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UPCOMING EISENHOWER BAND PERFORMANCES

03/27/15 — MSBOA State Jazz Festival (6:30PM, EPAC)
03/25/15 — Junior HS Clinic Concert (5:30PM, EPAC)
05/01/15 - 05/02/15 — MSBOA State Band Festival (TBA)
05/14/15 — Spring Instrumental Music Concert (7:00PM, EPAC)

The Eisenhower High School Instrumental Music Program

Proudly Presents

The Oakland University
Wind Symphony
with the Eisenhower HS Symphonic Band



Community Arts Series Concert

7:00 P.M.

Monday, March 23, 2015

Eisenhower 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

The composer writes, "The symphony's three movements refer to celestial light -- Shooting Stars, the Moon, and the Sun. Although the title for the first movement, "Shooting Stars," came after its completion, I was imagining such quick flashes of color throughout the creative process. White-note clusters are sprinkled everywhere, like streaks of bright light. High above, the E-flat clarinet shouts out the main theme, while underneath, the low brasses punch out staccatissimo chords that intensify the dance-like energy. Fleeting events of many kinds are cut and pasted at unexpected moments, keeping the ear on its toes. The movement burns quickly, and ends explosively, scarcely leaving a trail.

The finale, "Apollo Unleashed," is perhaps the most wide-ranging movement of the symphony, and certainly the most difficult to convey in words. On the one hand, the image of Apollo, the powerful ancient god of the sun, inspired not only the movement's title, but also its blazing energy. Bright sonorities, fast tempos, and galloping rhythms combine to give a sense of urgency that one often expects from a symphonic finale. On the other hand, its boisterous nature is also tempered and enriched by another, more sublime force, Bach's Chorale BWV 433 (Wer Gott vertraut, hat wohl gebaut). This chorale -- a favorite of the dedicatee, and one he himself arranged for chorus and band -- serves as a kind of spiritual anchor, giving a soul to the gregarious foreground events. The chorale is in ternary form (ABA'). In the first half of the movement, the chorale's A and B sections are stated nobly underneath faster paced music, while the final A section



PROGRAM NOTES

scores for the outrageous but incredibly popular entertainer Eva Tanguay made Alford so famous that every act in the area wanted his arranging services. Although his typical band arrangements sold for 35 cents each (in 1921), he used a very fast shorthand method of notation and had a thriving arranging business – the world’s largest. Among his countless clients were John Philip Sousa, Arthur Pryor, Patrick Conway, Scott Joplin, Charles Johnson, W. C. Handy, Earl Fuller, Isham Jones, George Burns, and Gracie Allen. Harry Alford wrote “The Purple Carnival” in 1933, dedicating it to Glenn Cliffe Bainum and the Northwestern University Band. It was edited for concert band by Frank Erickson in 1969 and has continued to grow in popularity. The brass fanfares and idiomatic use of woodwinds reveal Alford’s knowledge of instrumental color and technique.

ECSTATIC WATERS: Ecstatic Waters is music of dialectical tension - a juxtaposition of contradictory or opposing musical and extra-musical elements and an attempt to resolve them. The five connected movements hint at a narrative that touches upon naiveté, divination, fanaticism, post-human possibilities, anarchy, order, and the Jungian collective unconscious. Or, as I have described it more colloquially: W.B. Yeats meets Ray Kurzweil in the Matrix.

The overall title, as well as "Ceremony of Innocence" and "Spiritus Mundi" are taken from poetry of Yeats ("News for the Delphic Oracle," and "The Second Coming"), and his personal, idiosyncratic mythology and symbolism of spiraling chaos and looming apocalypse figured prominently in the genesis of the work. Yet in a nod to the piece's structural reality - as a hybrid of electronics and living players - Ecstatic Waters also references the confrontation of unruly humanity with the order of the machine, as well as the potential of a post-human synthesis, in ways inspired by Kurzweil.

SYMPHONY #2: Frank Ticheli is an American composer and conductor. His music has been described as being "optimistic and thoughtful" (Los Angeles Times), "lean and muscular" (New York Times), "brilliantly effective" (Miami Herald) and "powerful, deeply felt crafted with impressive flair and an ear for striking instrumental colors" (South Florida Sun-Sentinel). Ticheli joined the faculty of the University of Southern California's Thornton School of Music in 1991, where he is Professor of Composition.

PROGRAM

Eisenhower High School Symphonic Band

Savannah River Rhapsody Robert Sheldon
Mr. Christopher Traskal, Conductor

Lauda Timothy Miles

Under the Double Eagle J.W. Wagner
Dr. Gregory Cunningham, Guest Conductor

Joy Revisited Frank Ticheli

- Intermission -

Oakland University Wind Symphony

Masque Kenneth Hesketh
Dr. Gregory Cunningham, Conductor

O Magnum Mysterium M.Lauridsen/arr. Reynolds

The Purple Carnival Kenneth Alford
Mr. Christopher Traskal, Guest Conductor

Ecstatic Waters Steven Bryant

Symphony No. 2 Frank Ticheli
I. Shooting Stars
III. Apollo Unleashed

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 Wind Symphony

The Wind Symphony is Oakland University's premier wind band comprised of undergraduate and graduate student musicians selected annually through competitive audition. Under the direction of Director of Bands, Dr. Gregory Cunningham, the Wind Symphony maintains an active schedule of concerts both on and off campus, with most recent performance highlights that include a three-day Michigan mini-tour and conference performance at the 2009 Michigan Music Conference in Grand Rapids, MI. Many Wind Symphony graduates have gone on to pursue graduate study in performance (with assistantships/fellowships) at such schools as the University of Michigan, Michigan State University, Western Michigan University, New Mexico State University and Northwestern State University (LA). Music education graduates of this ensemble are active music educators throughout the United States with positions at the elementary, secondary and collegiate levels.

Dr. Gregory Cunningham

Dr. Gregory Cunningham is beginning his 16th year as an Associate Professor of Music at Oakland University, where he serves as Director of Bands, conducts the Oakland University Wind Symphony and Symphonic Bands, and teaches orchestral/wind conducting and literature at the graduate and undergraduate levels. In addition to his university teaching duties, Dr. Cunningham concurrently serves as Music Director and Principal Conductor for two regional professional orchestras - the Warren Symphony (Warren, MI) and Oakland Symphony (Rochester, MI). While primarily responsible for MTD's large instrumental ensemble performance activities, Cunningham remains an active participant in all aspects of Oakland University's undergraduate and graduate instrumental music education and applied programs.



Prior to his appointment at Oakland University, Gregory was the Doctoral Conducting Intern at the University of Illinois in Urbana-Champaign from 1994-1997. During his residency, Cunningham taught courses in conducting, served as a staff conductor within the University

PROGRAM NOTES

MASQUE: Premiered in November 2000 at the Bridgewater Hall, Manchester, UK, *Masque* is a transcription of the composer's *Scherzo for Orchestra*, written in 1521 while he was an undergraduate. A simple heraldic tune is passed around, and the revelry rarely ceases. The composer has offered the following note about his work:

The masque has had a varied history, certainly a varied spelling ('masque', 'maske', even 'maskeling'). However, the historian E K Chambers in his book "The Medieval Stage" defines the word in the following way: 'A form of revel in which mummers or masked folk come, with torches blazing, into the festive hall uninvited and call upon the company to dance and dice.'

The above description can also serve as a description to the piece. The main theme is certainly bravura and is often present, disguised, in the background. The form of the piece is a simple scherzo-trio-scherzo. Colorful scoring (upper wind solos, trumpet and horn solos alternating with full bodied tutti) with a dash of wildness may tease both player and listener to let their hair down a little!

O MAGNUM MYSTERIUM: Morten Lauridsen's choral setting of O Magnum Mysterium (O Great Mystery) has become one of the world's most performed and recorded compositions since its 1994 premiere by the Los Angeles Master Chorale conducted by Paul Salamunovich. The work was commissioned by Marshall Rutter in honor of his wife Terry Knowles. About his setting, Morten Lauridsen writes: For centuries, composers have been inspired by the beautiful O Magnum Mysterium text with its depiction of the birth of the newborn King amongst lowly animals and shepherds. This affirmation of God's grace to the meek and the adoration of the Blessed Virgin are celebrated in my setting through a quiet song of profound inner joy.

THE PURPLE CARNIVAL (MARCH): Harry L. Alford's first march was played in Hudson, Michigan, by a visiting show band when he was only 14 years old. Encouraged by his initial success, he continued composing and arranging marches and other works for the rest of his life. Between 1904 and 1924, the Alford Studios in Chicago turned out over 34,000 separate arrangements. Alford's innovative arranging scheme was ridiculed at first, but he soon had a full staff of copyists and arrangers working in soundproof music studios. In the heyday of vaudeville, his pit orchestra

Continued on next page

PROGRAM NOTES

SAVANNAH RIVER RHAPSODY: Commissioned by and written for the Georgia Music Educators District Ten Band Directors Association, "Savannah River Rhapsody" was premiered by the District's outstanding high school honor band in Augusta, Georgia, conducted by the composer. The Savannah River plays an enormous part in the lives, history, and commercial vitality of the region. The piece begins at the source of the river, in the southern Appalachians, with an introduction representing the grandeur of this ancient mountain range. As the music continues, it follows the river downstream, changing tonality and style with every river bend.

UNDER THE DOUBLE EAGLE: Josef Franz Wagner (1856-1908) was a military bandmaster and composer, known as the "Austrian March King." He wrote about 400 compositions, 250 of which have been published. He wrote *Under The Double Eagle*, his most popular and enduring composition, in 1902. It later became the official march of the First Austrian Artillery Regiment Number 2. The title refers to the double eagle in the coat of arms of the Austro-Hungarian double monarchy. America's own "March King," John Philip Sousa, liked the piece enough to record it three times with his own band.

JOY REVITED: Above all, *Joy* is an expression of its namesake: simple, unabashed joy. A boisterous, uninhibited quality is implied in the music, not only at climactic moments, but also by the frequent presence of sudden and dramatic stylistic contrasts. The main melody and overall mood of the work were inspired by a signal event: the birth of our first child. The intense feelings that most any father would feel on such a day were, in my case, accompanied by a simple little tune which grabbed hold of me in the hours preceding her birth, and refused to let go throughout the day and many days thereafter. Indeed, until I jotted it down in my sketchbook, it did not release its grip.

Joy, and its companion piece, *Joy Revisited*, are the results of an experiment I have been wanting to try for many years: the creation of two works using the same general melodic, harmonic, and expressive content. In other words, I endeavored to compose un-identical twins, two sides of the same coin - but with one major distinction: *Joy* was created with young players in mind, while *Joy Revisited* was aimed at more advanced players.

ARTIST BIOGRAPHY

of Illinois Band Department, was an Editorial Assistant for the Journal of the Council of Research in Music Education, made appearances as guest conductor with the Champaign-Urbana and Illini Symphony orchestras, and performed as the Principal Conductor of the Springfield-based (IL) Sangamon Valley Youth Symphony and Sangamon Valley Youth Chamber Orchestra.

From 1990-1994, Dr. Cunningham was Director of Bands and Music Department Chairman at Glenbard South High School, located in Glen Ellyn, IL. Prior to this appointment, Cunningham began his public school teaching as the Associate Director of Bands and Choirs at Glenbard East High School, Lombard IL, from 1987-1990.

In addition to his duties at Oakland University, Cunningham remains active as a clinician and adjudicator of middle and high school orchestras/bands throughout the country, and has served as guest conductor for various district and state level honors ensembles in the Midwest, Northeast and Southeast. He has presented/co-presented workshops for instrumental music teachers at the Michigan, Illinois and Wisconsin Music Educators conferences, has co-presented at the 2004 MENC National Conference in Minneapolis, MN, and was a member of a panel of Oakland University faculty who presented at the 2005 Symposium on Music Teacher Education in Greensboro, NC. He has made guest appearances as an Artist-in-Residence at the University of Illinois-Urbana Champaign, the University of Wisconsin-Eau Claire, the University of North Carolina - Wilmington, and has also served on the summer faculties of the Blue Lake Fine Arts Camp, Illinois Summer Youth Music, University of Iowa Summer Music Camp, and Shell Lake Music Camp.



Oakland University Wind Symphony

Personnel

Dr. Gregory Cunningham, Conductor

Piccolo

Maria Suvak *
Kaitlin O'Connell

Flute

Alyssa Primeau*
Anna Roper
Kaitlin O'Connell
Natalie Rossi
Jessica Boone

Oboe

Brian Anstett*
Sarah Hannigan

English Horn

Sarah Hannigan

Bassoon

Danae Fecteau*
Mary Corbeill

Contrabassoon

Mary Corbeill

B-flat Clarinet

Emily Hyde *
Mattie Kwiatkowski
Jessica Commyn
Moriah Bussey
Kaitlynn Mabbitt
James Fricke

Bass Clarinet

Gage Retz *
Soprano Saxophone
Alex Sellers

Alto Saxophone

Alex Sellers*
Eric Essler
Morgan McGivern

Tenor Saxophone

John Hallman

Baritone Saxophone

Jason Rodriguez

Trumpet

Nicholas Voisich*
Emily Maas
Jared Seymour
Filip Starostka
Jason Lively

Horn

Brodie Lewis #
Tyler Capa #
Kathryn Hillbom

Trombone

Luke Perzyk*
Dallas Long

Bass Trombone

Josh Nuss

Euphonium

James Long*
Ian Lester

Tuba

Graham Rosee*
Annette Brewer

Percussion

Renee Kuczeski*
Ben Yats ^
Brendan Walter
Jonathan Genautis
Dave Piontkowski
Darren Anderegg

Piano/Celesta

Alexandra Zetye*
Karen Li

String Bass

Alicia Wert*

Librarians

Sarah Hannigan*
Alyssa Primeau
Jessica Commyn

Equipment Manager

Gage Retz*

• Principal
#Co-principal
^ Graduate Assistant

Eisenhower HS Symphonic Band

Personnel

Mr. Christopher Traskal, Conductor

Mrs. Lawanda Parker, Associate Director

Piccolo

Sara Polanco

Flute

Paige Boor
Sam Jorgens
Sara Polanco
Nicole Yakimovich

Oboe

Emily Wagner

Clarinet

Jenna Harris
Natori Houston
Zachary Komondy
Sarah Minca
Emma Morisette

Bass Clarinet

Robert Rider

Alto Saxophone

Austin Kulik
John Oben
Kyle O'Neil
Antonio Segura

Tenor Saxophone

Lucas Atallah

Baritone Saxophone

John Novak

Trumpet

Silvia Aluia
Harrison Elie
Robert Huck
Daniel Schroeder
William Shinsky

French Horn

Claire Lovins
Amelia Viar

Trombone

Christina Hayward
Stephen Ogden
Gerard Roose
Gabriel Williams

Euphonium

Kyle Driscoll

Tuba

Montrache' Young

Percussion

Magnus Block
Samantha Brown
Amy Galbreath
Justin Gura
Rachel Ruble

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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FACEBOOK: www.facebook.com/ikehsbands