

**EISENHOWER INSTRUMENTAL MUSIC BOOSTER EXECUTIVE BOARD**

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**UPCOMING INSTRUMENTAL MUSIC EVENTS**

01/08/13 — Instrumental Booster Meeting (7:00PM, ECC)  
01/10/13 — Jazz Ensemble Concert (7:00PM, EPAC)  
02/05/13 — UCS Eisenhower Cluster Concert (TBD, EPAC)  
2/07/13 - 2/09/13 — CMU Jazz Festival (Mt. Pleasant, MI)  
02/11/13 — Ike Pre-Festival Concert (TBA, EPAC)  
02/12/13 — Instrumental Booster Meeting (7:00PM, ECC)  
03/05/13 — Instrumental Booster Meeting (7:00PM, ECC)  
03/14/13 - 03/16/13 — MSBOA District 16 Band Festival (TBA)  
04/09/13 — Instrumental Booster Meeting (7:00PM, ECC)  
05/02/13 - 05/05/13 — New York Trip  
05/07/13 — Instrumental Booster Meeting (7:00PM, ECC)  
05/15/13 — Spring Instrumental Music Concert (7:00PM, EPAC)  
06/04/13 — Instrumental Booster Meeting (7:00PM, ECC)

**[WWW.IKEBANDS.COM](http://WWW.IKEBANDS.COM)**

**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 6, 2012  
EISENHOWER PERFORMING ARTS CENTER**

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

## PROGRAM

### SYMPHONIC BAND

Flying Tigers (March).....John Edmondson

*Conductor: Mrs. Lawanda Parker*

Whale Warriors..... B. Balmages

*Conductor: Mr. Christopher M. Traskal*

Down by the Salley Garden..... Arr. Michael Sweeney

Encanto .....Robert W. Smith

Jingle Bell Rhapsody .....Arr. H. Walters

### WIND ENSEMBLE

Valdres(March).....Johannes Hanssen

*Guest Conductor: Mr Jeffery Groth*

Lincolnshire Posy.....Percy A. Grainger

Mvt 1. Lisbon

Mvt 2. Horkstow Grange

Mvt 4. The Brisk Young Sailor

Mvt 6. Lost Lady Found

Let it Snow/Winter Wonderland..... Arr. R. Ford

### MARCHING EAGLES

2012 Season in review!

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

## LINCOLNSHIRE POSY

**Lincolnshire Posy** Conceived and scored for wind band early in 1937, this bunch of "musical wildflowers" (hence the title Lincolnshire Posy) is based on folk songs collected in Lincolnshire, England. Each of the movements is intended to be a kind of musical portrait of the singer who sang its underlying melody. The composition begins with Lisbon Bay, a sailor's song in a brisk meter with plenty of "lilt." Horkstow Grange, the second movement, is named for a pleasantly situated eighteenth-century farm house that stands beside the B-204 road to South Ferriby. Subtitled The Miser and his Man - a local Tragedy, the tune is a requiem for an oppressive overseer and his "man", who couldn't take the abuse any longer and used a club on the miser. Next, The Brisk Young Sailor is a simple tune that tells of one "who returned to wed his True Love." Lord Melbourne is a war song with the lyrics "I am a noble Englishman, Lord Melbourne is my name. I never lost any battle, but won great victory." The set is completed with The Lost Lady Found, a "Dance Song" that tells the story of a woman stolen by gypsies. Her uncle is suspected of doing away with her in order to acquire her estate. Her sweetheart, searching everywhere, eventually finds her in Dublin. Returning home, the pair arrives in time to prevent the uncle's hanging for the alleged crime. The town rejoices.

**Percy Aldridge Grainger** (1882 -1961) was a picturesque nationalist who tried to retain something of the original flavor of British folk songs and their singers by strict observance of peculiarities of performance, such as varying beat lengths and the use of "primitive" techniques such as parallelism. Born the son of an architect in Brighton, Victoria, Australia, Percy Grainger was a precocious pianist, and the proceeds of a series of concerts, given at the age of twelve, enabled him to study at Frankfurt for six years. After that, he began his European career as a concert pianist, settling in London in 1901. He came to the U. S. in 1915 and enlisted as an army bandsman at the outbreak of World War I. He became a United States citizen in 1919. It was during his stay in England that he became passionately involved in collecting and arranging folk songs and country dances. It has been related that "Percy never had the slightest hesitation in pumping anybody he came across. He would go up to a man ploughing and ask him if he knew any songs and as often as not the man would stand for a minute or two and sing him a song in the most natural way in the world."

Born in 1882, the son of an architect in Brighton, Victoria, Australia, Percy Grainger was a precocious pianist, and the proceeds of a series of concerts, given at the age of twelve, enabled him to go and study at Frankfurt for six years, after which he began his European career as a concert pianist, settling in London in 1901. He came to the U. S. in 1915 and enlisted as an army bandsman at the outbreak of World War I. He became a United States citizen in 1919. It was during his stay in England that he became passionately involved in collecting and arranging folk songs and country dances. It has been related that "Percy never had the slightest hesitation in pumping anybody he came across. He would go up to a man ploughing and ask him if he knew any songs and as often as not the man would stand for a minute or two and sing him a song in the most natural way in the world." Grainger's works retain something of the original flavor of British folk songs and their singers by strict observance of peculiarities of performance, such as varying beat lengths and the use of "primitive" techniques such as parallelism.

## ENCANTO

**Encanto**, composed by Robert W. Smith, opens with a stately fanfare played first by a small brass ensemble and then by the whole band. The syncopated main theme is first played by the clarinets, then passed to oboes, flutes, trumpets, and alto saxophones. The slow middle section features several soloists in the flute, saxophone, and trumpet sections. The opening fanfare reappears at the end of the piece and leads decisively to a powerful ending.

**Robert W. Smith** is one of the most popular and prolific composers of concert band and orchestral literature in America today. He has over 600 publications in print with the majority composed and arranged through his long association with Warner Bros. Publications and the Belwin catalog.

Mr. Smith's credits include many compositions and productions in all areas of the music field. His original works for winds and percussion have been programmed by countless military, university, high school, and middle school bands throughout the United States, Canada, Europe, Australia, South America and Asia. His Symphony #1 (The Divine Comedy), Symphony #2 (The Odyssey), Symphony #3 (Don Quixote), Inchon and Africa: Ceremony, Song and Ritual have received worldwide critical acclaim. His educational compositions such as The Tempest, Encanto, and The Great Locomotive Chase have become standards for developing bands throughout the world. His music has received extensive airplay on major network television as well as inclusion in multiple motion pictures. From professional ensembles such as the United States Navy Band and the Atlanta Symphony to school bands and orchestras throughout the world, his music speaks to audiences in any concert setting.

As a conductor, clinician and keynote speaker, Mr. Smith has performed throughout the North America, Asia, South America, Europe and Australia. In addition, he is co-creator of the Expressions Music Curriculum. This comprehensive Pre-K through 12 music program includes Band Expressions, an innovative new approach to teaching music through the band.

## JINGLE BELL RHAPSODY

Jingle Bell Rhapsody is a theme and variation based on the popular winter tune "Jingle Bells" by J. Pierpont. Progressing through a variety of different styles and keys, this older work ends in a very grand style.

## VALDRES MARCH

**Valdres Norwegian March:** The title has both geographic and musical connotations. Valdres is a beautiful region in Norway between Oslo and Bergen. The first three measures contain the old signature fanfare for the Valdres Battalion, which is based on an ancient melody formerly played on the lur (a straight wooden "trumpet"). Other melodies derive from a Hardanger fiddle tune and a pentatonic folk tune, above a typical Norwegian drone bass. It was first performed in 1904 by the band of the second regiment of Norway, with the composer playing the baritone horn himself.



## 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.*





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.



**WHALE WARRIORS**

In 1986, the International Whaling Commission issued a moratorium on commercial whaling, but several countries continue to hunt whales, including endangered species. These countries circumvent the law by stating that whales are caught for research, but most scientists agree that killing the whales is unnecessary for research and that it is quite possible to learn more from living whales. In addition, whale meat from these campaigns is packaged and sold in stores and restaurants.

With no clear method of stopping these whalers (who hunt in whale sanctuaries as well), Captain Paul Watson and his organization, the Sea Shepherd Conservation Society, have endeavored to stop the whaling fleets on their own. Their tactics include throwing stink bombs on whaling ships to make the crew sick, using prop foulers to jam engines, and even ramming ships. He has rammed and sunk several whaling ships, and has saved hundreds if not thousands of whales, seals, and other animals. Captain Watson and his crew regularly risk their lives.

This work paints a picture of life aboard this modern-day pirate ship. After describing the quiet morning at port, the music becomes more rhythmically intense as it portrays the Farley Mowat, Watson's ship. Painted entirely black with a pirate flag hoisted up, it is an intimidating ship that includes a giant spear on its side. Called the can opener, this weapon is used to pierce the hull of whaling ships.

Soon, the ship leaves port in pursuit of whaling fleets. The music becomes more adventurous and intense as they eventually encounter a fleet and attempt to stop it from catching more whales. During the campaign, the crew discovers the body of a dead whale floating in the water. This section, labeled The Harpoon, describes the crew's aversion to seeing the harpooned whale. The music then takes on a very solemn character, in remembrance of the fallen creature. The final section begins to build and take on the character of the beginning. With this increasing intensity comes a new resiliency and hope that Watson and his crew can once again make a difference, both now and in the future.

**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.

**DOWN BY THE SALLEY GARDENS**

In 1889, William Butler Yeats published Down By The Salley Gardens based on an Irish folk ballad Maids of Mourne Shore. The text conveys a melancholy tale of lost love and pleasant memories in a grove of weeping willow (salley) trees.

**Michael Sweeney** is a graduate of Indiana University where he studied music education and composition. Mr. Sweeney taught five years in the public schools of Ohio and Indiana where his teaching experience included working with successful concert, jazz and marching programs at all levels from elementary to high school. Since 1982, he has worked full time for Hal Leonard Corporation in Milwaukee, Wisconsin and is currently Director of Band Publications.

## **GUEST CONDUCTOR**



**Mr. Jeffery Groth:** Mr. Jeff Groth has been the Director of Bands at Malow Junior High School for the past 20 years. Prior to his teaching at Malow, he worked in the White Pigeon School District instructing band in grades 5-12.

A graduate of Sterling Heights High School, Mr. Groth pursued his music education degree at Wayne State University in Detroit. Following his studies there, he proceeded to student teach at Jeanette Junior High School under the leadership of Mr. Kevin Matthews. An accomplished saxophonist, Mr. Groth has played in a variety of jazz groups and big bands in the metro Detroit area.

In his time at Malow, Mr. Groth has made an impact on countless students! His ensembles have participated in MSBOA District 16 Festivals with distinction, his Jazz Ensemble has earned regards at both the CMU and MSBOA State Jazz Festivals, and many of his students have gone on to pursue music. The Eisenhower Music family is proud to have such a dedicated educator in our area!

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

## **PROGRAM NOTES**

### **THE FLYTING TIGERS MARCH**

*The Flying Tigers Concert March* is named for the famous American Volunteer Group led by Gen. Claire Chennault, which fought the Japanese air force before and during World War 2 in China from 1938 until 1945 flying the Curtiss P-40 "Flying Tiger" fighter plane. This plane was immediately recognizable by the shark-like teeth and eye painted on the cowling of the nose of the plane. The march is a spirited and tuneful march in 6/8 time and is written as a tribute to the gallant aviators of Channault's AVG.

**John Edmondson** is known throughout the world for his more than 1,000 publications in the field of band and educational music. His contributions to the literature are accessible, amazing, enjoyable to perform and exciting to hear. Most importantly, his music has helped train the young musicians of today.

In addition to his achievements in educational music, he has written several hundred arrangements and compositions for various professional, military, college, and high school groups in the areas of marching band, concert band, jazz band, dance combos, and choral, as well as commercial television and radio jingles. This varied writing experience has brought a unique perspective to his educational writing.



### **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

## A SPECIAL THANKS TO:

**JEANETTE HANDY** from the UAIS for providing the pre-concert piano music!

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

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

Gina Maiorana  
Erica Moreton  
Katelyn Mackowski  
Teresa Slanda  
Carly Smith  
Jordan Smith  
Nicole Yakimovich

### **OBOE**

Patty Sinshack

### **CLARINET**

Katie Dooley  
Lyndsay Head  
Sarah Minca  
Scott Petty

### **BASS CLARINET**

Kelly Kozowicz

### **VIOLIN**

Maria Feliciano  
Tommy Sinshack  
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

### **PERCUSSION**

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

\* Denotes Assisting Musicians

### **FRENCH HORN**

Bradley Eichhorn  
Aidan Faraji  
Amy Salter  
Julie Yasoni

### **TROMBONE**

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

### **EUPHONIUM**

Liam Ferrand  
Tom Moore

### **TUBA**

Jack Harris  
Josh Hetak  
Vincent Kethman  
Scott Wellman

### **STRING BASS**

\*Emily Meyers

## **WIND ENSEMBLE**

### **PICCOLO**

Savannah Somerville

### **FLUTE**

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

### **OBOE**

Laura Jenkins

### **BASSOON**

\*Stacey Jamison

### **CLARINET**

Taylor Dale  
Allison O'Sullivan  
Brigitte Schwager  
Kelsey Simasko

### **BASS CLARINET**

Maria DiGiovanni  
Sarah Tokarz

### **SOPRANO SAXOPHONE**

\*Genna LaRocca

### **ALTO SAXOPHONE**

Adam Klingensmith  
Daniel Svisco

### **TENOR SAXOPHONE**

Gina DiGiovanni

### **BARITONE SAXOPHONE**

MacKenzie Olbrys

### **TRUMPET**

Nickolas Elesky  
Scott O'Neil  
Evan Phillips  
Julie Yasoni

### **FRENCH HORN**

Haley Callewaert  
Jennifer Hauschild  
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  
Nathan Johnson  
Ben Kamyszek  
Josh Kamyszek  
Julia Rockcole

\* Denotes Assisting Musicians



## **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.