

Kenneth Drobnak is currently in his third year at School of Mines where he directs the Jazz Band, Brass Choir and Symphonic Band. In addition to teaching applied instrumental lessons, he also teaches courses in music and the humanities. Drobnak has appeared as a guest clinician at band festivals and solo & ensemble events in Montana, South Dakota, Arizona and Michigan. Previously, he taught at The University of South Dakota, Rocky Mountain College and Del Mar College. Drobnak also served as a Tuba Instructor at Blue Lake Fine Arts Camp in Twin Lake, Michigan.

An active performer on tuba, Dr. Drobnak has performed with the South Dakota Brass Quintet, Michigan State University Wind Symphony, Billings Symphony Orchestra, Helena Symphony Orchestra, Greater Lansing Symphony Orchestra and the Corpus Christi Symphony Brass Quintet. Most recently, he appeared as a Guest Artist at Hastings College, Nebraska. Drobnak, a native of Medina, Ohio, completed his D.M.A. in Tuba Performance at Michigan State University and a M.M. in Conducting at The University of New Mexico. He also holds baccalaureate degrees in Music Education and Tuba Performance from The University of Akron.

Drobnak served as a Curatorial Assistant at the National Music Museum in Vermillion for nearly two years, where he researched low brass instruments built in the twentieth century, notably by Frank Holton & Company. He has written several articles and presented numerous clinics on this research.

Tuba-Euphonium Press has published many of his arrangements for tuba/euphonium ensemble, brass quintet and solo tuba. In the past, he has reviewed new music and materials for the *International Tuba-Euphonium Association Journal*. Drobnak is currently a member of Phi Mu Alpha Sinfonia and several honor societies, including Phi Eta Sigma and Phi Kappa Phi.

Upcoming Music Events

Spring Choral Concert
Choirs April 19, 2013
SDSM&T Music Center
7:30 PM

Spring Fling
Jazz Band & Master Chorale April 21, 2013
SDSM&T Music Center
6:30 PM

SOUTH DAKOTA

M

SCHOOL OF MINES
& TECHNOLOGY

MUSIC ACTIVITIES

presents

Spring Concert

with the

SYMPHONIC BAND

Ken Drobnak, Conductor

Music Center
Auditorium

April 14, 2013
3:00 PM

music.sdsmt.edu

Program

Ashokan Farewell (1982)	Jay Ungar arr. Calvin Custer
Overture to “Candide” (1955)	Leonard Bernstein (1918-1990) trans. Clare Grundman
Way Down South March	W. Paris Chambers (1854-1913) arr. Harold R. Gore
Heart Songs (2001) I. Quiet Song	David Maslanka (b.1943)
Highlights from Beauty and the Beast	Alan Menken arr. John Moss

Symphonic Band Program Notes

Ashokan Farewell was named for Ashokan, a camp in the Catskill Mountains not far from Woodstock, New York. It’s the place where Molly Mason and I have run the Ashokan Fiddle & Dance Camps for adults and families since 1980. Ashokan is the name of a town, most of which is now under a very beautiful and magical body of water called the Ashokan Reservoir. The reservoir provides drinking water for New York City, one hundred miles to the south. The late Alf Evers, our local historian, once told me that the name Ashokan first appeared as a place name in 17th century Dutch

Personnel

Flute

•Suzanne Brandt / Rapid City / Community
Jessica Fair / Los Angeles CA / EleE '15
Brooke Padilla / Piedmont / ChemE '16
†Tammy Schaeffbauer / Rapid City / Community

Oboe

•Ashley Conger / Foxboro MA / CompS '15

Bassoon

Hannah Aker / Piedmont / Math, CompS '16
•Dave Nuenke / Newell / Community

Clarinet

Leah Buller / Sioux Falls / MechE '15
Sue Callahan / Rapid City / Community
•Anne Christensen / Sioux Falls / IndE '14
Brent Deschamp / Rapid City / Mines Faculty
Taylor French / Keystone / CivE'16
Heather Hensman / Powell WY / Min '16
†Nancy Sleeper / Rapid City / Community
Levi Stotz / Rapid City / Phy '16

Bass Clarinet

Rachel Brunstad / Menomonie WI / GeoE '16
Fran Segrud / Rapid City / Community

Alto Saxophone

•‡Michael Doppler / Evergreen CO / MechE '15
Cale Moore / Gothenburg NE / Min '16

Tenor Saxophone

Michael Cerv / Winner / CompE '13
William Horwath / Omaha NE / MechE '16

Baritone Saxophone

Keyo Halbmaier / Sturgis / GeoE '14

• Principal

‡ Music Scholarship Recipient

† Mines Alumni

Δ Graduating Senior

Trumpet

Mark Braunesreither / Mission Hill / ChemE '13
Darah Jorgensen / Ottawa KS / Geo '15
Thomas Kadlecek / Chadron NE / Phys '15
•Jonathan Lindgren / Chrystal MN / ChemE '16
Marcus Randall / Rapid City / MechE '16
Dominic Rubalcaba / Kearny AZ / MechE '16

Horn

Adelyn Crabtree / Pierre / ChemE '16
Chuck Ellis / Cary IL / EleE '16
Andrew Jennings / Rapid City / EleE '16
Matthew Johnson / Sioux Falls / Geo '16
•Jaron Boerner-Mercier / Manchester CT /
Geo '15
Rebecca Ortmeier / Miller / Psy '15
Bennett Prosser / Sturgis / MechE '15

Trombone

•‡Peter Baudhuin / Winona MN / CivE '15
Thomas Gladson / Bloomfield IA / MechE '14
Joseph Manke / Mitchell / CompS '15
Zach Pierson / Brooklyn Park MN / CompS '16
Austin Rotert / Spearfish / CompS/Math '16

Euphonium

Kaitlynn Langenbau / Hill City / GeoE '16

Tuba

•‡Dallas Harder-Heinz / Sioux Falls / ChemE '15
Jaysen Spurlock / Spearfish / CompS '15
David Ross / Sioux Falls / ChemE '16

Percussion

•Matthew Dyke / Hartford / Math '16
Sara Gross / Worden MT / Geo '16
•Eric Larsen / Sioux Falls / MechE '14
Eric Munson / Sheridan WY / CivE '14
Colin McGowan / Peoria IL / MechE '14
Lucas Wipf / Sioux Falls / PetE '15

reunited, plead their case before Jupiter, and are allowed to live happily ever after. Centuries later in the 1500's, an Italian folklorist, Giovanni Francesco, tells a tale of Re Porco, translated to English as King Pig. Once again, our Beauty figure is the youngest of three sisters, but the story changes as one by one they are married to a prince who was born in the form of a pig. The first daughter is in love with another man and kills herself before the wedding night. The second conspires to kill the prince, but is instead killed by him in the attempt. Finally, Beauty marries him with the intention of attempting to make the marriage work, only to find on the wedding night that he has transformed into a man. From this point in the tale's history, it has completely separated itself from the East of the Sun and West of the Moon fable and the following tales bear much more of a resemblance to our modern version. The first publication of the story under the title, "Beauty and the Beast," or in French, "La Belle et la Bete," was in 1740 by Gabrielle-Suzanne Barbot de Villeneuve. When it was published, it was over one hundred pages long and included detailed backgrounds of fairies as well as the backstory of Belle and the Beast. Belle, we find is the daughter of a king and a fairy who was given to a merchant in place of his youngest daughter that died to protect her from the malice of an evil fairy. The Beast is a prince whose father has died and mother has to battle to save the kingdom, so he is left in the care of the same evil fairy who would wish Belle harm. The fairy attempts to seduce the Beast and transforms him into a monster when he rejects her. This version was originally written to entertain adults. About a decade later, Jeanne-Marie le Prince de Beaumont wrote a simplified version that was aimed toward children. This version no longer had the background stories of the main characters or the history of fairies and had simplified the plot down to basic archetypical characters. This is the most commonly retold story and is what the Disney incarnation was largely based on. As technology advanced, the film versions began to emerge. In 1946, a French film entitled *La Belle et la Bete* was produced, which added in the element of an additional suitor for Belle. With this last alteration, all the main pieces for the Disney story were in place. After that, all the had to do was give physical form to the spirits of the castle, make Belle an only child and compose some of the Alan Menken and Howard Ashman's most memorable songs. (Note by Heather Augustine)

records. He thought it was probably a corruption of a local Lenape Indian word meaning, "a good place to fish." That it is! I composed *Ashokan Farewell* in 1982 shortly after our *Ashokan Fiddle & Dance Camps* had come to an end for the season. I was feeling a great sense of loss and longing for the music, the dancing and the community of people that had developed at Ashokan that summer. I was having trouble making the transition from a secluded woodland camp with a small group of people who needed little excuse to celebrate the joy of living, back to life as usual, with traffic, newscasts, telephones and impersonal relationships. By the time the tune took form, I was in tears. I kept it to myself for months, unable to fully understand the emotions that welled up whenever I played it. I had no idea that this simple tune could affect others in the same way. *Ashokan Farewell* was written in the style of a Scottish lament. I sometimes introduce it as, "a Scottish lament written by a Jewish guy from the Bronx." I lived in the Bronx until the age of sixteen. Filmmaker Ken Burns heard *Ashokan Farewell* in 1984 and was immediately taken by the work. He soon asked to use it in his upcoming PBS series *The Civil War*. *Ashokan Farewell* is the only contemporary tune that was used in soundtrack. (Note by Jay Ungar)

Candide was composed by Leonard Bernstein and debuted on Broadway in 1956. Bernstein is considered among the greatest of American composers. In 1918, he was born in Lawrence, Massachusetts. Taking to music at age eleven, Bernstein once awakened his family in the middle of the night by playing the piano. When asked why he was playing so late, young Lenny replied, "I have to do this. The sounds are in my head and I have to get them out." Bernstein pursued his great love of music and earned his music degree from Harvard in 1939. His illustrious career took off and eventually led him to the New York Philharmonic, where he both conducted and composed. Bernstein's operetta, *Candide*, flopped on Broadway, but became popular when the Overture was performed by the New York Philharmonic conducted by Bernstein in 1957. The piece begins feverishly and hardly diminishes throughout. Characterized by its fast pace and its strong, rhythmic style, Overture to *Candide* remains a favorite among orchestras and audiences. (Note by Peter Baudhuin)

Composed by Leonard Bernstein, the man behind the popular West Side Story musical, the *Overture to Candide* comes from an operetta (an opera with less emphasis on intricate plot and music) of the same name. It was based on a short novel by Voltaire, the

pseudonym of an 18th century French writer François-Marie Arouet, and was first performed in 1956. At first “Candide” lacked any real positive reviews, but recently it has gained popularity, particularly among colleges of music, as it is challenging, yet is a very beautiful work for singers especially. In the two years following the premiere of “Candide” it was performed by over 100 orchestras, and since then has gone on to become one of the most frequently played pieces by an orchestra. The operetta has been nominated for three Tony awards in 1957, 1974, and 1997, the last two for the Broadway revivals. It won in 1974 for Best Book of a Musical, Best Direction of a Musical, Best Scenic Design, and Best Costume Design and in 1997 for Best Costume Design. The New York Philharmonic played the overture at a memorial concert for Bernstein, and did so without a conductor, which has been a tradition of the New York Philharmonic ever since. (note by Michael Doppler)

William Paris Chambers was born in Newport, Pennsylvania, but spent most of his youth in nearby Newville, where he first began to study music. His principal instrument was the cornet, and, largely self-taught, he became a proficient performer in a relatively short time. He was also interested in conducting and became leader of the local Keystone Cornet Band when he was eighteen. The group was then dubbed “The Boy’s Band,” because of the youthfulness of its leader. At 25, he became conductor of the Capital City Band in Harrisburg, Pennsylvania, where he also taught a number of private students. As a result of his success as both conductor and cornet virtuoso, Chambers gained a similar position with the well-known Great Southern Band of Baltimore, Maryland, in 1888 and stayed with that group until 1893. Increasingly praised as a conductor, Chambers’ magnificent cornet solo performances brought even more adulation. In 1892, while he was touring through Colorado with his Baltimore band, he played a cornet solo on the summit of Pikes Peak, where, at an altitude of 14,500 feet, many people have difficulty breathing. His phenomenal range extended to two octaves above high C, and he was able to use beautifully controlled lip trills in the upper range while playing a simple melody. Chambers wrote several cornet solos, but he was best known for his fine marches, notably: *The Boys of the Old Brigade*, *Chicago Tribune*, *Hostrouser’s*, *March Religioso* and *Northwind*. *Way Down South March* is one of his lesser known marches and an adaptation of southern folk songs into a moderato march form. (Note from March Music Notes)

David Maslanka was born in New Bedford, Massachusetts in 1943. He attended the Oberlin College Conservatory studying clarinet with George Waln and composition with Joseph Wood. He studied for a year at the Mozarteum in Salzburg, Austria, and did graduate work in composition at Michigan State University with H. Owen Reed. His works for winds and percussion have become standard in the wind band repertory. They include *A Child’s Garden of Dreams* for symphonic wind ensemble, *Concerto for Piano, Winds, and Percussion*, and the 2nd, 3rd, and 4th Symphonies. Maslanka’s style is characterized by a very contemporary blend of heart-felt lyricism and rhythmic drive, coupled with an uncanny and remarkable ear for musical sonorities. *Heart Songs* was commissioned by, and is dedicated with warm appreciation to, the Harwood Junior High School Band of Bedford, Texas, Christopher Ferrell, conductor. The title *Heart Songs* comes from the image of watering the tree of life with the blood of the heart. It is my hope with this music to provide a substantial and deeply felt piece for young players. The second and third songs are based on melodies from the 371 Chorales by J.S. Bach. (note by the composer)

The 1991 retelling of the fairy tale Beauty and the Beast is known the world over as a one of the classic, lauded examples of Disney storytelling. However, this movie did not emerge verbatim from a charming tale of dancing silverware and amorous candelabras. The progression this story made is surprisingly long and its origins merely hint at what the story is now. The earliest folk tale that bears a similarity to our modern story is in *The Golden Ass* written by the Roman author Apuleius in the 2nd century C.E. In this version, the Greek mythical figures Psyche and Cupid are the ancient versions of Belle and the Beast. This myth is also cited as the origin of the fable East of the Sun and West of the Moon. In this story, Psyche is the youngest and most beautiful of three daughters and, through Venus’s jealousy of her beauty is forced to marry a man (supposedly a monster) without ever seeing him. She lives in an enchanted palace where her only company is invisible servants who attend on her and play music for her and her husband who comes to her at night and leaves before the sun rises so she cannot see him. When her sisters discover her wealth and that is not allowed to see her husband, in their envy they convince her to light a lamp while he is asleep so that she will finally see who she is married to. As Psyche does this, she finds her husband is none other than the god Cupid himself and in her joy accidentally spills a drop of oil on his shoulder. Cupid is forced to flee and Psyche follows him until she reaches the house of Venus where Cupid is being kept from her. Finally the lovers are