

**THE EISENHOWER HIGH SCHOOL  
INSTRUMENTAL MUSIC PROGRAM**

*proudly presents the*

**JAZZ ENSEMBLE**

*and*

**WIND ENSEMBLE**



***SPRING BAND  
CONCERTS***

**3:00pm and 7:30pm**

**Sunday, May 23, 2021**

**Eisenhower Performing Arts Center**

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

**PROGRAM**

**WIND ENSEMBLE**

Children's March.....Percy Grainger,  
Rev. Erickson  
Scherzo for X-Wings.....John Williams,  
Trans. Paul Lavender

**JAZZ ENSEMBLE**

I Got Rhythm.....Gershwin,  
arr. Wolpe  
I Remember Clifford.....Golson,  
arr. Nestico  
Two Seconds to Midnight.....Baylock  
Hullabaloo.....Baylock

## PROGRAM NOTES

**Children's March:** Children's March was composed by Percy Aldridge Grainger from 1916-1918 during his service as a US bandsman in the first World War. The piece was debuted in 1919 and was dedicated to "[his] playmate beyond the hills." Although Grainger usually composed using pieces of folk songs he collected, Children's March was completely original to Grainger. We hope you enjoy our performance of Children's March. – Program Notes by Katie Roy

**Scherzo for X-Wings:** A long time ago, in a galaxy far, far away, wars were being waged between the Resistance and the First Order, and the skies were in chaos. Over the years, George Lucas' Star Wars saga has continued to hold its grip on the imaginations of its millions of fans worldwide. In the blockbuster film *The Force Awakens*, John Williams weaves familiar motifs from past Star Wars films to add an element of nostalgia and overarching themes. We hope you enjoy our performance of Scherzo for X-Wings and may the Force be with you. – Program Notes by Molly Klein

**I Got Rhythm:** When George Gershwin wrote "I Got Rhythm" for the 1930s musical *Girl Crazy*, he created one of the most catchy melodies in American history. But little did he know that his lovable song — apart from becoming a hugely popular jazz standard — would evolve into something far greater.

The song itself, on the most basic level, became the perfect vehicle for jazz improvisers. Swing and bebop musicians thrived on its formula: a memorable 32-bar AABA structure and irresistible chord progression. This structure served as a model for many other successful jazz tunes, some say hundreds, like Duke Ellington's "Cotton Tail," Sonny Rollins' "Oleo" and Nat King Cole's "Straighten Up and Fly Right." Remarkably, the "I Got Rhythm" form rivals only the blues structure as the most adapted, mimicked or ripped-off, depending how you look at it.

George Gershwin's later symphonic work, "Variations on I Got Rhythm," was dedicated to the song's original lyricist, his brother Ira Gershwin. But even his brother couldn't have imagined the endless variations on this winning composition. Who could ask for anything more? –Program Notes from NPR

**I Remember Clifford:** Tenor saxophonist/composer Benny Golson composed "I Remember Clifford" and a lament for the postbop trumpeter Clifford Brown in 1957. Brown was one of the brightest stars of the postbop style when he was tragically killed in a car accident when he was only 25 years old.

"I Remember Clifford" is a mournful yet beautiful ballad which has become a favorite of jazz musicians on all instruments. This tune is a good example of a jazz tune that wasn't originally a popular or musical theater song, while still kind of sounding like one. There was still a lot of mutual influence between the jazz and pop music worlds in the mid- to late- 1950s, and it's reflected in Golson's composition. –Program Notes by KeyboardImprov.com

**Two Seconds to Midnight:** Two Seconds to Midnight is the title track from the debut album by the Alan Baylock Jazz Orchestra, an ensemble comprised of musicians from groups like Airmen of Note, Army Blues, and Navy Commodores in the Washington, D.C. area. Alan Baylock wrote this funk tune which features solos by trombone, guitar, and piano over an unchanging F7(b9) harmony. It features two distinct grooves in the rhythm section, including one that references "Birdland" by Weather Report as its inspiration.

**Hullabaloo:** Hullabaloo is a grooving chart that features a New Orleans street beat in the rhythm section. This infectious style is interrupted twice by a swing section before returning to the street beat feel. Written as a 24-bar blues in C, it offers ample opportunity for soloing!

It was composed by Alan Baylock, the director of the One O'Clock Lab Band at the University of North Texas. Baylock also worked for the Shenandoah Conservatory in Virginia and was the Chief Arranger for the Airmen of Note, the premier jazz ensemble for the United States Air Force.

# 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 A. 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**

Todd Brown, President

Lisa Graye, Vice President

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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](http://WWW.IKEBANDS.COM)