

**EISENHOWER INSTRUMENTAL MUSIC BOOSTER EXECUTIVE BOARD**

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**UPCOMING INSTRUMENTAL MUSIC EVENTS**

- 12/6/13 — Guest Artist: Dr. Jeff Heisler, Saxophone (7:00PM, PAC)
- 01/07/14 — Instrumental Booster Meeting (7:00PM, ECC)
- 01/23/14 — Jazz Ensemble Concert (7:00PM, EPAC)
- 02/04/14 — UCS Eisenhower Cluster Concert (TBD, EPAC)
- 2/06/14 - 2/08/14 — CMU Jazz Festival (Mt. Pleasant, MI)
- 02/10/14 — Ike Pre-Festival Concert (TBA, EPAC)
- 03/04/14 — Instrumental Booster Meeting (7:00PM, ECC)
- 03/13/14 - 03/15/14 — MSBOA District 16 Band Festival (TBA)
- 04/15/14 — Instrumental Booster Meeting (7:00PM, ECC)
- 05/01/14 - 05/04/14 — Disney/Florida Trip
- 05/13/14 — Instrumental Booster Meeting (7:00PM, ECC)
- 05/15/14 — Spring Instrumental Music Concert (7:00PM, EPAC)
- 06/04/14= — Instrumental Booster Meeting (7:00PM, ECC)



**THE EISENHOWER HIGH SCHOOL INSTRUMENTAL MUSIC PROGRAM**

*PROUDLY PRESENTS THE*  
**SYMPHONIC BAND  
WIND ENSEMBLE**

*AND THE*

**"MARCHING EAGLES"**

**WINTER CONCERT**



**7:00 P.M.**

**THURSDAY, DECEMBER 5, 2013**

**EISENHOWER PERFORMING ARTS CENTER**

**LAWANDA PARKER, ASSISTANT DIRECTOR  
CHRISTOPHER M. TRASKAL, DIRECTOR OF BANDS**

## PROGRAM

### SYMPHONIC BAND

Peacemaker (March).....Karl L. King/Sweaingen  
*Conductor: Mrs. Lawanda Parker*

Rest..... Samuel R. Hazo  
*Conductor: Mr. Christopher M. Traskal*

Call of the Wild..... B. Balmages

### WIND ENSEMBLE

March of the Belgian Parachutists.....Leemans/Bourgeois  
*Guest Conductor: Professor Rick L. Goward*

October..... Eric Whitacre  
*Conductor: Mr. Christopher M. Traskal*

Chester (Overture for Band).....William Schuman

### MARCHING EAGLES

2013 Season in Review!

*Immediately following tonight's concert, please join us in the EPAC  
Lobby for an afterglow!*

## OCTOBER

*Written By Eric Whitacre:* October is my favorite month. Something about the crisp autumn air and the subtle change in light always make me a little sentimental, and as I started to sketch I felt that same quiet beauty in the writing. The simple, pastoral melodies and subsequent harmonies are inspired by the great English Romantics (Vaughan Williams and Elgar) as I felt that this style was also perfectly suited to capture the natural and pastoral soul of the season. I'm quite happy with the end result, especially because I feel there just isn't enough lush, beautiful music written for winds.

*October* was commissioned by the Nebraska Wind Consortium, Brian Anderson, Consortium Chairman. *October* was premiered on May 14th, 2000, and is dedicated to Brian Anderson, the man who brought it all together.

### CHESTER (Overture for Band)

The tune on which this composition is based was born during the very time of the American Revolution, appearing in 1778 in a book of tunes and anthems composed by William Billings called *The Singing Master's Assistant*. This book became known as "Billings' Best" following as it did his first book called "The New England Psalm Singer," published in 1770. Chester was so popular that it was sung throughout the colonies from Vermont to South Carolina. It became the song of the American Revolution, sung around the campfires of the Continental Army and played by fifers on the march. The music and words, both composed by Billings, expressed perfectly the burning desire for freedom which sustained the colonists through the difficult years of the Revolution,

#### Lyrics to "Chester"

*Let tyrants shake their iron rod, And Slav'ry clank her galling chains, We fear them not, we trust in God, New England's God forever reigns.  
The Foe comes on with haughty Stride; Our troops advance with martial noise, Their Vet'rans flee before our Youth, And Gen'ral's yield to beardless Boys.  
What grateful Off'ring shall we bring? What shall we render to the Lord? Loud Halleluiahs let us Sing, And praise his name on ev'ry Chord.*

### Community Arts Series Concert

Friday December 6, 2013  
7:00pm in the Eisenhower Performing Arts Center

**Dr. Jeffery Heisler**, Professor of Saxophone at Oakland University  
*Tickets are \$5 and can be purchased at the door*

*For more info go to [WWW.IKEBANDS.COM/ARTS](http://WWW.IKEBANDS.COM/ARTS)*

*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](http://www.facebook.com/ikehsbands)**

## CALL OF THE WILD

Based on the novel by the same name, Call of the Wild is a musical portrayal of the story by American author Jack London. Taking place in the Yukon during the 19th century, the story follows Buck, a domesticated St. Bernard/Scotch Sheep mix who is taken from his comfortable life in California and subjected to the brutal life of a sled dog. As he endures hard treatment from humans, other animals and nature itself, he struggled with his identity and eventually gives in to his natural instincts, which help him become a natural leader in the wild.

**Brian Balmages** is an award-winning composer, conductor, producer, and performer. He holds a bachelor's degree in music from James Madison University and a master's degree from the University of Miami in Florida. His compositions have been performed worldwide at the state, national and international level. His active schedule of commissions and premieres has incorporated groups ranging from elementary schools to professional ensembles, including the Baltimore Symphony Orchestra, Miami Symphony Orchestra, University of Miami Wind Ensemble, Boston Brass, and the Dominion Brass Ensemble. In 2012, Mr. Balmages received the prestigious Albert Austin Harding Award from the American School Band Directors Association. He is also a 2010 winner of the Harvey G. Phillips Award for Compositional Excellence, presented by the International Tuba-Euphonium Association.

As a conductor, Mr. Balmages enjoys engagements with numerous all-state and regional honor bands and orchestras along with university and professional groups. Notable guest conducting appearances have included the Midwest Clinic, Western International Band Clinic, National Association for Music Educators, American School Band Directors Association, CBDNA, the Kennedy Center, and Meyerhoff Symphony Hall. He has also served as an adjunct professor of instrumental conducting and Acting Symphonic Band Director at Towson University in Maryland.

Currently, Mr. Balmages is the Director of Instrumental Publications for The FJH Music Company Inc. in Fort Lauderdale, Florida. He resides in Baltimore with his wife Lisa and their two sons.

## MARCH OF THE BELGIAN PARACHUTISTS

While he was serving his year of military duty at the end of World War I, Pierre Leemans' regimental commander asked him to compose a march; it was begun, but never finished. Near the end of World War II, he was having dinner with a group of paratroopers and was again asked to compose a march. As the group commander drove him home that night, the march theme came back to his mind, and he wrote out all of the parts for the official March of the Belgian Paratroopers after reaching home. A quiet, unaggressive march in the easy-paced European style, it is set in the form of a "patrol"; the music marches on from the distance, plays, and passes.

Col Bourgeois (Director of the President's Own Marine Band) found a copy of the original Belgian publication and discovered Leemans had composed material in the original version which was not included in the existing American edition. Now for the first time the complete march is available to modern concert band throughout the world in an edition researched and edited by the one of the leading authorities on marches.



## 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.*





## PROGRAM NOTES

### PEACEMARKER (MARCH)

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.

**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 an 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 in 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 ABA President in 1938 and was later named an Honorary Life President. He lived in Fort Dodge for the remainder of his life, passing away in 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.

### REST (2nd Movement from "MINNESOTA PORTRAITS")

Based on the familiar carol *God Rest Ye Merry, Gentlemen*, Samuel Hazo incorporates featured melodies for oboe and horn along with dense textures and harmonic alterations in this moving and reverent setting suitable for special holiday occasions. Commissioned by the Edina High School Band, Edina, MN

**Samuel R. Hazo** has been a music teacher at every educational grade level from kindergarten through college, including tenure as a high school and university director. Mr. Hazo was twice named "Teacher of Distinction" by the southwestern Pennsylvania Teachers' Excellence Foundation. He received his bachelor's and master's degrees from Duquesne University where he served on the Board of Governors and was awarded as Duquesne's Outstanding Graduate in Music Education. Mr. Hazo serves as a guest conductor and is a clinician for Hal Leonard Corporation.



## **GUEST CONDUCTOR**



**Professor Rick L. Goward:** Professor Rick Goward has been teaching since 1975. He received his Bachelor's degree in Music Education from Central Michigan University and Master's degree in Music from the University of Michigan with additional course work at Michigan State University.

Professor Goward has been Director of Bands at Henry Ford Community College in Dearborn for over 29 years. At HFCC he created the Metropolitan Symphonic Band, Wind Ensemble, Studio 110 Jazz orchestra, and the Henry Ford Big Band. More than 130 former members of HFCC Instrumental groups are now teaching elementary and secondary music, with 12 others instructing at the collegiate level.

Under Goward's leadership, HFCC band members have performed at music festivals throughout the US and Europe. Prestigious performances include Carnegie Hall, The Detroit International Jazz Festival, the Edinburgh Music Festival, Jazz a Juan (France), the Montreux Switzerland Jazz Festival, the North Sea Jazz Festival, and last 3 Presidential Inaugural Balls in Washington DC.

Goward's freelance professional trombone performances include the Tonight Show, the Rich Little Show, the Kind Sisters, and Marie Osmond.

On behalf of the Wind Ensemble students and Mr. Traskal, we are please and honored to have Professor Rick Goward guest conduct this evening!

### **Dear Parents:**

Schedules and classes are now in full swing and we are focused on a solid curriculum certain to make a difference in the life of every student in our instrumental music 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. Music is a family affair. Don't miss this opportunity to celebrate your child's talent.

**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 in the near future.

In the interest of your child,

Lawanda Parker  
Instrumental Music Director

Christopher M. Traskal  
Instrumental Music Director

### **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.*

## **A SPECIAL THANKS TO:**

**Dave Springer and Jerome Hoppe** for the PAC services and Audio/Visual production

**Cyndi Faraji , Sue Swartz,** and the all other **Uniform Moms** for coordinating and distributing the concert uniforms.

**OUR BAND BOOSTER PARENTS** for organizing the afterglows at the Winter Concert!

The **INSTRUMENTAL MUSIC BOOSTER EXECUTIVE BOARD** for the time they have spent and all the support they have provided this year! Your efforts are noticed and 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**

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

### **BASS CLARINET**

Keith Moore  
Robert Rider  
Courtney Sikora

### **CONTRA BASS CLARINET**

\*Maria DiGiovanni

### **ALTO SAXOPHONE**

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

### **TENOR SAXOPHONE**

Lucas Atallah  
Brandon Klee

### **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

### **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  
\*Ms. Stephanie Konchel

### **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

### **FRENCH HORN**

Anna Shubel  
Brandon Vagi

### **TROMBONE**

++ Kyle Fields  
Paul Mattingly

### **BASS TROMBONE**

T.J. Nosal

### **EUPHONIUM**

Liam Ferrand  
Jon Ulichy

### **TUBA**

Caitlyn Maniaci  
Dean Werthmann

### **PERCUSSION**

Amy Galbreath  
Maria Johns  
Ben Kamyszek  
Josh Kamyszek  
Ian Uzelac

*\* Denotes Assisting Musicians*

*+ Denotes Member of the 2013 CMU Honors Band*

*++ Denotes Member of the 2013 Oakland University Honors Band*

*^ Denotes Detroit Symphony Youth Ensemble*



## **DID YOU KNOW...**

Whether it is chorus, band, or just violin lessons, music impacts Americans' lives. While singing in a chorus or playing an instrument is fun, it can also provide important skills like creative problem solving that can help lead to higher education and incomes as well as personal fulfillment. In a November of 2007 poll, researchers from Harris Interactive concluded that...

One thing is clear, music education is an important part of people's lives and it definitely has an impact on their later lives. It also prepares people differently as we see that those who had more music education are more likely to be better educated and also have higher household incomes. It is also not just music education in general, specific types of music seem to almost "wire" people to think slightly differently about their music experiences overall, as well as what they can get out of music education.

*\* Denotes Assisting Musicians*