

Ken Drobnak is Director of Bands & Instrumental Studies at Northwestern Oklahoma State University in Alva, Oklahoma. He directs the Marching Band, Concert Band, Pep Band and Jazz Band, teaches courses in music education and applied lessons. Previously, he taught at The University of South Dakota and South Dakota School of Mines & Technology. Drobnak has appeared as a judge and clinician throughout the Central United States. Some of the ensembles he has performed with on tuba include the South Dakota Brass Quintet, Billings Symphony Orchestra and the Helena Symphony Orchestra. During the summer performance season, he appears as a soloist with the Rapid City Municipal Band in Rapid City, South Dakota. Drobnak served as a Curatorial Assistant at the National Music Museum in Vermillion, South Dakota for nearly two years, where he researched brass instruments and the history of early American instrument manufacturing, notably instruments made 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. He has reviewed new music and materials for the *International Tuba-Euphonium Association Journal*. A native of Medina, Ohio, Drobnak 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 holds baccalaureate degrees in Music Education and Tuba Performance from The University of Akron.

Spring Music Events

Godspell April 10 & 11 (7:30PM)
Herod Hall Theater April 12 (2:00 PM)

Mozart *Requiem* April 21 (7:30 PM)
First Baptist Church (note change from 4/28)

Jazz Band & Concert Band May 4, 2014
Herod Hall Theater 2:00 PM



presents

Winter Concert

with the

Concert Band

and

Jazz Band

Ken Drobnak, Conductor

Herod Hall
Theater

March 13, 2014
7:30 PM

www.nwosu.edu/music

Concert Band Program

Pentland Hills (1965)	James H. Howe (b. 1917)
American Salute (1943)	Morton Gould (1913-1996) arr. Douglas Wagner
The Light Eternal (1992)	James Swearingen (b. 1947)

Personnel

Flute
Irys Botta / Speech-Theatre / Amorita OK

Clarinet
Rachel Burk / PreMed / Great Falls MT
Shawna Gilbert / Staff / Alva OK

Alto Saxophone
Andres Ibarra / Health Sports / Buffalo OK
Adam Jones / Education / Custer City OK
•Amy Mikles / Chemistry / Turpin OK
Danny Pacula / Music / Hennessey OK

Tenor Saxophone
Taylor Dowling / Computer Science / Alva OK
Amber Seevers / Biology / Kinsley KS

Trumpet
Kyle Newland / Music / Blackwell OK

Horn
Erin Hopkins / Mass Comm. / Fairview OK
Patrick Wilson / Speech / Aubrey TX

Trombone
Donald Beadles / Community / Alva OK
Morgan Biaggi / Biology / Dalhart, TX
Evan Vaverka / Computer Sci. / Hennessey OK

Euphonium
Arthur Bohlmann / Music Education / Hooker OK

Tuba
•Scott Bartley / Computer Science / Alva OK
Devlin Jozwiak / Music Ed. / Cleo Springs, OK

Percussion
M.J. Aprahamian / Criminal Just. / Corona CA
Matt Day / Computer Science / Woodward OK
•Connor Swenke / Psychology / Ochelata OK

•denotes section leader

Band Assistant
Amber Seevers
Evan Vaverka
Patrick Wilson

Take The "A" Train

There is perhaps some irony in the fact that the arguably most popular piece of Duke Ellington recordings and performances, *Take the "A" Train*, is not by Ellington himself, but by his longtime composer/arranger colleague and assistant, Billy Strayhorn. It was performed more than any other piece in the Ellington orchestra's repertory and was, from 1941 until Ellington's death, the band's theme song, the opening number on virtually every program. *Take the "A" Train* was one of a whole series of pieces contributed by Strayhorn to the Ellington orchestra, partly as a result of a ban imposed on the broadcast of music by ASCAP-affiliated composers, including Ellington. Strayhorn, at the time not yet a member of ASCAP, began to produce in the early 1940s much of the new material for the orchestra. Raised in Pittsburgh, Strayhorn brought with him a rich harmonic sense gained from his extensive background in classical music. Ellington and Strayhorn worked together on hundreds of pieces and their collaboration was so close that it may have been unprecedented in the annals of musical composition. It has often been difficult to separate and distinguish the work of one from the other. The original score of *Take the "A" Train*, in Strayhorn's hand, gives evidence of a unique musical style distinct from Ellington's own. In his works, Ellington seems to have sometimes manipulated his passages, sections, and phrases, reordering them until he got the desired result, almost as if these unites were a child's wooden alphabet blocks. But Strayhorn seems to have conceived his pieces in a more linear, through-composed fashion. (John Hase & Gunther Schuller)

Keep The Change!

Keep The Change! is a high-energy hip-hop rock chart written to excite both audiences and players. After a short four-bar introduction, the rhythm section lays down an ostinato heard throughout the work. The winds are divided into two competing groups for most of the piece, with only a short respite during a bridge section, heard just prior to a restatement of the original material after a solo improv section. Ralph Gingery is a graduate of Indiana University and The University of Wisconsin at Madison. He is a native of Ohio and a graduate of Elyria High School.

the college teaching ranks where he became internationally recognized as an outstanding music educator and composer of over 170 published works for concert and marching band. Ed's ability to write interesting and accessible instrumental music can be attributed to his experience at a variety of musical levels. (note from barnhouse.com)

Blue Note Special

Mike Tomaro, former member of the Army Blues Jazz Ensemble, now serves as Director of Jazz Studies at Duquesne University in Pittsburgh, where he originally earned his B.S. degree in music education. He was later awarded his M.A. degree in Performance (with highest honors) from George Mason University in Fairfax, Virginia. Three commercial recordings showcasing his talents as player and writer have been released — “Home Again” (Positive) and “Forgotten Dreams” (Seabreeze) featuring charts in a combo setting, and “Dancing Eyes” (Seabreeze) featuring the Mike Tomaro Big Band — and his music has been performed by the likes of Randy Brecker, Mike Stern, Ed Soph, Bobby Shew, Herbie Mann, Al Vizzutti and more. Mike is a member of IAJE, MENC, ASCAP and NARAS, and is in great demand as a guest soloist, adjudicator and clinician. (note by Mike Tomaro)

Filthy McNasty

During the 1980s, the number of touring professional big bands was on the decline, due primarily to economic considerations and changing musical tastes. However, jazz music continued to develop a strong presence in North American educational institutions, later gaining footholds in Europe, Japan, South Africa, and Australia. Many prominent big band writers began to compose and arrange jazz music for student and military groups, which became the last bastion of big band jazz. Although composing and arranging for these groups provided a new revenue stream, writers such as John LaBarbera were equally concerned with preserving big band music for posterity. While writing original big band charts remained important, it was, and continues to be, essential to expose developing musicians to classic jazz music such as the songs of Horace Silver. In 1983, John LaBarbera arranged Silver's popular *Filthy McNasty*. It remains a staple in big band jazz libraries to this day. (note from Teaching Music through Performance in Jazz)

Jazz Band Program

Struttin' (1995)	Ed Huckeby (b. 1948)
Blue Note Special (1998)	Mike Tomaro (b. 1963)
Filthy McNasty (1961)	Horace Silver (b. 1928) arr. John LaBarbera
Take the “A” Train (1941)	Billy Strayhorn ed. Gunther Schuller
Keep the Change! (1993)	Ralph Gingery

Personnel

Saxophone

Arthur Bohlmann / Music Education / Hooker OK
 Mitch Cruse / Computer Science / Thomas OK
 Adam Jones / Biology / Custer City OK
 Amy Mikles / Chemistry / Turpin OK
 Amber Seevers / Biology / Kinsley KS

Trumpet

Scott Bartley / Computer Science / Alva OK
 Kyle Newland / Music / Blackwell OK

Trombone

Arthur Bohlmann / Music Education / Hooker OK
 Donald Beadles / Community / Alva OK
 Evan Vaverka / Computer Science / Hennessey OK

Rhythm

Shawn Holliday / Faculty / Alva OK
 Connor Swenke / Psychology / Ochelata OK
 Danny Pacula / Music Performance / Hennessey OK

Concert Band Program Notes

Pentland Hills

James H. Howe was born in the village of Penshaw, Co. Durham, in 1917 and began his studies of music at the age of nine when he learned to play the piano and cornet. In 1933, he joined the Royal Scots as a Band-boy, playing with this Regimental Band until the outbreak of World War II. After being taken captive by the Germans in 1941, he played on instruments provided by the Red Cross to prisoners-of-war. In late 1945, he studied music at the Royal Military School of Music, where he won prizes for the best Brass Band composition and Military Band arranging. In 1949, he was appointed Bandmaster to the Argyll and Sutherland Highlanders, and commenced duty with his new regiment in Hong Kong. He was appointed Instructor to the Highland Brigade Junior Musicians Unit at Aberdeen in 1958, where he was responsible for the training of fifty young men. In 1959, he was appointed Director of Music for the Scots Guards. *Pentland Hills* is a Concert March set to three Scottish Folk Songs: *Lass O' Gowrie*, *John Anderson, My Jo' and The Rowan Tree*.

American Salute

American composer, arranger, solo performer, and conductor, Morton Gould (1913-1996), realized at an early age that his life's work would be filled with music. Creator of a broad and diverse catalog of compositions and arrangements for the concert hall as well as for the Broadway stage, he possessed a particular fondness for music that helped to weave the fabric of the country. Folksongs, spirituals and patriotic tunes are at the heart of many of his most popular titles. Imbued with his unmistakably vibrant and expansive style, the work in his catalog that best fits this description is his 1943 set of orchestral variations on the Civil War tune, "When Johnny Comes Marching Home," entitled *American Salute*. Performed and recorded by major orchestras around the world, the prime example of a truly American-sounding work is now available in an arrangement for concert band that opens up performing opportunities to an even wider set of instrumentalists and audiences.
(note by Douglas Wagner)

The Light Eternal

On February 3, 1943, The S.S. Dorchester, an American troop transport vessel, sank in the icy waters off the coast of Greenland, the victim of a German U-boat. Of the 904 men aboard, 605 were lost. Among those who perished were four Army chaplains, each of a different faith, each called to the same duty. The testimony of the survivors tells the story best; "As overcrowded lifeboats capsized, as rafts drifted away empty and men milled around on deck on the ragged edge of panic, the only fragment of hope came from these four men...and when the life jackets were gone, they gave away their own." As the survivors swam away, they remember the chaplains standing – their arms linked-braced against the slanting deck. They were praying; words of prayer in Latin, Hebrew and English, addressed to the same God. *The Light Eternal*, based on the well-known hymn *God of Our Fathers*, is a reflective work that musically recounts the magnificent story. Commissioned by The Orrville High School Concert Band, Rob Hennell and Dave Tibbitts, Directors, the premiere performance took place on May 19, 1991, at The University of Akron Wayne College in Orrville, Ohio. (note by James Swearingen)

Jazz Band Program Notes

Struttin'

Ed Hucceby is President of Southwestern Christian University in Bethany, Oklahoma. Prior to his appointment at SCU, he was a Professor of Music and Associate Vice President for Academic Affairs at Northeastern State University-Broken Arrow (OK). He also served as an arts administrator for Tulsa Ballet Theatre, Inc., directing the general operations of Oklahoma's premier international ballet company. Hucceby holds the title of Emeritus Professor of Music at Northwestern Oklahoma State University where he served for over two decades as Music Department Chairman and Dean of the Graduate School. Prior to his appointment at Northwestern in 1976, Hucceby spent eight years teaching instrumental music in the public schools of Oklahoma, where his marching, concert and jazz bands won state and regional acclaim. His success in the public schools led him into