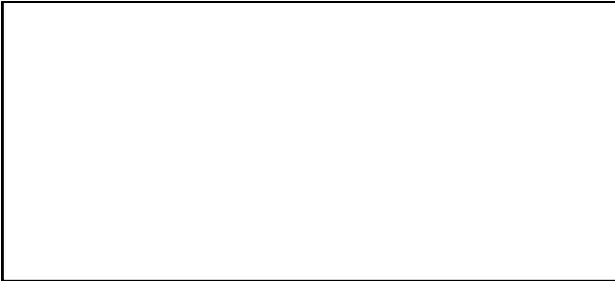


EISENHOWER INSTRUMENTAL MUSIC BOOSTER EXECUTIVE BOARD

Larry Maley, President
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Lawanda Parker, Instrumental Music Director
Christopher M. Traskal, Instrumental Music Director

EISENHOWER HIGH SCHOOL ADMINISTRATION

Mrs. Nanette Chesney, Principal
Mr. Robert Enne, Assistant Principal
Mr. Ken Marnon, Assistant Principal
Mr. Scott May, Assistant Principal



UPCOMING INSTRUMENTAL MUSIC EVENTS

- 6/2/14— Spring Instrumental Music Banquet (6:30PM)
- 6/3/14— Instrumental Booster Meeting (7:00PM, ECC)
- 6/7/14— Eisenhower Graduation (7:00PM The Palace)
- 6/13/14— New Marcher Orientation (11:30AM Band Room)
- 6/16/14— MB Home Camp (9:00AM Band Room)
- 6/17/14— MB Home Camp/March-a-thon (9:00AM Band Room)
- 8/10-8/16— Marching Band Camp (Camp Walden)
- 8/16/14— MB Home Show (Est. 4PM Ike Field)
- 8/20/14— MB Rehearsal (6:00PM Band Room)

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.

THURSDAY, MAY 15, 2014

EISENHOWER PERFORMING ARTS CENTER

LAWANDA PARKER, ASSISTANT DIRECTOR
CHRISTOPHER M. TRASKAL, DIRECTOR

PROGRAM

SYMPHONIC BAND

Sabre and Spurs (March).....J.P. Sousa
Conductor: Mrs. Lawanda Parker

Korean Folk Song..... John Barnes Chance
Conductor: Mr. Christopher M. Traskal

John Williams In Concert..... Arr. Paul Lavender

WIND ENSEMBLE

Festive Overture (Opus 96).....Dimitri Shostakovich

1861.....Jonathan Newman

Music from “The Incredibles” Arr. Jay Bocook

*Immediately following tonight’s concert,
please join us in the PAC Lobby 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 2014-15

9/12/14 Home Football Game v. L'Anse Creuse North
9/19/14 Home Football Game v. G.P. North (Junior High Night)
10/3/14 Home Football Game v. G.P. South (Homecoming)
10/5/14 Band-a-Rama
10/7 or 10/8 MSBOA Marching Band Festival
10/10/14 Home Football Game v. Chippewa Valley (Senior Night)
12/4/14 Winter Band Concert
1/23/14 Winter Jazz Concert
1/31/15 MSBOA District 16 Solo/Ensemble Festival
2/3/15 Elementary Cluster Concert
2/9/15 Pre-Festival Concert
3/12-3/14/15 MSBOA District Band Festival
3/21/15 MSBOA State Solo/Ensemble Festival
3/25/15 Junior High Band Clinic Concert
4/23-4/25/15 MSBOA State Band Festival
5/14/15 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.



FESTIVE OVERTURE(OPUS 96)

The Festive Overture in A major, Op. 96, was written by Dmitri Shostakovich and premiered in 1954 at a concert held at the Bolshoi Theatre in Moscow to commemorate the 37th anniversary of the October Revolution (which took place in 1917).

The Bolshoi's conductor, Vassili Nebolsin, found himself without a suitable new work to open the concert, and contacted Shostakovich just days before. The composer set to work on the overture with great speed, completing it in three days. He apparently based it on Glinka's *Ruslan and Ludmilla* overture (1842), and it features the same lively tempo and style of melody. Whilst the style reflects Shostakovich, the piece as a whole uses very conventional classical devices of form and harmony.

The overture begins with a fanfare in the brass, followed by a fast melody in the winds. The strings take up this melody and the piece reaches a climax with a four-note motif. Suddenly, the music reaches a more lyrical melody in the horns and cellos, although the tempo remains the same. Shostakovich develops this material in his typical style, using both themes in counterpoint, before the fanfare returns and leads to a rousing coda.

The work is a standard piece of the orchestral repertoire. A transcription for concert band was prepared by Donald Hunsberger, and is played by many bands all over the world. The overture featured in the 1980 Summer Olympics in Moscow and the 2009 Nobel Prize concert.

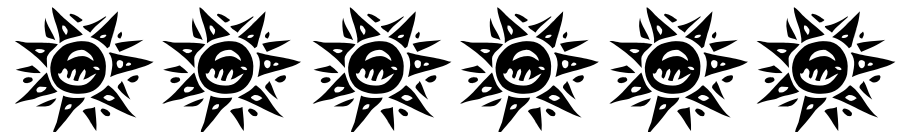
1861

1861 is a lyric hymn-fantasia for concert band, accessible to all levels of high school ensembles, and based on the beautiful 19th-century Anglican Hymn *Lead Me, Lord* (written in 1861 by Charles Sebastian Wesley). I was very attracted to that work's gorgeous line above biting harmonies and striking counterpoint, so the hymn itself provides the work's pillars: first presented soloistically, then with dramatic full-band tutti, and finally through evocative humming—all framed by choral textures and colorful improvisatory accompaniment. The work is dedicated to the commissioner, Amy M. Knopps and Center High School of Kansas City, Missouri.

MUSIC FROM "THE INCREDIBLES"

The *Incredibles* is the first Pixar film to be scored by Michael Giacchino. Brad Bird was looking for a specific sound as inspired by the film's design — the future as seen from the 1960s. John Barry was the first choice to do the film's score, with a trailer of the film given a rerecording of Barry's theme to *On Her Majesty's Secret Service*. However, Barry did not wish to duplicate the sound of some of his earlier soundtracks;[7] the assignment was instead given to Michael Giacchino.

The completely orchestral score was released on November 2, 2004, three days before the film opened in theaters. It won numerous awards for Best Score and was nominated for the Grammy Award for Best Score Soundtrack for Visual Media. Music used for the film's trailers but not available on the soundtrack album includes "On Her Majesty's Secret Service", from the *Propellerheads* album *Decks an Drums and Rock and Roll*, as well as excerpts from the David Arnold project *Shaken and Stirred: The David Arnold James Bond Project*.



PROGRAM NOTES

SABRE AND SPURS MARCH

To draw attention to Sousa's patriotism is hardly necessary, although many may not realize the extent of this composer's seemingly boundless sense of duty to his country. Not only did he serve in the Marines for seven years in his youth and later lead the Marine Band for 12 years, but, in 1917, at the age of 62, and with his country embroiled in World War I, he joined the Naval Reserve and was given the rank of lieutenant. In 1919, he resumed touring with his band. It was during his stint in the Naval Reserve that Sousa turned out this patriotic march, *Saber and Spurs*, dedicated to the 311th Cavalry of the United States Army. The work opens with a jaunty march tune whose brightly lit manner is highlighted by Sousa's characteristic upper-range sonorities. The music is joyous, giving no hint of war, no sign of strife in its bouncy gait. One can almost hear the brass cackling at times. A variant of the main theme appears midway through, bringing with it a more mellow, more subdued character. Gradually, however, the music grows bigger and more festive, and the work triumphantly ends. This popular march typically has a duration of about three minutes.

VARIATIONS ON A KOREAN FOLK SONG

Variations on a Korean Folk Song is a major musical piece written for concert band by John Barnes Chance in 1965. As the name implies, *Variations* consists of a set of variations on the Korean folk song "Arirang", which the composer heard while in South Korea with the U.S. Army in the late 1950s. In 1966 the piece was awarded the American Bandmasters Association's Ostwald Award for excellence.

JOHN WILLIAMS IN CONCERT

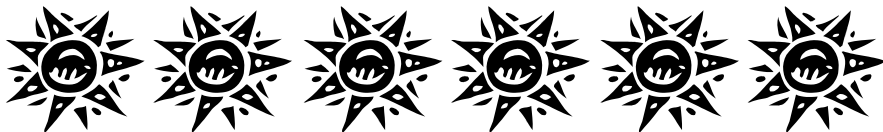
John Williams (b. 1932) studied composition at UCLA with Mario Castel-nueovo-Tedesco and later attended the Juilliard School. In 1956, he started working as a session pianist in film orchestras. He has composed the music and served as music director for over 70 films, including *Jaws*, *E.T.*, *Star Wars*, *Superman*, *Raiders of the Lost Ark*, *Schindler's List*, *Jurassic Park* and *Memoirs of a Geisha*. Williams has been awarded two Emmys, five Oscars, and 17 Grammy Awards, as well as several gold and platinum records. From 1980 to 1993, Williams served as conductor of the Boston Pops Orchestra. He has written many concert pieces and is also known for his themes and fanfares written for the 1984, 1988, and 1996 Olympics.

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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.

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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:

CYNDI FARAJI, SUE SWARTZ, AND THE ENTIRE UNIFORM COMMITTEE for coordinating and distributing the concert uniforms.

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

LARRY MALEY and the entire **INSTRUMENTAL MUSIC BOOSTER EXECUTIVE BOARD** for the time they have spent and all the support they have provided this year! Your dedication is greatly appreciated!

SYMPHONIC BAND

PICCOLO

Amy Salter

FLUTE

Kayla Bareis
Paige Boor
Sam Jorgens
Erica Moreton
Emma Rawsy
Amy Rozwadowski
Teresa Slanda
Jordan Smith
Karoline Tangen
Nicole Yakimovich

OBOE

Emily Wagner

BASSOON

Catherine Galambush
Gina Maiorana

CLARINET

Brendan Berryman
Adriana Delisi
Devon DeWilde
Catie Gierula
Jenna Harris
Natori Houston
Zachary Komondy
Sarah Minca
Emma Morisette

BASS CLARINET

Keith Moore
Robert Rider
Courtney Sikora

ALTO SAXOPHONE

Joel Avery
Jamie Beck
Austin Davis
Gina Dlugosielski
Austin Kulik
Justin Kur
Kyle O'Neil

TENOR SAXOPHONE

Lucas Atallah
Brandon Klee
David White

BARITONE SAXOPHONE

Ryan Harrower
John Novak

TRUMPET

Silvia Aluia
Nicholas Gjelaj
Robert Huck
Kyle Johnson
Claire Lovins
Connor Masini
Julianne Wilson

PERCUSSION

Magnus Block
Matthew Ferrari
Amy Galbreath
Josh King
Jessica Matthews
Marisa Pelchat
Rachel Ruble
Joseph Satow

* Denotes Assisting Musicians

FRENCH HORN

Aidan Faraji
Miranda Kenneson
Sophia Khan
James Lang
Sabrina Pacitto

TROMBONE

Christina Hayward
Stephen Ogden
Jordan Palmer
Gerard Roose
Jessica Swartz

EUPHONIUM

Kyle Driscoll
Alex Grabowski
Rachel Hinde

TUBA

Jack Harris
Joshua Hetak
Scott Wellman
Montrache' Young

STRING BASS

Leah Young

WIND ENSEMBLE

FLUTE

Maddi Fugate
Nicole Johns
Katelyn Mackowski
Jacob Saia
Bronte Spondike

OBOE

Kellie Hurst

BASSOON

Kevin Hines

CLARINET

Maria DiGiovanni
Katie Dooley
Mia Paliewicz
Kendra Sachs
^ Kelsey Simasko
Sarah Tokarz

BASS CLARINET

Kelly Kozowicz
Taylor Maley

ALTO SAXOPHONE

Zach Meckl
Mitch Oben
Mackenzie Olbrys

TENOR SAXOPHONE

Genna LaRocca
David White

BARITONE SAXOPHONE

Alec Pabarue

TRUMPET

*Connor Masini
Scott O'Neil
Angelica Phillips
Daniel Schroeder
Robert Stefanoski
Mr. James Bostek

FRENCH HORN

Anna Shubel
Brandon Vagi

TROMBONE

Kyle Fields
Paul Mattingly

BASS TROMBONE

T.J. Nosal

EUPHONIUM

Liam Ferrand
Jon Ulicny

TUBA

Caitlyn Maniaci
Dean Werthmann

PERCUSSION

Maria Johns
Ben Kamyszek
Josh Kamyszek
Ian Uzelac

* Denotes Assisting Musicians
^ Denotes Detroit Symphony Youth Ensemble



JAZZ ENSEMBLE

SAXOPHONES

Mitch Oben, Alto
Taylor Maley, Alto
Scott Pywell Alto
Jon Baase, Tenor
Kelsey Simasko, Tenor/
Clarinet
+Kevin Hines, Bari

TROMBONES

++ #Paul Mattingly
Nick Irwin
Jon Ulicny
Craig Jellison
Kyle Fields (Bass)

TRUMPETS

++Anna Shubel
Angel Phillips
Emily Wolf
Dean Werthmann
Maria Feliciano

RHYTHM SECTION

Caitlyn Maniaci, Piano
Evan Tangalos, Piano
Robert Huck, Guitar
Brennan Brown, Drums
Nick Krett, Drums
Megan Stark, Bass
*Leah Young, Bass

* Denotes Assisting Musicians
+ Denotes MYAF Jazz Band
++ Denotes MYAF Honorable
Mention
Denotes MSBOS District 16
Jazz All-Star

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