

EISENHOWER INSTRUMENTAL MUSIC BOOSTER EXECUTIVE BOARD

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EISENHOWER HIGH SCHOOL ADMINISTRATION

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Mrs. Wendy Morin, Assistant Principal



Special thanks to our Student Teacher Ms. Kristen Zelenak!! Your hard work and dedication to the Eisenhower Instrumental Music Program these past 5 months have been second to none. Best of luck to you in all your future endeavors, we all know you are going to be a HUGE success!!!



UPCOMING INSTRUMENTAL MUSIC EVENTS

5/28/13—Spring Instrumental Music Banquet (6:30PM)
6/09/13—Eisenhower Graduation (4:00PM The Palace)
6/11/13—Instrumental Booster Meeting (7:00PM, ECC)
6/13/13—MB Rehearsal/March-a-Thon (Band Room)
8/7/13—New Marcher Orientation (9:00AM Band Room)
8/7/13—Pre-Camp Meeting (7:00PM EPAC)
8/8/13 and 8/9/13—Pre Band Camp (9AM-12:30PM)
8/11-8/17—Marching Band Camp (Camp Walden)
8/17/13—MB Home Show (Est. 4PM Ike Field)

WWW.IKEBANDS.COM

THE EISENHOWER HIGH SCHOOL INSTRUMENTAL MUSIC PROGRAM

PROUDLY PRESENTS THE
**SYMPHONIC BAND
WIND ENSEMBLE**

AND THE

JAZZ ENSEMBLE

SPRING CONCERT



7:00 P.M.

WEDNESDAY, MAY 15, 2013

EISENHOWER PERFORMING ARTS CENTER

LAWANDA PARKER, ASSISTANT DIRECTOR
CHRISTOPHER M. TRASKAL, DIRECTOR
KRISTEN C. ZELENAK, STUDENT TEACHER

PROGRAM

SYMPHONIC BAND

Free World (March).....Karl. King
Conductor: Mr. Christopher M. Traskal

Tribal Quest..... Sean O'Loughlin
Conductor: Ms. Kristen C. Zelenak

Pirates of the Caribbean..... Arr. Ted Ricketts

WIND ENSEMBLE

First Suite in Eb.....Gustav Holst
Mvt. II Intermezzo
Mvt. III March
Conductor: Ms. Kristen C. Zelenak

Star Wars Medley.....Williams/Arr. Burden

*Immediately following tonight's concert,
please join us in the Commons for an after-
glow featuring the music of the
Eisenhower Jazz Ensemble!*

Thanks for attending tonight's performance and supporting
the Eisenhower Instrumental Music Program!!!

A Rationale for Music Education

MUSIC IS...a potential in every individual that, like all potential, should be developed to its fullest.

MUSIC PROVIDES...an outlet for creativity, self-expression, and individual uniqueness. It enables us to express our noblest thoughts and feelings.

MUSIC TEACHES...students about unique aspects of their relationships with other human beings and with the world around them, in their own and other cultures.

MUSIC IS...one of the most important manifestations of our cultural heritage. Children need to know about Beethoven, Louis Armstrong, and the Beatles as well as about Newton and Einstein.

MUSIC OPENS...avenues of success for students who may have problems in other areas of the curriculum and opens approaches to learning that can be applied in other contexts.

MUSIC EXALTS...the human spirit.

MUSIC IS...worth knowing.

DID YOU KNOW...

Schools that have higher levels of student participation in the fine arts receive higher academic ratings and have lower drop out rates. Average student enrollment in fine arts courses is 17 percent points higher in high schools that are rated "exemplary" than in those rated "low performing", based on data from the Texas Education Agency on 951 high schools. Schools with the lowest drop out rates on average have 52% of their students enrolled in fine arts classes while schools with the highest drop out rates have only 42% of their students in fine arts courses. The data from 864 middle schools followed the same trend as high schools. – Analysis conducted by the Texas Coalition for Quality Arts Education and the Texas Music Educators Association (www.tmea.org). Full report: www.music-for-all.org/WME/documents/TexasArtsStudy.pdf



Making Music Smarter  **Makes You Smarter**

IKE BAND PERFORMANCE DATES 2013-14

8/31/13 Football Game (Rockford) @ Ford Field Detroit
9/13/13 Home Football Game v. Chippewa Valley
9/27/13 Home Football Game v. Dakota (Homecoming)
10/6/13 Band-a-Rama
10/8 or 10/9 MSBOA Marching Band Festival
10/11/13 Home Football Game v. Romeo (Junior High Night)
10/25/13 Home Football Game v. Warren Cousino (Senior Night)
12/5/13 Winter Band Concert
1/23/14 Winter Jazz Concert
1/25/14 MSBOA District 16 Solo/Ensemble Festival
2/4/14 Elementary Cluster Concert
2/10/14 Pre-Festival Concert
3/13-3/15/14 MSBOA District Band Festival
3/22/14 MSBOA State Solo/Ensemble Festival
3/26/14 Junior High Band Clinic Concert
4/24-4/26/14 MSBOA State Band Festival
5/15/14 Spring Band Concert

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.



DID YOU KNOW...

"Every student in the nation should have an education in the arts." This is the opening statement of "The Value and Quality of Arts Education: A Statement of Principles," a document from the nation's ten most important educational organizations, including the American Association of School Administrators, the National Education Association, the National Parent Teacher Association, and the National School The benefits conveyed by music education can be grouped in four categories:

- Success in society
- Success in school
- Success in developing intelligence
- Success in life

When presented with the many and manifest benefits of music education, officials at all levels should universally support a full, balanced, sequential course of music instruction taught by qualified teachers. And every student will have an education in the arts.





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. You can get one there.
- 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 and creating a password, 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) and select the **Eisenhower Instrumental Music** from list that pops up and click on confirm.
- To verify you are enrolled correctly, you will see your organization's name on the right side of your information page.



TRIBAL QUEST

Sean O'Loughlin's music has been performed by the Boston Pops Orchestra, the Hollywood Bowl Orchestra, Oregon Symphony, and the Boston Brass. His musical style reflects his great love for the tradition of accessible American composition pioneers by Leonard Bernstein, Aaron Copland, Samuel Barber, and others.

Tribal Quest is a dramatic work for concert band in the spirit of some of Sean O'Loughlin's favorite film scores. The music is dark and aggressive, yet lush and compassionate at the same time. Rhythmic variety and intensity plays a major role throughout the work.

FIRST SUITE IN Eb

- I. Chaconne
- II. Intermezzo
- III. March

Written in 1909, the *Suite in E-Flat* is generally regarded as a cornerstone work for concert band and is one of the few band originals that has been transcribed for symphony orchestra. The opening theme of the *Chaconne* is repeated by various instruments as others weave varied filigrees about the ground theme. In the middle of the first movement, the principal theme is inverted for several repetitions. The *Intermezzo* is based on a variation of the *Chaconne* theme, presented first in an agitated style, then in a *cantabile* mood, the two styles alternating throughout the movement with remarkable and deceptively simple-sounding counterpoint that is as charming as it is masterful. The *March* is introduced by a British band quick-march pulse from the brass and followed by Holst's *Land of Hope and Glory* version of the *Chaconne* theme in the great *sostenuto* tradition of the singing chorus. Eventually, the two themes are combined in a thrilling counterpoint leading to the *coda* with a dynamic marking of *fff*!

Gustav Holst (1874 - 1934), one of England's most prominent composers, was also a professional trombonist and a teacher of composition and organ. His music includes operas, ballets, symphonies, chamber music, and songs. During the first World War, he was placed in command of all English Army Bands, organizing music among the troops under the Y.M.C.A. Army and Education program. He continued his teaching as musical director at the St. Paul's Girls' School in the Hammersmith borough of London. His *First Suite in E-Flat*, *Second Suite in F*, and *Hammersmith* are hallmarks in the repertoire for wind ensemble; his orchestral suite, *The Planets*, earns high popularity.

STAR WARS MEDLEY

The brilliant musical score to Star Wars composed by John Williams is full of high adventure and soaring spirits in keeping with the character of the film itself. Themes for each of the characters, written in the manner of leitmotifs, appearing a variety of permutations determined by the dramatic action as it unfolds on the screen.

For the "Star Wars Medley," arranger James H. Burden has chosen representative portions of both the main and end title, using their major theme to fashion what might be more suitably titled an overture. This faithful transcription to the medium of the concert band retains all the fire and excitement, tension and exuberance of the original score.

PROGRAM NOTES

FREE WORLD MARCH

Karl Lawrence King was born February 21, 1891 in Paintersville, Ohio. His family moved to Xenia a short time later, and around the turn of the century, the King family moved to Canton, where young Karl would begin to develop and interest in bands and music. After receiving some instruction on the cornet, King switched to baritone. His first band experience was with the Thayer Military Band of Canton, while in his teens. In 1909 King spent some time as a member of bands in Columbus and also Danville, Illinois. While a member of these bands, King began to compose marches and other works. Beginning in 1910, King began a decade-long career as a circus musician, spending one season each as a baritone player in the bands of Robinson's Famous Circus, Yankee Robinson Circus, sells Floto Circus, and the Barnum and Bailey "Greatest Show on Earth." He continued to write music while a member of these bands, and in 1913 wrote what would become his masterpiece, "Barnum and Bailey's Favorite".

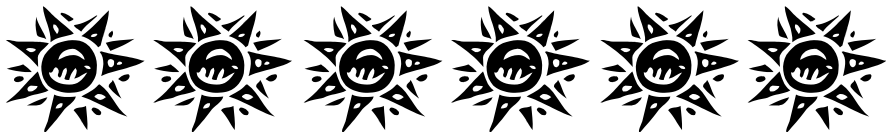
In 1914, King accepted the position as bandleader on the Sells Floto/Buffalo Bill Combined Shows, a position he would hold for three seasons. In 1917 and 1918 he returned to the Barnum and Bailey Circus band, this time as its leader and conductor. Recently married and intent upon settling down, King ended his circus "trouping days" and returned to Canton in 1919, where he led the Grand Army Band. In 1920 King relocated to Fort Dodge, Iowa, where he assumed leadership of the municipal band and operated his own publishing company, the K.L. King Music House. During his tenure the Fort Dodge band gained national recognition, and King became a beloved member of the community as well as a band musician of national and international repute. Among many honors bestowed upon King was membership in the prestigious American Bandmasters Association. He served as ASA President in 1938 and was later named an Honorary Life President. He lived in Fort Dodge for the remainder of his life, passing away on March 31, 1971. His Fort Dodge band was subsequently renamed the "Karl L. King Municipal Band" in his honor.

As a composer, 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 gallops, 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

DID YOU KNOW...

High school music students score higher on SATs in both verbal and math than their peers. In 2001, SAT takers with coursework/experience in music performance scored 57 points higher on the verbal portion of the test and 41 points higher on the math portion than students with no coursework/experience in the arts.

Source: Profile of SAT and Achievement Test Takers, The College Board, compiled by Music Educators National Conference, 2001.



WHAT IS MUSIC?

Music is a SCIENCE

It is exact, specific; and it demands exact acoustics. A conductor's full score is a chart, a graph which indicates frequencies, intensities, volume changes, melody, and harmony all at once and with the most exact control of time.

Music is MATHEMATICAL

It is rhythmically based on the subdivisions of time into fractions which must be done, not worked out on paper.

Music is a FOREIGN LANGUAGE

Most of the terms are in Italian, German, or French; and the notation is certainly not English—but a highly developed kind of shorthand that uses symbols to represent ideas. The semantics of music is the most complete and universal language.

Music is HISTORY

Music usually reflects the environment and times of its creations, often even the country and/or racial feeling.

Music is PHYSICAL EDUCATION

It requires fantastic coordination of fingers, hands, arms, lip, cheek, and facial muscles, in addition to extraordinary control of the diaphragm, back, stomach, and chest muscles, which respond instantly to the sound the ear hears and the mind interprets.

Music is all of these things, but most of all...

Music is ART

It allows a human being to take all these dry, technical (but difficult) techniques and use them to create emotion. That is one thing science cannot duplicate—humanism, feeling, emotion, call it what you will.

A SPECIAL THANKS TO:

ELAINE ELESKY, KATHY KLINGENSMITH, and ANNETTE YASONI for coordinating and distributing the concert uniforms.

OUR BAND BOOSTER PARENTS for organizing the afterglow at the Spring Concert!

LISA DIPIRRO and the **INSTRUMENTAL MUSIC BOOSTER EXECUTIVE BOARD** for the time they have spent and all the support they have provided this year!

SYMPHONIC BAND

PICCOLO

Maddi Fugate

FLUTE

Ashley Arment
Erica Moreton
Katelyn Mackowski
Amy Salter
Teresa Slanda
Carly Smith
Jordan Smith
Nicole Yakimovich

OBOE

Patty Sinshack

BASSOON

Gina Maiorana
Carly Smith

CLARINET

Katie Dooley
Lyndsay Head
Sarah Minca
Scott Petty

BASS CLARINET

Kelly Kozowicz

VIOLIN

Maria Feliciano
Emma Witherspoon

ALTO SAXOPHONE

Joel Avery
Austin Davis
Justin Kur
Taylor Maley
Zach Meckl
Kyle O'Neil
David White

TENOR SAXOPHONE

Brendan DeMartino
Victor Djonaj
Genna LaRocca

BARITONE SAXOPHONE

Ashley Smith
Alec Pabarue

TRUMPET

Kyle Driscoll
Harrison Elie
Robert Huck
Amil Mahida
Connor Masini
Jimmy Pallis
Daniel Schroeder
Robert Stefanoski

STRING BASS

*Emily Meyers

FRENCH HORN

Bradley Eichhorn
Aidan Faraji
Julie Yasoni

TROMBONE

Kyle Fields
T.J. Nosal
Jordan Palmer
Gerard Roose
Jessica Swartz

EUPHONIUM

Liam Ferrand
Tom Moore

TUBA

Jack Harris
Joshua Hetak
Scott Wellman

PERCUSSION

Brendan Brisendine
Michael Evans
Matthew Fleury
Amy Galbreath
Kathryn Hoffmann
Maria Johns
Jon Kudela
Alex LaRocca
Jessica Matthews
Joseph Satow
Ian Uzelac

WIND ENSEMBLE

PICCOLO

Savannah Somerville

FLUTE

Ashley Arment
Juliana Barla
Morgan DeWilde
Jordan Di Pirro
Nicole Johns
Holly Long
Meghan Young

OBOE

Laura Jenkins

BASSOON

*Carly Smith

CLARINET

Taylor Dale
Allison O'Sullivan
Brigitte Schwager
Kelsey Simasko

BASS CLARINET

Maria DiGiovanni
Sarah Tokarz

ALTO SAXOPHONE

Adam Klingensmith
Daniel Svisco

TENOR SAXOPHONE

Gina DiGiovanni

BARITONE SAXOPHONE

MacKenzie Olbrys

TRUMPET

Nickolas Elesky
Jennifer Hauschild
Scott O'Neil
Evan Phillips
Julie Yasoni

FRENCH HORN

Haley Callewaert
Charlene Kinsey
Drew Rockcole

TROMBONE

Connor Allston
Paul Mattingly

BASS TROMBONE

*Kyle Fields

EUPHONIUM

Jon Ulicny

TUBA

Molly Galbreath
Dean Werthmann

STRING BASS

Emily Meyers

PERCUSSION

Ben Austin
Adam Gassell
Nathan Johnson
Ben Kamyszek
Josh Kamyszek
Julia Rockcole

* Denotes Assisting Musicians



JAZZ ENSEMBLE

SAXOPHONES

Mitch Oben, Alto
Savannah Somerville, Alto
Jon Basse, Tenor
Meghan Young, Tenor
Kevin Hines, Bari

TROMBONES

Nick Irwin
Julie Yasoni
Craig Jellison
Maria Feliciano

TRUMPETS

Jennifer Hauschild
Angelia Martin
Anna Shubel
Brent Wodtke
Emily Wolfe

RHYTHM SECTION

Devin Dunfield, Piano
Matt Ferrari, Drums
Adam Gassel, Drums
Alex LaRocca, Drums
Caitlyn Maniaci, Piano
Emily Meyers, Bass
Evan Tangalos, Piano

* Denotes Assisting Musicians

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