

**THE EISENHOWER HIGH SCHOOL  
INSTRUMENTAL MUSIC PROGRAM**

*proudly presents the*

**CONCERT BAND**

*and*

**SYMPHONIC BAND**



***VIRTUAL FESTIVAL  
PERFORMANCES***

**4:30pm and 5:45pm**

**Sunday, March 28, 2021**

**Eisenhower Performing Arts Center**

Lawanda Parker, Assistant Director  
Jonathan A. Carrothers,  
Instrumental Music Director

**PROGRAM**

**CONCERT BAND**

Big Four March .....Karl King,  
arr. James Swearingen  
Overture on a Hymn Tune.....Johnnie Vinson

**SYMPHONIC BAND**

Free World March.....Karl King,  
arr. James Swearingen  
Out of the Shadows.....Michael Sweeney

## **PROGRAM NOTES**

**Big Four March** is a wonderful march written by Karl King and arranged by James Swearingen. Karl Lawrence King was born February 21, 1891 in Paintersville, Ohio. As a young man he became proficient on the baritone, and soon began playing in several bands. He also began to compose marches and other band works at an early age, with his first published works appearing in print while still a teenager. Bitten by the circus bug, King began travelling with various show bands, and his trouping career climaxed with the directorship of the Barnum and Bailey Circus Band in 1918. Big Four March is a great example of the pride and spirit present in American marches! –Program Notes by the C.L. Barnhouse Company

**Overture on a Hymn Tune:** Shape note singing has been practiced in the United States for well over two hundred years. It is so named because the music uses a system of printed shapes, instead of standard music notation, to help untrained singers learn how to read the music. Today, the best known of the many shaped note song books is “The Sacred Harp,” which was first published in 1844 and has been continuously updated since that time. Along with other hymn books from the era, its repertoire of over 500 songs is part of the core of a singing tradition handed down since Colonial times and still practiced at numerous singing meetings and conventions in the South and throughout the country. The success of the 2003 motion picture “Cold Mountain,” with its soundtrack featuring Sacred Harp songs and singing, has helped to promote interest in shaped note singing in recent years.

*Overture on a Hymn Tune* is based on *The Old Ship of Zion* which is number 79 in the “Sacred Harp” songbook. As with many old hymn tunes, its origin is uncertain, but it is sometimes attributed to a Thomas W. Carter who lived in the mid 19<sup>th</sup> century. The overture features a typical fast-slow-fast format, with the middle section being rhapsodic in nature while still based loosely on the hymn tune. – Program Notes by the Hal Leonard Corp.

**Free World March** is a traditional American march written by Karl King and arranged by James Swearingen. As a composer, Karl King was one of the most prolific and popular in the history of band music. He composed at least 291 works, including 185 marches, 22 overtures, 12 galops, 29 waltzes, and works in many other styles. Not only did he compose some of the most brilliant and famous marches for experienced bands at the professional and university levels; he also displayed a remarkable ability to compose first-rate music for younger, less experienced musicians and bands. His music continues to be performed worldwide by bands of all experience levels. – Program notes by the C.L. Barnhouse Company

**Out of the Shadows** was written to commemorate the Centennial Year of the Wisconsin Lutheran High School in Milwaukee, WI. It incorporates the traditional Welsh Air “The Ash Grove” and the title is taken from the lyrics of this song. After a brief introduction, this folk melody is stated by the F Horns and Baritone. Following a related secondary theme and an intense fugal section in minor, “The Ash Grove” returns “out of the shadows” in a hymn-like setting first in the brass then the woodwinds. The piece modulates to a glorious full ensemble statement before returning to the anticipatory strains of the introduction and a calm ending. – Program notes by the Hal Leonard Corp.

# 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.

Dear Parents:

This has been a very unique year. In spite of all the challenges, the student-musicians have continued to display their dedication to music and the instrumental 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. Although attendance is limited for this year, we look forward to performances that can fill the beautiful auditorium!

**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 soon.

In the interest of your child,

Jonathan Carrothers  
Instrumental Music Director

Lawanda Parker  
Assistant Instrumental Music Director

## CONCERT BAND

### Flute

Courtney Crews  
Mallory Jones  
Alexandra Ostroth  
Kaila Przytulski  
Hailey Wade

### Oboe

Evalia Kavouriou

### Bassoon

Ashley Novak

### Clarinet

Maggie Howell  
Sarah Mault  
Matthew Schultheis  
Austin Williams

### Bass Clarinet

Abigail Bietler

### Alto Saxophone

Ian Garden  
Thomas Gardini  
Kayla Kozlowski

### Tenor Saxophone

Zachary Gauthier  
Stuart Hendricks

### Baritone Saxophone

Michael Gratowski

### Trumpet

Divya Bartley  
Tyler Girand  
Brian Howick  
Easton Lucy

### Horn

Kaitlyn Graye

### Trombone

Ethan Gastmeier  
Andrew Lang  
Sam Lewis

### Euphonium

Bradley Reschke

### Tuba

Jonathan Kenward  
Justin Turney

### Percussion

Lucas DeSousa  
Tyler Graye  
Salvatore Licari  
Alexis Mehalko  
Brecken Rietsch  
Jennifer Upcott  
Thomas Vigliotti

## SYMPHONIC BAND

### Flute

Elizabeth Brown  
Alexis Graye  
Emerson L'Esperance  
Alicia Le  
Ava Waligora

### Oboe

Joey McGivern

### Clarinet

Lilianna Rosol  
Kathryn Roy

### Bass Clarinet

Mitchell Deras

### Alto Saxophone

Davison Brooks  
Michael Gratowski

### Tenor Saxophone

Filippo Buffa  
Asher Taylor

### Baritone Saxophone

Ethan Delbeke

### Trumpet

Alyssa Brown  
Maxwell Dehem  
Trevor Gifford  
Avery Smith  
Peter Snider

### Horn

Steven Petrovski

Isabella Visnaw

Erin Widman

### Trombone

Ethan Gastmeier

Sam Lewis

Molly Tepper

### Euphonium

Maggie Howell

Samuel Wentzel

### Tuba

Michael Kieliszewski

### Percussion

Tyler Blodgett  
Aaron Podoris  
Jack Saylor  
Brian Sharp  
Robert Turpin  
David Walters

## **INSTRUMENTAL MUSIC BOOSTER EXECUTIVE BOARD**

Todd Brown, President

Lisa Graye, Vice President

Kathy Lang, Treasurer

Kasey Widman, Secretary

Susan Kadets, Fundraising

Mary Beth Daleo, Band Camp Coordinator

Kristine Frost, Craft Show Coordinator

Jonathan Carrothers, Instrumental Music Director

## **EISENHOWER HIGH SCHOOL ADMINISTRATION**

Mr. Jared McEvoy, Principal

Mrs. Kimberly Hodsdon, Assistant Principal

Mr. Ken Marnon, Assistant Principal

Mr. Anthony Tocco, Assistant Principal

## **A SPECIAL NOTE OF THANKS!**

- Eric Wells and Jerome Hoppe for the PAC Audio/Visual production.
- Our Band Booster Parents for their amazing support throughout a unique year!
- The Instrumental Music Executive Board for the time they have spent and the support they have provided this year! Your efforts are noticed and appreciated!
- All of our Event Volunteers throughout the season!

### **Check us out on Social Media!**

Instagram: @IkeBands

Facebook: Eisenhower High School

Instrumental Music Program

**WWW.IKEBANDS.COM**