

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.

Tammy Schnittgrund graduated from Northern State University in Aberdeen, SD with a Bachelor of Science in Education and from the University of Montana with a Master of Arts in Fine Arts. In 1996, she accepted a position in the Rapid City School District, teaching elementary and middle school orchestra. She is a past member of the Black Hills Symphony Orchestra, serving as Principle Second Violin, and is a current member of the Symphony String Quartet. In 2009, Ms. Schnnttgrund accepted the position of Director of Strings at the South Dakota School of Mines and Technology in Rapid City, SD. She has served as President of the South Dakota String Teacher's Association (ASTA) and Assistant Director of Recruitment for the Rapid City Diocese chapter of National Association of Pastoral Musicians (NPM). She is a current member of NPM's national Standing Committee of Cantors where she chairs the committee for Rural Cantors as well as coordinating the live Cantor Certification at national conventions. She serves as a cantor and the assistant director of "Chorus Angelorum" at Blessed Sacrament Catholic Church in Rapid City.

Spring 2013 Music Events

Spring Band Concert Symphonic Band	April 14, 2013 SDSM&T Music Center 3:00 PM
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

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SCHOOL OF MINES
& TECHNOLOGY

MUSIC

ACTIVITIES

presents

Spring Concert

with the

Brass Choir

and

University Orchestra

Ken Drobnak, Conductor
Tammy Schnittgrund, Conductor

Music Center
Auditorium

April 12, 2013
7:30 PM

music.sdsmt.edu

Brass Choir Program

Music for Queen Mary II March: <i>sounded before her chariot</i> Anthem: <i>Thou Knowest, Lord, the Secrets of our Hearts</i> Canzona: <i>Sounded in the Abbey after the Anthem</i>	Henry Purcell (1658-1695) ed. R. King
Under the Double Eagle	Josef Wagner (1856-1908) arr. Arthur Frackenpohl
Londonderry Air <i>Travis Buse, Trombone</i>	Traditional arr. John Iveson
Allegro Moderato from Quintet no. 1	Victor Ewald ed. Empire Brass

Personnel

Horn

Andrew Jennings / Rapid City / EleE '16
Jaron Boerner-Mercier / Manchester CT / Geo '15
Adelyn Crabtree / Pierre / ChemE '16
Rebecca Ortmeier / Miller / Psy '15

Trombone

Travis Buse / Lennox / ChemE '15
Greg Christensen / Perry UT / Nano PhD '14
†Peter Baudhuin / Winona MN / CivE '15

Trumpet

Mark Braunesreither / Mission Hill / ChemE '13
Darrah Jorgensen / Ottawa KS / Geo '15
Zachary Kroehler / Henderson MN / MechE '15

Euphonium

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

Tuba

†Dallas Harder-Heinz / Sioux Falls / ChemE '15

† music scholarship recipient

Δ graduating senior

Alexander Safford is an active composer and music educator hailing from Montana. He received a bachelor's degree in Music Education from Montana State University and went on to receive a Master of Music degree from the University of Arizona. Mr. Safford is currently an orchestra and music composition instructor at Orchard Park High School in New York. As a composer, Safford is a member of ASCAP and winner of the 2002 TODA Composition Competition.

Alan Silvestri is an American film composer and conductor, who has composed music to major hit films such as the *Back to the Future* trilogy, *Forrest Gump*, and *Cast Away*. The *Back to the Future* trilogy is a science-fiction adventure comedy film series written by Bob Gale and Robert Zemeckis. The first film was the highest-grossing film of 1985 and became an international phenomenon. Silvestri had a 98-piece orchestra which he dubbed *The Outatime Orchestra*, which was the largest assembled at that time for a motion picture score made by Universal Pictures. He won the Saturn Award for Best Music for *Back to the Future III*.

Folk Tune Air and Fiddler's Fury showcases the various elements found in American folk music. Composed for a string orchestra, the piece emphasizes the involvement of all the sections of the orchestra. *Folk Tune Air* begins with a gentle, lyrical folk melody that is taken and embellished by the entire orchestra. The piece progresses to a contrasting melody in a minor mode before finally restating the original melody in the violas and cellos and ending with a final statement by a solo violin. *Fiddler's Fury* explores the other side of folk music. Fueled by a quick rhythmic beat, this finale will keep both the orchestra and the audience on their toes, featuring shuffle bowing, flamboyant finger slides, and furious fiddling.

Orchestra notes by Dani Doorn and Noah Brubaker.

University Orchestra Program

season, the water on streams softly moved by the breeze from the wind, a thunderstorm brewing leaving the sky black with flashes of lightning and clashes of thunder, and lastly the birds come back out again once the storm ceases to sing their song once more.

By far the most famous and best known of this composers work, Vivaldi's *The Four Seasons* is an exquisite and timeless tone poem, instantly recognizable to a large majority of people in any country. Of the four seasons, Spring is the best known, and the most frequently played. Spring can be heard just about anywhere, in musical theatre, cartoons, movies, weddings, not to mention in concert. As you listen to the music you will find each movement to be broken up into distinct sections that poetically describe a different sensational element of spring.

*1) Joyful Spring has arrived,
The birds welcome it with their happy songs,
And the brooks in the gentle
breezes, flow with a sweet murmur.*

*The sky is covered with a black mantle,
Thunder and lightning announce a storm.
When they are silent, the birds
Take up again their harmonious songs.*

*2) And in the flower-rich meadow,
To the gentle murmur of leaves and plants
The goatherd
sleeps, his faithful
dog at his side.*

*3) To the merry sounds of a rustic bagpipe
Nymphs and shepherds dance in their beloved spot
When Spring appears in its brilliance.*

Concerto "La primavera" (Spring) Antonio Vivaldi
Allegro (1678-1741)
Largo
Allegro

Emily Iverson, Violin

Back to the Future Alan Silvestri

Folk Tune Air and Fiddler's Fury Alexander Safford

Personnel

VIOLIN

Alex Bachwich / Rapid City / MechE '14
Samuel Carroll / Rapid City / CompS '15
Dani Doorn / Rapid City / GeoE '16
•Emily Iverson / Rapid City / ChemE '16
Mary Kellogg / Rapid City / Community
Janna Kerk / Rapid City Community
‡Kari Lund / Rapid City / Community
Elaine Petry / Rapid City / Chem '15
Ann Reams / Rapid City / Community
Andrea Strain / Rapid City / ChemE '13
Brandon Westergaard / Rapid City / EleE '15

Viola

Rebekah Benn / Rapid City / Geo '16
Thomas Klock / Rapid City / Community
Dr. Maribeth Price / Rapid City / Faculty

Doublebass

Tim Krause / Harmony, PA /
/ MechE '13
David Ross / Sioux Falls
/ MechE '13

Violoncello

Noah Brubaker / Lincoln, NE / MechE '16
Monica Burgess / Rapid City / Community
Tara Flynn / Rapid City / Community
Amanda LaVake / Rapid City / Community

Keyboards

Michelle Feiszli / Rapid City
/ Community

• Concertmaster
‡ Mines alumni

Brass Choir Program Notes

Purcell composed in the era immediately following the Renaissance madrigalists, a great period in the history of English music. He lived a short life that was centered around the court. He rekindled the fire of English music for a short time. Much of his music filled a functional role around court life. Purcell held many important positions throughout his life, though most notably as organist at Westminster Abbey and organist to the Chapel Royal. His compositions can be divided into four groups: anthems and other sacred music, odes and welcome songs, compositions for the stage, and instrumental music. *Dido and Aeneas* (ca. 1689), written in the manner of a Greek tragedy, was his only opera. He did compose incidental music for the stage such as songs for adaptations of Shakespeare's plays.

Wagner took the title for *Under the Double Eagle* (opus 159) from the state emblem of the Austro-Hungarian Empire. The eagle has been a symbol of strength and courage since ancient times; it was the emblem of the Sumerians 5,000 years ago and of Imperial Rome many centuries later. The double-headed eagle was the symbol of the Byzantine Empire for over 2,000 years before it appeared on the imperial coat of arms in Austria-Hungary. The march itself has been extremely popular for nearly a century. By 1910, Franz Pazdirek was listing approximately fifty different instrumental and vocal arrangements of the work published by a dozen different firms. Beginning in 1903, *Under the Double Eagle March* was recorded by the Sousa Band four times before Wagner's death in 1908. Like Sousa's *Washington Post* and numerous other marches around the turn of the century, this march has probably motivated more dancers than marchers. (note from March Music Notes, Norman E. Smith)

This arrangement of *Londonderry Air* (*O' Danny Boy*) was written for the Philip Jones Brass Ensemble. The ensemble was formed in 1951 by Philip Jones and gained rapid

attention through the performance of wide ranging repertoire and far-reaching concert tours. At first, the ensemble was composed of only four brass instruments with Jones as lead trumpet. Jones was able to gradually add leading brass musicians from the London music community, including percussionists. The New York Brass Quintet also formed during the same time period and the two ensembles led a period of rapid growth in brass chamber music. After Philip Jones retired in 1986, the group was renamed the London Brass.

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 ensemble. (note by Mark Braunesreither)

Orchestra Program Notes

Antonio Vivaldi, born in Venice in 1678, became an ordained priest in 1703. Within a year of being ordained, Vivaldi no longer wanted to celebrate mass due to health problems. Vivaldi's Concertos subtitled *The Four Seasons* are his most famous works and one of the most popular pieces of the Baroque era. The four concertos were written originally to accompany four sonnets. Each of the seasons was written with texture sounds resembling things found in that particular season. In *Spring, Concerto in E Major*, you can hear the birds chirping in song with the return of the spring