

Instrumental Ensembles at SDSM&T

Symphonic Band

The Symphonic Band is open to students and members of the community. The band performs a range of works from light music such as traditional marches to the finest wind ensemble repertoire. An audition is required for chair placement, and the ensemble performs at least one major concert each semester.

Jazz Band

The Tech Jazz Band has a long history at SDSM&T. Various forms of jazz ensembles have existed at the institution since the 1970's. Until this semester, the ensemble was composed of about 50% community members, but is currently a student ensemble. The Jazz Band meets twice a week to rehearse, and performs throughout the Black Hills region several times each year.

Brass Choir

The SDSMT Brass Choir, an ensemble started by Dr. Feiszli and Mr. Mitchell in 2009, meets Tuesday and Thursday at 12:00 PM and is currently under the direction of Dr. Drobnak. Membership in the Brass Choir is determined by audition and is open to students on trumpet, trombone, horn, euphonium (baritone), tuba and percussion. The group performs music from the Renaissance through the Modern Era.

String Ensemble

The String Ensemble began in the fall of 2009 under the direction of Ms. Tammy Schnittgrund. In its debut semester, the ensemble accompanied the Concert Choir in the performance of *O Jesu Christ, dein Krippelein ist*, a Cantata by Georg Philip Telemann.

*Our Spring Concert will be Saturday, April 16, at 7:30 PM
in the Theater at the Rushmore Plaza Civic Center*



South Dakota
School of Mines & Technology

presents

Winter Concert

with the

Jazz Band, Brass Choir and Symphonic Band

Ken Drobnak, Director



December 7, 2010
7:30 PM

Surbeck Center
Ballroom

Euphonium

Tyler Corbine	Box Elder, SD	ChemE '14
Bethany Ehresmann	Piedmont, SD	ElecE '14
Benjamin Ruege	Great Falls, MT	CivE '12
Micheal Mahowal	Bismark, ND	GeoE '14
Amanda Murphy	Rapid City, SD	Genetics '12

Tuba

Paul Blasi	Spearfish, SD	Physics '14
Will Armstrong	O'Fallon, IL	Math/ComS '14
Ryan Webster	Rapid City, SD	ChemE '13
Cody Vostad	Canton, SD	MechE '12

Percussion

Eric Munson	Sheridan, WY	CivE '14
Meghan Beukelman	Lennox, SD	Chem '14
Laton Felton	Big Timber, MT	ElecE '14
Eric Larsen	Sioux Falls, SD	MechE '13
Dan Halloran	Grey Eagle, MN	CompE '12
Kyle Roe	Hayti, SD	MechE '14
Mitchell McCann	Philadelphia, PA	CompE '14
Colin McGowan	Peoria, IL	MechE '14
Steven Hansen	Newton, IA	MechE '14
Trevor Mahoney	Mitchell, NE	CompS '13
Tobias Hubbard	Spearfish, SD	MechE '14
Aric Carpenter	Tracy, MN	ChemE '14

Program

Jazz Band

How Sweet The Sound! (2005)	arr. Chris Sharp
Loose Lid Special (1941)	Sy Oliver (1910-1988) ed. David Berger & David Baker
What's Going On (1970)	Marvin Gaye (1939-1984) arr. Les Hooper
Never My Love	Don Addrissi/Dick Addrissi arr. John Berry
Moody	Dave Brubeck (b. 1920) arr. Dave Wolpe
Loop 360 (1999)	Rick Lawn (b. 1949)
Silent Night	arr. John Higgins

Short Intermission

Brass Choir

Mission: Impossible Theme	Lalo Schifrin arr. John Wassoon
Hallelujah Chorus (1741)	G.F. Handel (1685-1759) arr. John Ryther

Susato Suite	Tylman Susato	<i>Tenor Saxophone</i>		
La Mourisque	(ca. 1510-1570)	Frank Baumann	Custer, SD	Chem '14
Bransle Quatre Bransles	arr. John Iveson	Michael Cerv	Winner, SD	CompE '12
Ronde		Jesse Decker	Frankfurt, SD	MechE '14
Basse Danse Bergeret		Evan Sellers	Volga, SD	ChemE '14
Ronde – Mon Amy				
Pavane Battaille				
It Don't Mean A Thing (1932)	Duke Ellington	<i>Baritone Saxophone</i>		
If It Ain't Got That Swing	(1899-1974)	Ted Fennema	Avon, SD	GeoE '14
	arr. Calvin Custer	Scott Lindborg	Brooklyn Park, MN	MechE '14
The War Between The States	arr. Howard Cable	<i>Trumpet</i>		
		Carlos Beatty, Jr.	Rapid City, SD	IndE '13
		Mark Braunesreither	Mission Hill, SD	ChemE '13
		Cole Cameron	Milbank, SD	MechE '14
		Adam DesEnfants	Clear Lake, SD	CivE '14
		Alden Ferguson	Wolf, WY	ChemE '14
		Tyler Gutzman	Vermillion, SD	ChemE '14
		Nathan Horsley	Rapid City, SD	MechE '14
		Andrew Kizzier	Moville, IA	CompE '14
		Austin Klein	Bismarck, ND	MechE '14
		Jacey Wipf	Vermillion, SD	AtmosS '13
		Brandon Yuill	Alliance, NE	ElecE '13
<i>Short Intermission</i>				
<i>Symphonic Band</i>				
Exordium: Prelude To A New Era	James Swearingen	<i>Horn</i>		
Joy (2005)	Frank Ticheli	Ryan Hopfinger	Aberdeen, SD	ElecE '12
	(b. 1958)	Vanessa Sevier	Pierre, SD	CivE '11
		Joseph Squillace	Rapid City, SD	Nursing '11
All Pleasant Things (1998)	James Barnes	<i>Trombone</i>		
(A Song for Barbara)	(b. 1949)	Matthew Bon	Robinson, ND	ElecE '14
		Cory Fitch	Sioux Falls, SD	CivE '14
		Tom Gladson	Bloomfield, IA	MechE '14
The Rakes of Mallow	Leroy Anderson	Austin Hembry	Glenwood, IA	ChemE '13
	(1908-1975)	Mathew Huber	Canton, SD	ChemE '13
		Delayna LaBelle	Sturgis, SD	Community
		Skyler Newcomb	Marion, SD	MechE '13
National Emblem (1906)	E.E. Bagley	Daniel Plowman	Cheyenne, WY	MechE '14
	(1857-1922)	Brian Ruppelt	Springfield, SD	CivE '13
	ed. Frederick Fennell	Aaron Schroeder	Pulaski, WI	MiningE '14
		Aaron Worlie	Conde, SD	CivE '14
Pirates of the Caribbean: At World's End	Hans Zimmer			
	arr. Jay Bocook			

Symphonic Band Personnel

Flute

Laurie Aga	Sturgis, SD	IndE '14
Suzanne Brandt	Rapid City, SD	Community
Alicia Jurgensen	Columbus WI	ChemE '14
Leslie Matters	Rapid City, SD	Community
Tammy Schaeftbauer	Rapid City, SD	Community
Rhonda Seaver	Rapid City, SD	Community
Mandy Zietz	Sawyer ND	Geo '14

Oboe

Eric Hout	Aberdeen, SD	ATM/Math '12
Chantry Nelson	Lincoln, NE	Community

Bassoon

Dave Nuenke	Newell, SD	Community
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Clarinet

Sue Callahan	Rapid City, SD	Community
Anne Christensen	Sioux Falls, SD	Math '14
Gary Crown	Rapid City, SD	Community
Leah Davis	Groton, SD	CivE '14
Brent Deschamp	Rapid City, SD	Mines Faculty
Jennifer Galvin	Redfield, SD	ChemE '14
Hans Krage	Aberdeen, SD	Geo '14
Katrina Metty	Andover, MN	BioE '14
Stephanie Murphy	Rapid City, SD	Vet Science '11
Nancy Sleeper	Rapid City, SD	ADN '09
Ben Zalneraitis	Wintergarden, FL	Geo/Pal '12

Bass Clarinet

Randy Baker	Rapid City, SD	Community
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Alto Saxophone

Chris Amert	Rochester, MN	CSC '12
Cole Bedford	Sturgis, SD	CivE '13
Keyo Halbmaier	Sturgis, SD	GeoE '14
Matt Hochhalter	Bowman, ND	Meche '14
Anthony Morast	Baker, MT	Math '14
Shawn Peters	Eagan, MN	Geo/Pal '12
Tiff Shellabarger	Alliance NE	ChemE '14

Program Notes

Jazz Band

John Newton is commonly remembered for writing “Amazing Grace,” one of the most beloved Christian hymns ever penned. Before writing “Amazing Grace,” Newton’s life consisted of many near-death experiences, which ironically did not bring him any closer to developing a personal faith. For example, he was once thrown from a horse and narrowly avoided being impaled by a row of sharp stakes. In a second experience, Newton was too late to board a vessel, which overturned shortly after departure to drown everyone on board. Finally, on a hunting adventure in Africa, he and his companions became lost in a swamp at night, causing them to believe they would perish. Fortunately for them, the moon appeared, and they were able to find their way to safety. However, despite these near-death experiences, Newton would not acknowledge the hand of God in his repeated safety. Later in his life, Newton read Thomas Kempis’s “Imitation of Christ,” a book written about following Jesus Christ wholeheartedly. After reading this book, Newton’s heart began to soften. In 1748, Newton accepted faith in Christ while on a harrowing voyage across the Atlantic. While on the voyage, a terrible storm formed, and Newton once again came close to death. During the peril, he realized only the grace of God could save him from perishing. As the words of his famous hymn say, this was “the hour he first believed.” After Newton’s experience at sea, he searched for a Bible and accepted Christ into his heart. Later in his life, Newton formed a friendship with William Cowper, another newly-born Christian. This friendship had a strong impact on Newton’s faith and may have been the final cause of Newton writing the words to “Amazing Grace” in 1772. (Eric Hout)

Of all the arrangers who became famous names during the Swing Era, few succeeded once the big bands disappeared in the wake of singers, rock ‘n’ roll, and then the Beatles. One who managed to maintain a public profile throughout those sea changes was Sy Oliver, who found a relatively simple and honest way to express himself that worked with the public and which also satisfied him. Melvin “Sy” Oliver was born December 17, 1910, in Battle Creek, Michigan. He was the first of six children, and music surrounded him as far back as he could remember. Piano lessons were first, but his chosen instrument turned out to be the trumpet. After a few lessons from his father, Sy was ready to join a local band directed by Cliff Barnett. The senior Oliver put the kibosh on that immediately,

fearing that playing nightly in a dance band would derail Sy's college plans, which were already in full gear. Tragically, Sy's father suffered a stroke the following year, and the dance band turned out to be a vital source of income for the family. After graduating from high school in 1928, Oliver joined Zach Whyte's Beau Brummels and spent three years with the band. Oliver settled in Columbus after his stretch on the road and taught at The Ohio State University during the day and led his own small combo in the evenings. There he was hired by bandleader Jimmie Lunceford, a teacher who had organized a professional band made up of many of his students. It soon became evident that Oliver had created the defining element of the band's identity. Ideas followed each other with great clarity and with a natural variation endemic to the work of any great composer. Loose Lid Special finds Oliver using an atypical number of dissonances that sound idiomatic on a piano but eccentric when voiced for horns. More than most of his pieces, the structure and content of this original is challenging and, in the realm of both his and Dorsey's work, stands as an exceptional masterpiece. Loose Lid Special was recorded by Tommy Dorsey and His Orchestra in 1941. (Loren Schoenberg)

Brilliant, enigmatic, and headstrong, Marvin Gaye was an innovator. In 2009, he would have been 70 years old, and it has been 25 years since his tragic death. But today Marvin remains as influential and exciting as ever: Rolling Stone recently named him one of the greatest singers of all time. He was born Marvin Pentz Gay Jr. on April 2, 1939, in Washington, D.C., where he dreamed of singing before large crowds; he joined and co-founded a local doo-wop group, the Marquees, who were spotted by Harvey Fuqua, who made them his new Moonglows. Marvin arrived in Detroit on tour with the Moonglows and stayed, as did Harvey, and Marvin was signed to Motown just based on raw singing talent. He wanted to sing jazz, to croon Tin Pan Alley standards, but that didn't pan out. Motown founder Berry Gordy encouraged Marvin to sing R&B, and once Gaye sang the soulful (and autobiographical) *Stubborn Kind Of Fellow* in 1962, stardom enveloped him. At decade's turn, Marvin seized full control of his output with the deeply personal, socially aware 1971 masterpiece *What's Going On*, which produced three hit singles: the title track, *Inner City Blues (Make Me Wanna Holler)* and *Mercy Mercy Me (The Ecology)*. He defied expectations again with *Trouble Man*, a 1972 hit single featured in his haunting, jazzy score of the movie of the same name. Marvin left Motown in 1981, with the politically tinged album *In Our Lifetime*. On April 1, 1984, one day before his 45th birthday, Marvin was shot to death by his father. (Classic Motown). *What's Going On* was written by Renaldo "Obie"

Brass Choir Personnel

<i>Trumpet</i>		
Daniel Hoff	Tripp, SD	MechE '12
Austin Klein	Bismarck, ND	MechE '14
Adam DesEnfants	Clear Lake, SD	CivE '14
Mark Braunesreither	Mission Hill, SD	ChemE '13
Jesse Rydell	Sioux Falls, SD	MechE '11
<i>Horn</i>		
Ryan Hopfinger	Aberdeen, SD	ElecE '12
<i>Trombone</i>		
Austin Hembry	Glenwood, IA	ChemE '13
Mathew Huber	Canton, SD	ChemE '13
Thomas Gladson	Bloomfield, IA	MechE '14
Skyler Newcomb	Marion, SD	MechE '13
Daniel Plowman	Cheyenne, WY	Meche '14
Cory Fitch	Sioux Falls, SD	CivE '14
<i>Euphonium</i>		
Benjamin Ruege	Great Falls, MT	CivE '12
<i>Tuba</i>		
Ian Carlson	Garretson, SD	CompE '13
Cody Vostad	Canton, SD	MechE '12
Ryan Webster	Rapid City, SD	ChemE '13
<i>Percussion</i>		
Eric Larsen	Sioux Falls, SD	MechE '13
Eric Munson	Sheridan, WY	CivE '14
<i>String Bass</i>		
Timothy Krause	Harmony, PA	MechE '13
<i>Piano</i>		
Marcie Hinker	Warrensburg, MO	MechE '13

musical idea symbolizing a person, idea, or place in a dramatic work. In *Pirates 3*, “Hoist the Colors,” a folk song chanted periodically throughout the film, serves as a leitmotif. As a leitmotif, “Hoist the Colors” serves as a song of hope for the pirates, being sung during times when it appears pirate victory over English forces is impossible. Thus, throughout the film this leitmotif creates a sense of hope and perseverance during difficult times, a recurring theme throughout the film. (Eric Hout)

Jazz Band Personnel

Saxophone

Christopher Amert	Rochester, MN	CSC '12
Frank Baumann	Custer, SD	Chem '14
Cole Bedford	Sturgis, SD	CivE '13
Anne Christensen	Sioux Falls, SD	Math '14
Keyo Halbmaier	Sturgis, SD	GeoE '14

Trumpet

Daniel Hoff	Tripp, SD	MechE '12
Steven Oswald	Huron, SD	MechE '14
Jesse Rydell	Sioux Falls, SD	MechE '11
Christopher Timm	Sioux Falls, SD	CivE '13

Trombone

Ian Carlson	Garretson, SD	CompE '13
Thomas Gladson	Bloomfield, IA	MechE '14
Mathew Huber	Canton, SD	ChemE '13
Trevor Larson	Becker, MN	MET '14

Bass

Timothy Krause	Harmony, PA	MechE '13
Michael Mahowald	Bismark, ND	GeoE '14

Guitar

Timothy Krause	Harmony, PA	MechE '13
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Piano

Marcie Hinker	Warrensburg, MO	MechE '13
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Percussion

Tobias Hubbard	Spearfish, SD	MechE '14
Colin McGowan	Peoria, IL	MechE '14
Charles Feltman	New Richmond, WI	CompS '14

Benson, Al Cleveland, and Marvin Gaye. It was the title track of Gaye’s groundbreaking 1971 Motown album *What’s Going On*, and it became a crossover hit single that reached #2 on the pop charts and #1 on the R&B charts. A meditation on the troubles and problems of the world, the song proved a timely and relatable release, and it marked Gaye’s departure from the pop style of 1960s-era Motown towards more personal material. The song topped a *Metro Times* list of the 100 Greatest Detroit Songs Of All Time, and in 2004, *Rolling Stone* magazine ranked it the fourth greatest song of all time. (Gary Crown)

Don and Dick Addrissi were a Californian-based pop duo that recorded for over two decades, but are best remembered as songwriters for their gentle ballad, *Never My Love*, which was a U.S. number 2 hit in August 1967 by The Association. (Over 20 years later, *Never My Love* was confirmed as the second most performed song of the twentieth-century after the Righteous Brothers’ *You’ve Lost That Lovin’ Feeling*.) As singers, the Addrissi Brothers first charted in the U.S. in 1959 with *Cherrystone* on Del-Fi Records, the west coast label that also recorded Ritchie Valens. They later recorded without success for various labels, and it was not until 1972, signed to Columbia Records, that they reappeared in the U.S. chart and had their first Top 30 hit with *We’ve Got To Get It On Again*. Five years later, at the height of the disco craze, they enjoyed their third and biggest hit with *Slow Dancin’ Don’t Turn Me On* on Buddah Records, the label on which they also had a minor hit with their own version of their classic composition *Never My Love*. They also recorded less successfully on Bell, Private Stock, Elektra Records and Scotti Brothers. Many of their singles were released in the U.K. but only one achieved chart status, *Ghost Dance* reaching number 57 in October 1979. Don Addrissi died from cancer in 1984 aged 45. (Colin Larkin). John Berry, an instructor at the Conservatory of Recording Arts and Sciences Headlines, comes from a background that includes thousands of works for Jazz Band. He is a former member and arranger of the U.S. Army Jazz Ambassadors where he served as chief arranger, assistant director and bass trombonist. He learned his skills by doing transcriptions of dozens of Stan Kenton orchestra tunes. When he is not working on music, he relaxes on his ranch with his wife and “our menagerie--3 horses, 1 burro, 2 dogs, 10 cats and a rattlesnake or two.” (Gary Crown)

Dave Brubeck, designated a “Living Legend” by the Library of Congress, continues to be one of the most active and popular musicians in both the jazz and classical worlds. With a career that spans over six decades, his experiments in odd time signatures, improvised counterpoint, polyrhythm and polytonality remain hallmarks of innovation. The Dave Brubeck quartet’s recordings and concert appearances on college campuses in the ’50s and early ’60s introduced jazz to thousands of young people. The quartet’s audiences were not limited to students, however. The group played in jazz clubs in every major city and toured in package shows with such artists as Duke Ellington, Ella Fitzgerald, Charlie Parker, Dizzy Gillespie and Stan Getz. The Dave Brubeck Quartet repeatedly won top honors in trade magazines and critic’s and reader’s polls. In 1954 Dave Brubeck’s portrait appeared on the cover of Time Magazine with a story about the jazz renaissance and Brubeck’s phenomenal ascendancy. Throughout his career Brubeck has continued to experiment with interweaving jazz and classical music. He has performed as composer-performer with most of the major orchestras in the United States and with prestigious choral groups and orchestras in Europe and America. The 1959 recording *Time Out* experimented in time signatures beyond the usual jazz 4/4. To everyone’s surprise *Time Out* became the first jazz album to sell over a million copies and *Blue Rondo a la Turk* and *Take Five* (now in the Grammy Hall of Fame) began to appear on jukeboxes throughout the world (Dave Brubeck). *Moody* was released on the 1995 CD, *Young Lions and Old Tigers*, recorded by Dave Brubeck to celebrate his 75th Birthday. The recording included numerous celebrities in the jazz world, including James Moody on tenor saxophone and vocals. *Moody* is built on the minor blues scale and features a variety of mutes in the brasses, including bucket mutes.

Richard (Rick) Lawn is Dean of the College of Performing Arts at The University of the Arts in Philadelphia. He was the Founding Director of Jazz Studies, Chair of the Department of Music, and Associate Dean for Academic Affairs at The University of Texas at Austin. Before joining the Texas faculty Rick was Director of Jazz Studies at the University of Northern Iowa. Rick holds undergraduate and graduate degrees from the Eastman School of Music where his principal teachers were Rayburn Wright, Bill Dobbins, Chuck Mangione and William Osseck. Grants from the National Endowment of the Arts have supported his work as a composer, and as a member of the Nova Saxophone Quartet he has recorded on the Musical Heritage Society, Crystal and Equilibrium labels. He has also served on the IAJE Board and contributed numerous articles to this

two additional movements were added: “The Wearing of the Green”, a rollicking dialog between woodwind and brass sections, and “The Last Rose of Summer”, a tender ballad featuring solo violin. These, however, were never arranged for band.

National Emblem is a ... marvelous march that never fails to lift my spirit to the loftiest heights of inner joy, outer physical exhilaration, and ultimate personal fulfillment... It is as perfect as a march can be, causing many the false assumption that it was written by Sousa. It fairly erupts in E-flat as it begins with an introduction that really goes someplace; and when it gets there, *The Star Spangled Banner* is waiting for its most famous setting: Bagley’s use of the first twelve notes of it in duple, rather than triple time. This brilliant idea is given to the baritones and trombones, the instruments Bagley played in bands throughout New England. All of the other notes in this march are Bagley’s, such as that famous second strain – material he had first used in a sextet for saxophones. Next comes the shortest possible and simplest introduction to a *trio*-four short, effectively tantalizingly reminiscent of the *National Anthem*, leading to Bagley’s final strain and triumphant conclusion over, nor did his material also need that other cliché of the march, the *break strain*... It is a brass and percussion march, too, in which the reeds contribute their particular color to the harmony, rather than providing their customary florid resources. And it is precisely this solid, uncluttered low brass textural character that has always made *National Emblem* a favorite march with generals at review and marshals of parade, where those front-rank trombones and other melody brass blow out the tune for all to hear. It is a wonderfully composed, genuinely inspired piece of music. (Frederick Fennell)

The musical score of *Pirates of the Caribbean 3: At World’s End* serves many purposes, often reinforcing, clarifying, and adding depth to the film. For example, music in *Pirates 3* often shows emotion, conveying the unspoken thoughts and feelings of onscreen characters. The character of Davy Jones is an example of this. Davy has a locket containing a picture of his beloved which plays a sad tune when opened. In one scene, the music emanating from this locket reinforces Davy’s mood of sadness at the loss of this lover. Without the music from the locket, the lone tear sliding down Davy’s face during this scene would be confusing to viewers, as it may not be clear the tear is the result of his sadness at her loss. Thus, less insight into Davy Jones’s inner character would be attained without this music. Additionally, music in *Pirates 3* serves to enhance themes throughout the film. This especially occurs through the use of a leitmotif, a

Above all, *Joy* is an expression of its namesake: simple, unabashed joy. A boisterous, uninhibited quality is implied in the music, not only at climactic moments, but also by the frequent presence of sudden and dramatic stylistic contrasts. The main melody and overall mood of the work (and its companion piece, *Joy Revisited*) were inspired by a signal event: the birth of our first child. The intense feelings that most any father would feel on such a day were, in my case, accompanied by a simple little tune which grabbed hold of me in the hours preceding her birth, and refused to let go throughout the day and many days thereafter. Indeed, until I jotted it down in my sketchbook, it did not release its grip. Seven years and two children later, I stumbled upon that old sketch and discovered (or rediscovered) that it would serve perfectly as the foundation for a joy-filled concert band overture. (Frank Ticheli)

What is now known as the Midwest International Band and Orchestra Clinic traces its roots back to 1946. In that year, music directors and publishers Howard Lyons, Neil Kjos Sr., and Hubert Estel Nutt began a small band clinic in Chicago in the gymnasium of the YWCA. Only a few directors were invited to be a part of this first clinic. By 1948, the attendance at the Clinic expanded greatly, having an estimated 1,800 attendees in that year. Today, the Midwest Clinic has become very successful, annually hosting over 15,000 attendees and representing over thirty different countries, while becoming a venue for those interested in music to explore educational trends, discover new music, and hear performances from many professional groups. Professor James Barnes has served as the Associate Director of Bands at the University of Kansas for twenty-seven years. He has taught a variety of musical courses at KU and has travelled extensively as a composer, conductor, and lecturer throughout the world. Professor Barnes wrote “All Pleasant Things (A Song for Barbara)” to commemorate the death of Barbara Buehlman, the third executive administrator for the Midwest Clinic. Buehlman became executive administrator of the clinic in 1980, and remained in that position until her death in September of 1997.

The Rakes of Mallow, one of the most enduring and endearing works of American light music, was originally written by Leroy Anderson as part of *The Irish Suite*, a six-movement work for symphony orchestra. The original suite, commissioned in 1947 by the Eire Society of Boston, and by all accounts written in less than two weeks time, was comprised of only four movements when Arthur Fielder and the Boston Pops Orchestra premiered it that year. Anderson himself subsequently scored these four movements for concert band. In 1949,

organization’s journal as well as the MENC Journal and the Instrumentalist magazines. The Sea Breeze record label issued *Unknown Soldiers*, a CD recorded by the Third Coast Jazz Orchestra featuring his compositions and arrangements. He has performed with artists such as Lionel Hampton, Chuck Mangione, Rosemary Clooney, the Rochester Philharmonic, Austin Symphony and numerous Broadway shows. Selmer has sponsored his clinics, performances guest conducting appearances in 12 states. *Loop 360* is a hip shuffle built on an extended minor blues structure with an extended saxophone section feature. (Kendor Music)

The Christmas carol “Silent Night” has an extensive history dating back to the early part of the nineteenth century. Its original words were written in 1816 by a priest named Joseph Möhr in Mariapfarr, Austria. Though the exact inspiration for the carol is unknown, it is thought the words to its six stanzas may be attributed to Möhr’s treks across snowy Austria in the winter to visit his elderly grandfather. In 1817, Möhr transferred his ministerial duties to St. Nicholas church in Oberndorf, Austria, in a region known as Bavaria. On Christmas Eve in 1818, Möhr went to the home of Franz Grüber, a musician in a village near Oberndorf. During his visit, Möhr asked Grüber to create a guitar melody to accompany the words of his poem to be performed at mass on midnight that night. It is unknown why Möhr wanted a melody added to his poem on such short notice. Legends say the organ at St. Nicholas had just died that day, and so Möhr was under pressure to produce some form of musical worship for the Christmas service that night. On the other hand, Bavarian residents were known to enjoy folk carols consisting of simple melodies with no organ accompaniment, and Franz Grüber would have had no problem quickly composing an arrangement for these people, as he had regularly improvised music for church services. Whatever the case may be, at midnight on December 24, 1818, *Silent Night* was performed for the first time as Möhr and Grüber stood in front of the congregation at St. Nicholas church. (Eric Hout)

Brass Choir

Mission: Impossible is known by the young generation for the recent movie series with Tom Cruise, Jon Voight, and Emmanuelle Béart. However, the original version was a television series that first aired from 1966 to 1973 on CBS and later on ABC from 1988 to 1990, with Peter Graves being the most familiar actor from the television edition. Tonight’s performance includes the melodies associated from the television series, most of which were carried over to the movies. A

fourth version of the movie series with Tom Cruise is due to be released in 2011.

Though most composers of the Baroque era were immersed in national traditions, Handel's music combined elements from Germany, Italy and France, which reached their high point when the composer was living in England. The *Hallelujah Chorus* is part of Handel's popular oratorio, *Messiah*. Oratorios were usually composed for a small orchestra and chorus on a sacred subject. In a sense, they could be described as a sacred opera, as they were usually meant for public performance. Oratorios date from the late 1500s with Emilio del Cavaliere's *Representation of the Soul and Body* the earliest surviving major work. The text from *Messiah* comes completely from scripture, but does not serve a specific religious function though does cover a liturgical year by covering all the phases of Christ's life. Handel is generally acknowledged as being the greatest oratorio composer and other popular oratorios include *Israel in Egypt*, *Saul*, and *Judas Maccabaeus*. Composed in just over three weeks, *Messiah* premiered in Dublin in 1742.

Tylman Susato was a sixteenth century composer and music publisher in Antwerp, Belgium. Details about his date and place of birth are not known for sure, though it is believed he was born between 1510 and 1515 in the town of Soest, Westphalia, a region in present-day Germany. Before contributing to the music publishing industry, Susato earned a living by playing many instruments for the entertainment of the residents of Antwerp. In 1541, Susato's first publishing activities occurred when he formed a partnership with Henry ter Bruggen and Willem van Vissenaecken, two other publishers in Antwerp. However, this partnership was dissolved due to issues within the business. In July of 1543, Susato went solo as a music publisher, starting the first music press in the European Low Countries. With this new press, music publishing in Antwerp was able to compete with publishing in Venice, Nuremberg, and Paris, the main centers of music publishing of the mid-1500s. After going solo, Susato moved to a new home in 1551, which has been called the "Cromhorn." From the Cromhorn, Susato may have operated a musical instrument business in addition to his printing business. Susato died in November of 1564. (Eric Hout)

Duke Ellington's music is about finding a groove and swinging, and it has in it what the real meaning of hipness is. When you play his music, it makes you hip. It starts to feel good to you because it's very optimistic and rich. There's so much room in his music for you to play.

His music does not have fear in it. Swinging is about coordination: attaining an equilibrium of forces that many times don't go together. Someone who loves to swing is a great facilitator, and Duke Ellington is the very greatest of the great facilitators, because he played every style of rhythm that we know. ... When you come into contact with Duke Ellington, you're interacting with the very substance and essence of what American life is about. It takes a while to really understand what it is, but it's worth that. It's worth that extra effort it takes. Because once you understand it, it transforms your life and opens you up to a world of beauty that perhaps you didn't know existed. (Wynton Marsalis)

The *War Between the States* is a medley of American folksongs from the middle of the 19th century, mostly from the Civil War. Selections include "Dixie," "Tenting on the Old Camp Ground," "When Johnny Comes Marching Home," "The Bonnie Blue Flag," and "Battle Hymn of the Republic." The arrangement was done by Howard Cable for the Canadian Brass, one of the world's prominent brass quintets. Along with the New York Brass Quintet, the Canadian Brass is one of the pioneering ensembles of its kind. The *Washington Post* writes, "These are the men who put brass music on the map: with their unbeatable blend of virtuosity, spontaneity and humor, they brighten the rosters of concert halls, international festivals and orchestra series throughout the world. Their numerous recordings, frequent television appearances and tireless efforts in the realm of music education have resulted in vast new audiences for the art of the Canadian Brass."

Symphonic Band

James Swearingen's talents as a performer, composer/arranger and educator include a background of extensive training and experience. He has earned degrees from Bowling Green State University and The Ohio State University. Mr. Swearingen is currently Professor of Music, Department Chair of Music Education at Capital University in Columbus, Ohio. He also serves as a staff arranger for The Ohio State University Marching Band. Prior to his appointment at Capital in 1987, he spent eighteen years teaching instrumental music in the public schools of central Ohio. School directors, student performers and audiences worldwide have enthusiastically received Mr. Swearingen's numerous contributions for bands of all types. With over 500 published works, he has written band compositions and arrangements that reflect a variety of musical forms and styles. *Exordium: Prelude To A New Era* was commissioned for the 1996 Bicentennial Celebration of Centerville-Washington Township, Ohio.

Beginning Fall 2010, School of Mines & Technology welcomes Dr. Kenneth Drobnak as its first full-time Instructor of Instrumental Music in 17 years. Dr. Drobnak has conducted bands in the public schools and at the collegiate level in South Dakota, Montana, New Mexico, Arizona, Michigan, South Dakota and Ohio. His duties as Director of Bands include directing the Symphonic Band, Brass Choir and Jazz Ensemble. In addition to teaching applied instrumental lessons, he also teaches courses in music and the humanities. Drobnak has appeared as a guest clinician for 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.

Most recently, Dr. Drobnak has performed on tuba with the South Dakota Brass Quintet and in the past with the Billings Symphony Orchestra, Helena Symphony Orchestra, Greater Lansing Symphony Orchestra and the Corpus Christi Symphony Brass Quintet. Drobnak, a native of Medina, Ohio, completed his D.M.A. in Tuba Performance at Michigan State University where he studied tuba with Phil Sinder and conducting with Wesley Broadnax. He holds an M.M. in Conducting from The University of New Mexico and baccalaureate degrees in Music Education and Tuba Performance from The University of Akron.

Serving as a Curatorial Assistant at the National Music Museum in Vermillion, South Dakota, Drobnak spent over a year conducting research on brass instruments built in the twentieth century by American manufacturers, notably Frank Holton & Company. He continues to present papers and write articles on instruments at the museum.

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 Pi Kappa Lambda and Phi Kappa Phi.