 charge for this performance

For more info go to WWW.IKEBANDS.COM

** Denotes Assisting Musicians*

^ Denotes Member of the Oakland Symphony Youth Orchestra