



EISENHOWER HIGH SCHOOL

Instrumental Music Department



Christopher M. Traskal, Director
Lawanda Parker, Assistant Director

Mrs. Nanette Chesney, Principal
Mr. Robert Crowell Associate Principal
Mr. Robert Enne, Associate Principal
Ms. Lori Pevoteaux, Associate Principal

Spring Band Concert
7:00pm Tuesday May 8, 2012
Eisenhower Performing Arts Center

Program

Symphonic Band

Call to Victory..... Karl L. King
Lawanda Parker, Conductor

English Folk Song Suite.....Ralph VaughWilliams
Christopher M. Traskal, Conductor

1. March: "Seventeen come Sunday"
2. Intermezzo: "My Bonny Boy"
3. March: "Folk Songs from Somerset"

Prairie Songs..... Pierre LaPlante

Wind Ensemble

Gavorkna Fanfare..... Jack Stamp

Irish Tune from Country Derry/Shepherd's Hey..... Percy A. Grainger

...Go! Samuel R. Hazo

*Immediately following tonight's performance, please join us in the PAC lobby for an afterglow.
Thanks for attending this evening concert!!!!*

Symphonic Band

Flute

Ashley Arment
Juliana Barla
Jordan DiPirro
Omuwa Kerobo (Piccolo)
Katelyn Mackowski
Gina Maiorana
Erica Moreton
Carly Smith

Oboe

Patricia Sinshack

Clarinet

*Jennifer Jurcak
Samantha Meagher
Allison O'Sullivan
Jessica Sauber
Kelsey Simasko

Bass Clarinet

Kelly Kozowic
Elizabeth McGowan

Alto Saxophone

Gina DiGiovanni
Adam Klingensmith
Zachary Meckl

Tenor Saxophone

Brendan Dimartino
David White
Kaitlyn Willauer

Baritone Saxophone

Morgan McGivern
Ashley Smith

Trumpet

Bradley Eichhorn
Charlene Kinsey
Brent Wodtke
*Julie Yasoni

Trombone

Jacob Gardner

Euphonium

Thomas Moore

Tuba

Molly Galbreath
Vincent Kethman

Percussion

Adam Gassel
Kevin Gliniecki
Kathryn Hoffmann
Tiana Horn
Ben Kamyszek
Josh Kamyszek
Jessica Matthews
Julia Rockcole
Adam Zmijewski
Steven Mokal

Wind Ensemble

Flute

Morgan Dewilde
Brittany Jaroniewski
Holly Long
Danielle Nevorski
Kathleen Riley
Savannah Somerville (Piccolo)
Meghan Young

Oboe

Laura Jenkins

Clarinet

Taylor Dale
Jennifer Jurcak
Samantha Meagher
Brigitte Schwager
*Kelsey Simasko

Bass Clarinet

Elizabeth McGowan
Ashley Merkle

Alto Saxophone

Morgan McGivern
Brendan Muster
Daniel Svisco

Tenor Saxophone

Kaitlyn Willauer

Baritone Saxophone

Tyler Gould

Trumpet

Nickolas Elesky
Shelby McPherson
Evan Phillips
Julie Yasoni

French Horn

Haley Callewaert
Drew Rockcole

Trombone

Connor Allston
Spencer Phillips

Bass Trombone

Kyle Fields

Euphonium

Jacob Gardner
Jonathon Ulicny

Tuba

Steven Harris
Dean Werthmann

Percussion

Ben Austin
Devon Dewey
Matt Fleury
Nathaniel Johnson
Mark Kendziuk
Alex LaRocca
Phillip Peabody
Allyson Wright

**Denotes Assisting Musician*

Program Notes

Call to Victory:

Karl L. King was a quiet, warm and gracious man....a giant of a man, both physically and spiritually; a truly great man in the evolution of American bands, a human being loved by all who knew him. Karl L. King lived the boyhood dream that most men only experienced as fantasy. He literally did run away to join the circus! There he became a virtuoso baritone player, and had his first compositions published at the age of 17. He went on to become a famous circus bandmaster and, later, conductor for many years of the renowned Fort Dodge, Iowa Municipal Band.

English Folk Song Suite:

Written in 1923 the **English Folk Song Suite** is one of English composer Ralph Vaughan Williams' most famous works for Military Band. Although it is commonly known by the title given above, it was actually published as "Folk Song Suite" - the title which is used on the score and parts. In 1924, the piece was arranged for full orchestra and later for brass band by Vaughan Williams' student Gordon Jacob, when the longer title was used, presumably with the composer's approval. It follows that performances and recordings by orchestras always use the later title, but those by wind bands as often use the original, shorter, title, even though bandsmen regularly talk of the "English Folk Song Suite".

The suite consists of three movements: March, Intermezzo and another March. The first march is called *Seventeen Come Sunday*, the Intermezzo is subtitled *My Bonny Boy* and the final movement is based on four *Folk Songs from Somerset*. Its premiere was given at Kneller Hall on July 4, 1923, conducted by Lt Hector Adkins.^[1] It originally had a fourth movement, *Sea Songs*, which was played second, but the composer removed it after the first performance and published it separately (interestingly, this included an orchestration by the composer himself, not one by Gordon Jacob).

Prairie Songs:

Prairie Songs is based on two Midwest songs ("The Pinery Boy" and "The Turkey Song") and provides a rich array of harmonic, rhythmic and stylistic challenges. This work opens with a smooth expression of the open prairie with the legato theme. Next, the tempo quickens into a lively folk dance using a traditional Americana two feel. The conclusion overlays both melodies together and rushes to the dramatic finale.

Gavorkna Fanfare

This miniature fanfare was the first Stamp wrote (free of charge) for concert band and its success launched him to a new level of fame. This brisk and energetic fanfare is unique in that it features the full wind band, rather than just the more traditional brass and percussion sections. This instrumentation was the outcome of a request from Eugene Corporon, one of Stamp's conducting instructors at Michigan State University, who asked for a piece that would be a good opener for the entire band at the 1991 C.B.D.N.A. conference. The word Gavorkna has no connection to anything in the Russian or Slavic languages. It is a nonsense word that Corporon made up while Stamp was his student.

Irish Tune/Shepherd's Hey

Irish Tune from County Derry The *Irish Tune* is based on a tune collected by a Miss J. Ross of New Town, Limavaday, County Derry, Ireland, and published in "The Petri Collection of Ancient Music of Ireland" in 1885. The original setting was an a capella version for mixed voices, which was much admired by Edward Grieg, with whom Grainger developed a strong friendship. An orchestral version followed and the military band

version was completed in 1918. Grainger's knowledge of instrumental voicings lends richness to the sound and a blending of the interwoven melodies. The score is unique in that the principal melody is found on the top staff even though written in bass clef. The treble and counter melodies are found in the two staves below.

Shepherd's Hey was scored for wind band in 1918. The word 'Hey' denotes a particular figure in Morris Dancing. Morris Dances are still danced by teams of 'Morris Men' decked out with bells and quaint ornaments to the music of the fiddle or 'the pipe and tabor' (a sort of drum and fife) in several agricultural districts in England. The tune of *Shepherd's Hey* is similar to the North English air *The Keel Row* that is very widely found throughout England. The 'hey' involves the interweaving of generally two lines of dancers, which may be symbolized by the use by Grainger of two parallel lines of music at the opening of the composition, rather than a simple statement of a theme that then moves into variants.

...GO!:

...GO!, "is an energetic and extended fanfare that is masqueraded as an overture. It is a short and powerful work containing multiple themes, irregular phrases, rhythmic play, and mixed meter that culminates in a thunderous ending and ringing percussion. *...GO* is Hazo's tribute to the many band composers that influenced his writing, including Hindemith, Rodrigo, and Holst."

Samuel R. Hazo (b. 1966) received his Bachelors and Masters degrees from Duquesne University, where he served on the Board of Governors and was honored as an Outstanding Graduate in Music Education. Mr. Hazo has been a music teacher at every educational grade level from kindergarten through college, including tenure as a high school and university band director. A prominent composer of wind band and chamber ensemble works, he has also written for television, radio, and stage. In 2003 he became the first composer to win both composition contests of the National Band Association with his *Perthshire Majesty* (2003) and *Novo Lenio* (2001). Mr. Hazo now resides in Pittsburgh, PA, where he serves on the faculty of the Upper St. Clair School District. He is also active as a clinician and guest conductor.