



## Brass Choir Program

In resurrectione tua Christe	Jacobus Gallus tran. Carl H. Kandel
Moods	Felix Borowski
Symphony for Brass III. Allegro moderato	Victor Ewald
Suite for Brass of Schubert Melodies Heather Rose Serenade Tokay Toast	Franz Schubert trans. Erik Leidsen

*Intermission*

## Symphonic Band Program

The Boys of the Old Brigade	W. Paris Chambers ed. Claude T. Smith
Radiant Moonbeams	David R. Gillingham
New York, New York	Leornard Bernstein
South Dakota Rhapsody The High Plains The Drift Prairie The Bad Lands	David R. Holsinger

*Dr. Lawrence Mitchell, Conductor*

The Girl with the Flaxen Hair	Claude Debussy arr. Philip Sparke
Entry March of the Boyars	Johan Halvorsen (1864-1935) ed. Frederick Fennell

When he retired from teaching and became Director of Bands Emeritus in August of 2006, **Dr. Lawrence L. Mitchell** had completed thirty-two years as a member of The University of South Dakota Music Faculty. During his tenure at USD, Dr. Mitchell served as Director of the USD Marching Coyotes, the USD Jazz Ensembles, the USD Wind Ensemble, the USD Symphonic Band and the Trombone Ensemble. His classroom teaching included studio low brass; instrumental conducting; instrumental literature and methods; music literature; and classical and jazz music appreciation. Dr. Mitchell served as the Department of Music Chair for eleven years. He founded and hosted the Quad State Marching Competition, the Coyote Jazz Festival, the USD Honor Band Festival, and the High School Corps Marching Camp. Dr. Mitchell also served as Director of the Instrumental Music for the Director's Summer Institute and the Upper Midwest Summer Music Camp for some thirty years. Prior to teaching at USD, Dr. Mitchell taught public school in Rock Valley and Humboldt, Iowa and served as Assistant Director of Bands and Professor of Low Brass at Central Missouri State University in Warrensburg, Missouri.

Dr. Mitchell remains active as a trombonist and conductor/clinician within the quad state region. He currently serves as Director of the Sioux City Municipal Band. Last year, he retired from the Sioux City Symphony and Brass Quintet after playing in both for forty years. Dr. Mitchell serves as an adjudicator for marching, concert, and jazz festivals.

Dr. Mitchell received his DMA in Trombone Performance from the University of Iowa. His honors include the Phi Beta Mu Distinguished Service Award, the South Dakota Outstanding Bandmaster of the Year Award, the Northwest Iowa Bandmasters Association Jay Wicker Service Award and the Northwest Iowa Bandmasters Association Karl King Award (retired). Upon his retirement Dr. Mitchell was awarded an Executive Proclamation by Governor Mike Rounds proclaiming April 30, 2006 as Dr. Lawrence L. Mitchell Day in South Dakota.

Dr. Mitchell and wife, Beth, reside in Vermillion, which is also home for their two married daughters, two son-in-laws, and six grandchildren. Life is GOOD in South Dakota.

## Brass Choir Program Notes

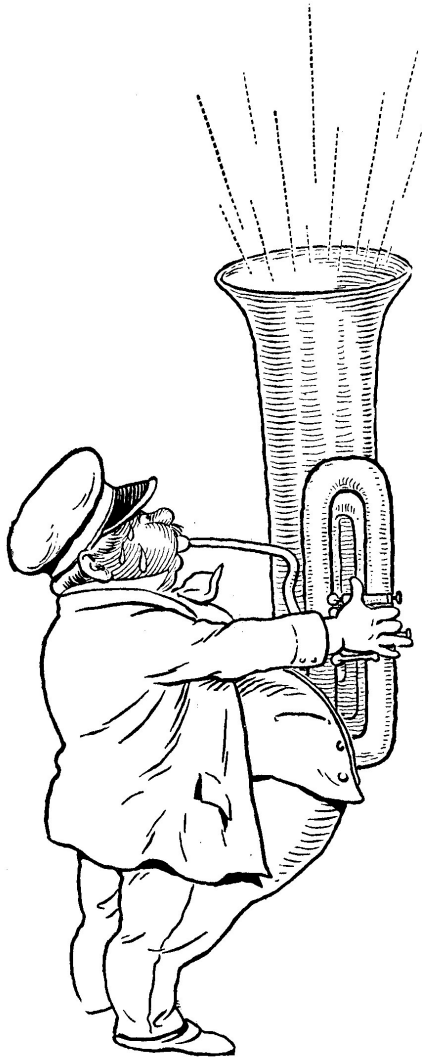
### Tuba

•Dallas Harder-Heinz / Sioux Falls / ChemE '15  
Jaysen Spurlock / Spearfish / CompS '15

• Principal  
‡ Music Scholarship Recipient  
† Mines Alumni  
Δ Graduating Senior

### Percussion

Shayne Hoff / Dickinson ND / Phys '15  
Eric Larsen / Sioux Falls / MechE '13  
•‡Colin McGowan / Peoria IL / MechE '14  
Eric Munson / Sheridan WY / CivE '14  
Matthew White / Rapid City / MechE '15



Jacobus Gallus was born in 1550 and died in 1591. In his life Gallus was known by many names; though he was likely born Jakob Petelin. Petelin was known by the names Jacobus Handl and Jacobus Gallus, both of which are the German and Latin equivalents of his last name, which means “rooster” in English. Most of his works were published under his Latin name, Gallus, and many were published during his lifetime. Gallus was known primarily for his polychoral works and for being a talented contrapuntist. Many of Gallus’ compositions came from sacred settings of Latin text and were often distinguished by their Netherlands imprint. Along with the unique fact that he was known by many different translations of his surname, the fact that Gallus moved around as much as he did is interesting as, during the years he was active, most of the well known and notable composers were supported and tied to parishes or other religious affiliations. Gallus attained many prominent positions during his lifetime including a position as a singer in the chapel of Emperor Maximilian II and a position that may have allowed him access into the imperial court of Rudolf II. (note by Mark Braunesreither)

Felix Borowski was born March 10, 1872 in Burton-in-Kendal, Westmorland, England to a Russian-Polish father and an English Mother. He received his musical training at the Conservator of Cologne, Germany and began his career in Aberdeen, Scotland where he taught the violin. Shortly after, he was offered the opportunity to move to the United States and teach at the Chicago Musical College. Borowski then moved on in 1937 to teach musicology at Northwestern University where he taught until 1942. Starting in 1905, Borowski also served as a musical reviewer for various publications including the Musical Courier, Chicago Evening Post, Chicago Record-Herald, and Christian Science Monitor. From 1908 and for the next 48 years, he served as the author of the Chicago Symphony Orchestra’s program notes. Borowski also held the position of music editor for the Chicago Sun starting in 1942. He passed away on September 6, 1956 at the age of 84 in Chicago, Illinois. *Moods* is a piece of so called absolute music; this means that unlike other pieces that are written in commemoration of a specific person or event, it is an instrumental piece composed purely as music. This piece is written in an “ABA” or ternary musical form. Ternary form is characterized by three sections, the first and third sections are similar if not the same, and the second is a theme that is often greatly different from the initial theme.

Victor Ewald was born in St. Petersburg on November 27, 1860. At the age of twelve, Ewald's musical training began as he enrolled in the St. Petersburg Conservatory. Ewald's primary instruments were the cello and the French horn though he also studied tuba and piano while at the St. Petersburg Conservatory. Ewald's primary profession was as a civil engineer, and thus, for him music was an avocation and not a primary occupation. From 1895-1915 Ewald served as a professor at the Institute of Civil Engineering in Leningrad. Ewald was also an ethnomusicologist and collected and published Russian folk songs, even making expeditions in European Russia to gather songs. He was involved in music throughout his life, primarily through playing in string quartets and brass ensembles. One group with which he played for sixteen years was the Balaieff quartet, which was the most influential ensemble in St. Petersburg at the time. Ewald is best known for the brass quintet pieces he wrote, which are generally considered staples in the modern brass quintet repertoire. His works are often critiqued for being too simple or clichéd, but, as his primary occupation was civil engineering, he never intended his pieces to be seen as serious and was not worried that they appear original. He died on April 26, 1935 in Leningrad. After his death his daughter continued his work in folklore and published several collections of Russian songs. (note by Mark Braunesreither)

Franz Peter Schubert was born on January 31, 1797 in Lichtenthal, Vienna. Schubert taught himself many elements of music, and when he could take formal classes, it was discovered that he had already mastered much of the groundwork. Schubert appeared promising as a musician even to the point that he obtained lessons from Antonio Salieri, one of the most eminent Italian musicians in the area. Schubert was trained to follow in his father's footsteps and began his professional career as a teacher in 1814; however after three years he decided to devote himself entirely to composition. Unlike some of his contemporaries, Schubert wrote very rapidly and did not worry about perfecting his pieces in precise detail. A turning point occurred in Schubert's career as he became better known for his songs than for his theatrical pieces. Schubert died at the age of thirty-one in 1828, and his tombstone was inscribed with "Music has here buried a rich treasure but still fairer hopes". Schubert is well regarded for his exceptional gifts in the making of melodies, especially by his ability to express the moods and nuance of the piece in the melodies. He also

## Brass Choir Personnel

### Horn

Jaron Boerner-Mercier / Manchester CT / Geo '15  
 Rebecca Ortmeier / Miller / CivE '15

Travis Buse / Lennox / ChemE '15

Erik Klinckman / Spearfish / M.MES '12

### Trumpet

Mark Braunesreither / Mission Hill / ChemE '13  
 Darrah Jorgensen / Ottawa KS / Geo '15  
 Δ Jesse Rydell / Sioux Falls / MechE '12

### Euphonium

Ian Carlson / Garretson / CompE '13  
 Benjamin Ruege / Great Falls MT / ChemE '14

### Tuba

Dallas Harder-Heinz / Sioux Falls / ChemE '15  
 Jaysen Spurlock / Spearfish / CompS '15

### Trombone

Peter Baudhuin / Winona MN / CivE '15

## Symphonic Band Personnel

### Flute

Suzanne Brandt / Rapid City / Community  
 Allison Dishman / Topeka KS / Geo '15  
 Jessica Fair / Los Angeles CA / EleE '15  
 •Leslie Matters / Hermosa / Community  
 † Tammy Schaeffbauer / Rapid City / Community  
 Rhonda Seaver / Rapid City / Community

### Trumpet

Mark Braunesreither / Mission Hill / ChemE '13  
 Ryan Casanova / Sioux Falls / EleE '15  
 Brian Crown / Rapid City / Community  
 Blake Hinrichs / Kearney NE / CompS '15  
 •Nathan Horsley / Rapid City / MechE '14  
 Darrah Jorgensen / Ottawa KS / Geo '15  
 Thomas Kadlecek / Chadron NE / Phys '15  
 Zachary Kroehler / Henderson MN / MechE '15  
 Blake Schreifels / Rochester MN / CivE '15

### Bassoon

•Dave Nuenke / Newell / Community

### Clarinet

Sue Callahan / Rapid City / Community  
 •‡ Anne Christensen / Sioux Falls / IndE '14  
 Brent Deschamp / Rapid City / Mines Faculty  
 Taylor French / Hill City HS / Community  
 Katie Lewis / Hill City HS / Community  
 Katrina Metty / Andover MN / ChemE '14  
 † Nancy Sleeper / Rapid City / Community  
 Kelley Woodward / Rapid City / Community

### Horn

•Jaron Boerner-Mercier / Manchester CT / Geo '15  
 Rebecca Ortmeier / Miller / CivE '15  
 Bennett Prosser / Sturgis / MechE '15

### Trombone

•Peter Baudhuin / Winona MN / CivE '15  
 Travis Buse / Lennox / ChemE '15  
 Gregory Dirks / Harrisburg / ChemE '15  
 Andrew Koc / Woodland Park CO / CompS '15  
 Michael Munsen / Minneapolis MN / MechE '15  
 Joseph Manke / Mitchell / CompS '15  
 Austin Rotert / Spearfish / ChemE '15  
 Cody Trinter / Rapid City / MechE, CivE '15

### Bass Clarinet

Fran Segrud / Rapid City / Community

### Soprano Saxophone

•Michael Doppler / Evergreen CO / MechE '15

### Alto Saxophone

Karly Dehn / Hill City HS / Community  
 Benjamin Fick / Luverne MN / CivE '15  
 Jonah Thune / Big Stone City / MechE '15  
 Domingo Tamayo / Rosebud / Phs '15

### Euphonium

•Benjamin Ruege / Great Falls MT / ChemE '14  
 Trudy Oswald / Rapid City / Community

### Tenor Saxophone

Michael Cerv / Winner / CompE '12

• Principal  
 ‡ Music Scholarship Recipient  
 † Mines Alumni  
 Δ Graduating Senior

Do not say yes! I shall better understand  
A long gaze from your large eyes  
And your pink lips, o my beauty!

Love, in the bright summer sun,  
Sang with the lark.

Farewell to the deer, farewell to the hares  
And the red partridges! I wish  
To kiss the flax of your hair,  
To press upon the crimson of your lips!

Love, in the bright summer sun,  
Sang with the lark.

(note by Anne Christensen)

Johan Halvorsen (1864-1935), a Norwegian violinist and composer, was working as conductor of the Bergen theater, Den Nationale Scene, in 1895. While there, a teaching position in Bucharest was offered to him. His research on the city inspired him to write *Entry March of the Boyars*. Halvorsen read about the rich, distinguished Boyars who invaded Bucharest a very long time ago and was interested in the art-loving Queen Carmen Sylva. He wanted to catch the eye of the Queen, and he hoped she would ask his quartet to perform at the palace. At first, the piece did not receive much recognition, but Grieg soon made a piano arrangement in 1898 that became popular. *Entry March of the Boyars* depicts the grand entrance of the aristocrats (Boyars) in a theatrical setting. Johan Halvorsen's piece is a distinguished and great musical contribution to concert march repertory. Frederick Fennell provides a contemporary overview with a careful musical reconsideration of the entire score in this new edition. (note by Anne Christensen)

demonstrated a remarkable ability to elevate even commonplace poetry through his lieder. (note by Mark Braunesreither)

### Symphony Band Program Notes

William Paris Chambers was born in Newport, Pennsylvania on November 1, 1854. At the age of thirteen Chambers started studying the cornet, his primary instrument; and within the span of five years, Chambers was proficient with the cornet and was leading the Keystone Cornet Band. He began his conducting career at the age of twenty-five with the Capital City Band of Harrisburg, Pennsylvania. Despite being primarily self taught, Chambers had an exceptional range among cornet players being able to play two octaves above the high C. He was known for demonstrating his prowess with the cornet by inverting the instrument and playing difficult solos. While most people find it difficult to breathe on the summit of Pikes Peak, in 1892, Chambers was able to play a cornet solo. Chambers wonderful solos brought him increasing praise as he was recognized primarily as a conductor. On November 13, 1913, Chambers' passed away at the age of 59. Chambers is best known for the marches he wrote, including *Boys of the Old Brigade*, *Chicago Tribune*, *Hostrauser's*, *March Religioso* and *Northwind*. (note by Mark Braunesreither)

*Radiant Moonbeams* was commissioned by Durham Middle School Bands, Lewisville, Texas, in memory of Christy Hoong, a friend and flute player in the band. Considering Christy's Chinese heritage, I chose an old Chinese folk song, Shao Hua Tang Shue ("Gently Flowing Stream") to be used as the basis for the melodic material in the work. I was struck by this love song's simple pentatonic beauty and I couldn't help but think that the words could easily transfer to the thoughts of how the band members now visualize their friend, Christy Hoong, in the "moonlight of the heavens," so to speak. The work begins with a quiet and mysterious introduction based on harmonic clusters comprised of the first four notes of the folk song. Following, the solo flute "sings" the first two phrases of the melody of the folk song ("Radiant moonbeams brighten the heavens tonight, I dream of my sweetheart in the moonlight") in pentatonic G-minor accompanied by flowing lines in the flutes, clarinets, bells and vibraphone. Solo trumpet states the middle section of the song and flutes play the final phrase. A developmental episode ensues which utilizes material from the folk song. A transition leads to a flowing

melody in pentatonic F major that is a sort of metamorphosis of the folk song melody. The melody is intended to represent Christy's cross over into the afterlife. There is then a return to the folk song in D minor which rises to a climax, subsides, and is followed by the tolling of bells, a final phrase by the solo flute and three final bell tolls in D Major.

Leonard Bernstein was born in Lawrence, Massachusetts on August 25, 1918. Born Louis Bernstein, at the age of sixteen he had his name legally changed to Leonard in order to avoid confusion since there was another Louis in the family. Bernstein's big break as a conductor occurred on November 14, 1943 when he was called upon to conduct the New York Philharmonic in a particularly difficult show given little notice beforehand. This demonstration of his ability proved very potent, and in 1958, Bernstein became the first American born conductor of the New York Philharmonic. Despite resigning his position as conductor of the New York Philharmonic in 1969, he was given the special title of laureate conductor for life by the group, which enabled him to give special performances with the orchestra whenever he desired. Bernstein enjoyed imparting his musical knowledge on willing audiences, a fact that is demonstrated by his arrangement of a series of musical programs on television. A shock came to his friends and family when Bernstein passed away on October 14, 1990 due to progressive emphysema complicated by a chronic pleurisy leading to a fatal heart attack. His death was shocking because he was still quite active even leading to his final days. Bernstein was known to be an excellent pianist in his own right, and was even known to occasionally conduct orchestras from behind the keyboard. He was also known for his significant contributions to the Broadway stage including: *West Side Story*, *On the Town*, and *Wonderful Town*. Throughout his notable career, Bernstein earned eleven Emmys and, in 1985, he was honored with a Lifetime Achievement Grammy Award from the National Academy of Recording Arts and Sciences. (note by Mark Braunesreither)

*South Dakota Rhapsody* was commissioned by the colleagues, former students and friends of Dr. Lawrence Mitchell in recognition of his retirement as Director of Bands and Low Brass Professor at The University of South Dakota. The composer writes, "Larry Mitchell and I have been friends for a long time! I worked with him as a graduate assistant at Central Missouri State, just before he [became] Director of Bands at South Dakota. When all his friends wanted to honor him with a composition, I was thrilled to take on the task. Larry told me his only concern was that the

piece be accessible to small school bands. As I have done in the past, I wanted to imprint the music with the locality in some way. When we all think of South Dakota, most of us gather our impressions from movies - The state is either covered with snow, or is covered with buffalo like 'Dances with Wolves', or is the site of Mount Rushmore. I centered on the diverse geography of the region and [chose] to compose a piece inspired by my impression of the landscape itself. The land is the foundation of the state. Before any man-made structure interrupted the horizon, the land was always there. The plains, the prairie, and the badlands. And in honor of that land, so goes this music."

Claude Achille Debussy (1862-1918) was a French composer often thought to have been an Impressionist. His musical pieces sought to evoke a mood or a fleeting sentiment, and many things like natural sounds, dance rhythms, and melody were used to create imagery in his music. His songs are meant to set the listener's imagination on fire and let them produce their own images. Debussy was an extremely gifted composer who composed many works for piano, and he also composed songs and chamber music. Originally a solo piano piece, *The Girl with the Flaxen Hair* ("La Fille aux Cheveux de Lin"), is found in Debussy's first volume of *Preludes* (1910). The song is popular for its emotional depth even though technically and harmonically it is very simple. "The Girl" is thought to be a young Scottish girl with golden hair who sits in the morning sunshine. Leconte de Lisle wrote a poem of the same name that is thought to have been Debussy's inspiration:

Who sits upon the blooming lucerne,  
Singing from the earliest morn?  
It is the girl with the flaxen hair,  
The beauty with cherry-red lips.

Love, in the bright summer sun,  
Sang with the lark.

Your mouth has divine colors,  
My dear, and is tempting to kiss!  
Do you wish to chat upon the blooming grasses,  
Girl with long lashes and delicate curls?

Love, in the bright summer sun,  
Sang with the lark.

Do not say no, cruel girl!