

**THE EISENHOWER HIGH SCHOOL
INSTRUMENTAL MUSIC PROGRAM**

proudly presents the

WIND ENSEMBLE

and

JAZZ ENSEMBLE



***VIRTUAL FESTIVAL
PERFORMANCE***

6:30pm and 7:45pm

Monday, March 29, 2021

Eisenhower Performing Arts Center

PROGRAM

WIND ENSEMBLE

In Storm and Sunshine.....J.C. Heed
ed. Bourgeois
Arabesque.....Samuel Hazo

JAZZ ENSEMBLE

Jeannine.....Duke Pearson,
arr. Mike Dana
Trofeo de Bolos.....Craig Skeffington

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

PROGRAM NOTES

In Storm and Sunshine: Composed in 1885, In Storm and Sunshine is one of the most enduring circus marches, or “screamers”. J.C. Heed was a gifted young cornetist and bandmaster from New Jersey. Composed when he was only 23 years old, it is uncertain whether In Storm and Sunshine was created specifically for a circus, but has nonetheless established itself as a circus favorite and stands as the best known of Heed’s sixty marches. The quick tempo and pounding rhythms are meant to accompany the chaos and thundering hooves of four-footed animals running into a circus arena instead of the steady, regimented pulse of men marching. Presumably, the title refers to minor and major modes, hence the “storms” and the “sunshine.” Although nearly all of Heed’s marches were written after In Storm and Sunshine, it has remained the most popular.

Arabesque: Both sets of my grandparents immigrated to the United States; my mother’s parents were Lebanese, my father’s mother was Lebanese and his father was Assyrian. Sometimes in composition, the song comes from the heart, sometimes from the mind, and sometimes (as in this case) it’s in your blood. The Indiana Bandmasters Association asked for a piece that was unique. I had not heard any full-out Arabic pieces for wind orchestra, and I knew of this culture’s deep and rich musical properties... so I figured that one might as well come from me. (Plus, my mom asked if I was ever going to write one.) I hope you enjoy *Arabesque*. –Program Notes by the composer, Samuel Hazo

Jeannine is a great tune from the essential Cannonball Adderley album *Them Dirty Blues*. There are a lot of great tunes and great playing on this album!

Cannonball Adderley, born Julian Edwin Adderley in Tampa, Florida was one of the most prominent and popular American jazz musicians of the 1950s and ’60s. His exuberant music was firmly in the bop school but also employed the melodic sense of traditional jazz. A multi-instrumentalist, Adderley is best-known for his work on alto saxophone and for his recordings with Miles Davis and with his own small groups.

Trofeo de Bolos was commissioned by the Joseph A. Leonard band in Old Town, Maine, directed by Shianne Wheeler and Jeff Priest. The chart is played with a cut-time Latin feel. “Trofeo de bolos” is a tongue-in-cheek Maine expression for bowling trophy, a nickname for that ubiquitous prize that drives music students and teachers to excel.

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

WIND ENSEMBLE

Flute

Madison Bellman
Ella Kadets
Kailey McFadyen
Isabella Wetzel

Oboe

Taylor Jahn
Isabella Visnaw

Bassoon

Teodor Vujic

Clarinet

Madeline Beck
Evan Deras
Kayla Rice
Kathryn Roy
Grace Walters

Bass Clarinet

Mitchell Deras
Trey Johnson

Alto Saxophone

Dona Jazrawy
Francesco Mortillaro
Erik Smith

Tenor Saxophone

Megan DeLadurantaye
Brian Simasko

Baritone Saxophone

Davison Brooks

Trumpet

Brandon Davies
Magdalene Hendricks
Ashley Homann
Rosaria Serraiocco

Horn

Brianna Belisle
Caleb Joseph

Trombone

Molly Klein
Andrew Lang
Sam Lewis
Michael Mattiello
Heather Rice

Euphonium

Maggie Howell
Sarah Weir

Tuba

Parker Markham
Steven Petrovski

Percussion

Kyle Bergler
Tyler Graye
Mallory Waligora
Erin Widman

JAZZ ENSEMBLE

Saxophone

Brendan Skerbe – Alto
Ella Kadets – Alto
Brian Simasko – Tenor
Megan DeLadurantaye – Tenor
Michael Mattiello - Bari

Trumpet

Brandon Davies
Rosaria Serraiocco
Alexandru Ciolac

Trombone

Andrew Lang
Molly Klein
Heather Rice
Sam Lewis

Rhythm Section

Kyle Bergler – Piano
Evan Deras – Piano
Erik Smith – Piano
Francesco Mortillaro – Guitar
Nathan Kempf – Bass
Peyton Mazurek – Bass
Erin Widman – Set
Jack Saylor - Set

INSTRUMENTAL MUSIC BOOSTER EXECUTIVE BOARD

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Jonathan Carrothers, Instrumental Music Director

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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