

Upcoming Music Events

University Choir String Ensemble	Friday, November 18 Calvary Lutheran Church 7:30 PM
Concert Choir Master Chorale (Advent Concert)	Saturday, December 3 and Sunday, December 4 Cathedral of Our Lady of Perpetual Help 8:00 PM
Holiday Band Concert with the Symphonic Band, Jazz Band and Brass Choir	Tuesday, December 6 Surbeck Ballroom 7:30 PM
Rapid City TubaChristmas Rushmore Mall	Saturday, December 10 11:30 AM
Jazz Band & Master Chorale Old Gym Grand Re-opening and Engineer's Week Gala	Friday, February 24 7:30 PM \$



SOUTH DAKOTA

MUSIC **ACTIVITIES**

SCHOOL OF MINES
& TECHNOLOGY

presents

Symphonic **Band**

Ken Drobnak, Director

Surbeck Center
Ballroom

November 9, 2011
7:00 PM

Program

Gavorkna Fanfare (1991) Jack Stamp
(b. 1954)

Tarantella from Incidental Suite (1966) Claude T. Smith
(1932 - 1987)

Easter Monday on the White House Lawn John P. Sousa
(1854 - 1932)

Second Suite in F (1911) Gustav Holst
(1874 - 1934)
March
Song Without Words
Song of the Blacksmith
Fantasia on 'Dargarson'

Colonial Song Percy Grainger
(1882 - 1962)

The Lion King Elton John & Tim Rice
Original Score by Hans Zimmer
Arranged by John Higgins

Trombone

- Peter Baudhuin / Winona MN / CivE '15
Travis Buse / Lennox / ChemE '15
Gregory Dirks / Harrisburg / ChemE '15
Cory Fitch / Sioux Falls / MechE '14
Tom Gladson / Bloomfield IA / MechE '14
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

Euphonium

- Ian Carlson / Garretson / CompE '13
•Mike Mahowald / Bismark ND / GeoE '14
Caroline McVey / Pierre / ChemE '15
Trudy Oswald / Rapid City / Community

Tuba

- Dallas Harder-Heinz / Sioux Falls / ChemE '15
Jaysen Spurlock / Spearfish / CompS '15
Ryan Webster / Rapid City / ChemE '13

Percussion

- Shayne Hoff / Dickinson ND / Phys '15
Erin Jensen / Rapid City / IS '13
Bryce Kampa / Webster / GeoE '15
Eric Larsen / Sioux Falls / MechE '13
•Colin McGowan / Peoria IL / MechE '14
Eric Munson / Sheridan WY / CivE '14
Austin Trout / Freeburg IL / MinE '15
Matthew White / Rapid City / MechE '15

• Principal

‡ Music Scholarship Recipient

† Mines Alumni

Soprano Saxophone

Michael Doppler / Evergreen CO / MechE '15

Alto Saxophone

Karly Dehn / Hill City / Community

•Michael Doppler / Evergreen CO / MechE '15

Benjamin Fick / Laverne MN / CivE '15

Jonah Thune / Big Stone City / MechE '15

Tenor Saxophone

Michael Cerv / Winner / CompE '12

Erika Lee / Marshall MN / ChemE '15

Adam Meaney / Mitchell / CompS '15

Trumpet

Mark Braunesreither / Mission Hill / CBE '13

Ryan Casanova / Sioux Falls / EleE '15

Brian Crown / Rapid City / Community

Travis Dammann / Mitchell / Phys '15

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

Horn

Jaron Boerner-Mercier / Manchester CT / Geo '15

Rebecca Ortmeier / Miller / CivE '15

Bennett Prosser / Sturgis / MechE '15

•Cassandra Tomac / Sioux Falls / ChemE '15

• Principal

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Program Notes

Gavorkna Fanfare was composed for and dedicated to Eugene Corporan and the University of Cincinnati-Conservatory of Music Wind Symphony. This work exploits the idea of a fanfare for full wind band, rather than the traditional brass and percussion instrumentation. The middle of the piece is constructed on four-part counterpoint in fugal style that begins with the percussion and expands to the brasswinds. A short coda is added to a restatement of the minor third motive first heard in the trumpets. Jack Stamp is Conductor of Bands at Indiana University of Pennsylvania.

A "Tarantella" is a type of dance music written in a rapid 6/8 meter. According to a popular legend, it was named for the tarantula spider, whose poisonous bite the dance was believed to cure. However, this type of music more likely originated from a town in southern Italy named Taranto. Claude T. Smith received numerous prestigious commissions including works for the U. S. Air Force Band, the "President's Own" U. S. Marine Band, the U. S. Navy Band, and the Army Field Band. His composition *Flight* was adopted as the "Official March" of the National Air and Space Museum of the Smithsonian Institute.

Rolling Easter eggs on the White House lawn dates back to 1878 when American presidents and their families would host "egg roll" parties on Easter Monday. Originally, these parties took place on the grounds at the Capitol. However, concern for the landscape around the Capitol grounds grew. In response to this concern, a bill was passed in 1876 that banned egg rolling on the Capitol grounds. The bill went unchallenged on Easter Monday in 1877 due to bad weather that year. The following year children went to the White House hoping to get a chance to roll eggs on the South Lawn. President Rutherford B. Hayes allowed the children to roll eggs on the White House grounds, establishing a new tradition at the White House. Music was added to the Easter Egg Roll by President Benjamin Harrison in 1889. The United States Marine Band, directed by John Philip Sousa (1854-1932), was selected to play lively tunes while the children rolled their eggs. The tune *Easter Monday on the White House Lawn*, from *Tales of a Traveler*, was added to the event in 1929. (Note by Erin Jensen)

Gustav Holst (1874-1932) was a British conductor and composer. As a child, his father was determined to make him a piano player, but Holst suffered from a nerve condition in his right hand that made long hours of practice difficult. After graduating from The

Royal College of Music, Holst made a living as a professional trombonist until 1904. He spent the remainder of his life teaching, composing, and conducting. *The Planets* is probably Holst's most known work. Tonight, we will be performing Holst's *Second Suite in F Major*. The *Second Suite* was written in 1911 but not performed until 1922. The first performance for this piece, although speculative, was at Crystal Palace for the Festival of Empires as part of the coronation celebrations of George V. The melodies in this piece were written due to Holst's renewed interest in folk music. All the melodies in the piece are based off of English folk tunes. (Note by Erin Jensen)

An avid collector of folk songs, Grainger demonstrated such influences in many of his band compositions. While in a similar style, *Colonial Song* is not actually based on any existing tunes. Grainger explained his intentions for this piece: "I have wished to express feelings aroused by thoughts of the scenery and people of my native land, and also to voice a certain kind of emotion that seems to me not untypical of native-born colonials in general." Though the melodic material dates back to 1905, Grainger did not put this into a complete form until years later. *Colonial Song* was originally scored for full orchestra, with two solo voices (soprano and tenor) singing without text. Grainger ultimately rescored this work several times, finally for wind band in 1918. (Note by Tiffany Engle)

The music found in *The Lion King* is a blend of Western Pop and Sub-Saharan. Music is a very important part of African culture, commonly used to teach, mourn, heal, and celebrate. Although Sub-Saharan Africa is comprised of more than 50 different nations, a few common characteristics can be found. As you listen to this arrangement of music from *The Lion King*, see if you can identify some of these African traits: "Repetition" – repeated pattern of sound and rhythm, "Polyrhythms" – two or more contrasting rhythm patterns played at the same time, "Polyphony" – two or more melodic lines played simultaneously, working together to form a greater whole, "Cross Rhythm" – the accents of a song coming just after the accents of an accompanying rhythmic instrument or other rhythmic device, "Call and Response" – a choral form in which a leader sings a line, then it is echoed (and perhaps expanded upon), by the larger group. (Note by Erin Jensen)

Personnel

Flute

Suzanne Brandt / Rapid City / Community
Allison Dishman / Topeka KS / Geo '15
Jessica Fair / Los Angeles CA / EleE '15
Casey Losinski / Arcadia WI / ChemE '15
•Leslie Matters / Hermosa / Community
Jessica Rupp / Marshall MN / Chem '15
†Tammy Schaeffbauer / Rapid City / Community
Rhonda Seaver / Rapid City / Community

Bassoon

•Dave Nuenke / Newell / Community
Milton Schell / Eklata MT / MechE '15

Clarinet

Leah Buller / Harrisburg / MechE '15
Sue Callahan / Rapid City / Community
•‡Anne Christensen / Sioux Falls / IndE '14
Gary Crown / Rapid City / Community
Brent Deschamp / Rapid City / Faculty
Katrina Metty / Andover MN / ChemE '14
†Nancy Sleeper / Rapid City / Community
Amy Woodward / Hill City / Community

Bass Clarinet

Randy Baker / Rapid City / Community
Fran Segrud / Rapid City / Community

Contra Alto Clarinet

Randy Baker / Rapid City / Community

• Principal

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