

Kenneth Drobnak is currently in his second year at School of Mines where he directs the Jazz Band, Brass Choir and Symphonic Band. Drobnak has conducted bands in the public schools and at the collegiate level in South Dakota, Montana, New Mexico, Arizona, Michigan and Ohio. 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. Drobnak, a native of Medina, Ohio, completed his D.M.A. in Tuba Performance at Michigan State University and an 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.

Dr. Drobnak served as a Curatorial Assistant at the National Music Museum, where he researched low brass instruments built in the twentieth century, notably by Frank Holton & Company. He has written several articles and presented 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 Pi Kappa Lambda and Phi Kappa Phi.

Upcoming Music Events

Rapid City TubaChristmas Saturday, December 10
Rushmore Mall 11:30 AM

Jazz Band & Master Chorale Friday, February 24
Old Gym Grand Re-opening and (tentative) 7:30 PM
Engineer's Week Gala \$

SOUTH DAKOTA

MUSIC ACTIVITIES

SCHOOL OF MINES
& TECHNOLOGY

presents

Holiday Concert

with the

Jazz Band

Brass Choir

Symphonic Band

Ken Drobnak, Director

Surbeck Center
Ballroom

December 6, 2011
7:30 PM

Jazz Band Program

Birdland (1978)	Josef Zawinul/Tom Evans
The Jazz Police (2004)	George Goodwin
Li'l Darlin' (1958)	Neal Hefti
Night Flight (1985)	Sammy Nestico
White Christmas (1940)	Irving Berlin/Roger Holmes
A Child is Born (1969)	Thad Jones
The Twelve Days of Christmas	arr. Paul Clark
Silent Night	arr. John Higgins

- Brief Intermission -

Brass Choir Program

Hark! The Angels Sing	arr. Paul Edwards
Contrapunctus I	J.S. Bach/King
Carols Three	arr. Luigi Zaninelli
Trumpet Tune and Air	Henry Purcell/Howarth
A Christmas Suite	arr. Gordon Schuster
Three Christmas Carols	arr. Keith Snell
Deck the Hall with Boughs of Holly	
The Coventry Carol	
Jingle Bells	

- Brief Intermission -

Symphonic Band Program

Klezmer Dances (2008)	Stephen Bulla
Russian Christmas Music (1969)	Alfred Reed (1921-2005)

Symphonic Band 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 Schaeftbauer / Rapid City / Community
Rhonda Seaver / Rapid City / Community

Bassoon

•Dave Nuenke / Newell / Community
Milton Schell / Ekalaka 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 / Mines Faculty
Katrina Metty / Andover MN / ChemE '14
†Nancy Sleeper / Rapid City / Community

Bass Clarinet

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

Contra Alto Clarinet

Randy Baker / Rapid City / Community

Alto Saxophone

•Michael Doppler / Evergreen CO / MechE '15
Benjamin Fick / Luverne 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 / ChemE '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

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

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
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

Jazz Band Personnel

Saxophone

Cole Bedford / Sturgis / CivE '13
‡Anne Christensen / Sioux Falls / IndE '14
Gary Crown / Rapid City / Community
Michael Doppler / Evergreen CO / MechE '15
Dave Nuenke / Newell / Community

Trumpet

Brian Crown / Rapid City / Community
Dan Hoff / Tripp / MechE '13
Jesse Rydell / Sioux Falls / MechE '12
Zachary Kroehler / Henderson MN / MechE '15

Vocal

Kari Lund / Rapid City / IndE '13
Marcie Hinker / Warrensburg MO / MechE '13

Trombone

Peter Baudhuin / Winona MN / CivE '15
Travis Buse / Lennox / ChemE '15
Tom Gladson / Bloomfield IA / MechE '14
Joseph Manke / Mitchell / CompS '15

Rhythm

Shayne Hoff / Dickinson ND / Phys '15
Mike Mahowald / Bismark ND / GeoE '14
‡Colin McGowan / Peoria IL / MechE '14
Dalton Franck / Cresbard / Math '15
Bennett Prosser / Sturgis / MechE '15
Tobias Hubbard / Spearfish / MechE '14

Brass Choir Personnel

Horn

Jaron Boerner-Mercier / Manchester CT /
Geo '15
Rebecca Ortmeier / Miller / CivE '15
Bennett Prosser / Sturgis / MechE '15
Cassandra Tomac / Sioux Falls / ChemE '15

Trumpet

Ryan Casanova / Sioux Falls / EleE '15
Darrah Jorgensen / Ottawa KS / Geo '15
Zachary Kroehler / Henderson MN / MechE '15
Jesse Rydell / Sioux Falls / MechE '12

Trombone

Peter Baudhuin / Winona MN / CivE '15
Travis Buse / Lennox / ChemE '15
Erik Klinckman / Spearfish / MES '12

Euphonium

Caroline McVey / Pierre / ChemE '15

Percussion

‡Colin McGowan / Peoria IL / MechE '14
Eric Larsen / Sioux Falls / MechE '13
Eric Munson / Sheridan WY / CivE '14

Work-Study Music Staff

Paul Blasi
Timothy Caron
Anne Christensen
Hunter Feltman
Thomas Gladson
Andrea Strain

Jazz Band Program Notes

Birdland

Birdland was recorded by Weather Report on their album *Heavy Weather*, which sold over 500,000 copies and reached number thirty on the pop album billboard. The selection remains Joe Zainul's breakout hit. Zawinul (1932-2007) was a native of Vienna, Austria, and first exposed to American Jazz music during World War II when he was evacuated to Czech Sudetenland to escape Allied bombing. In 1959, he left Europe with less than a thousand dollars in his pocket, bound for study at Berklee School of Music on a music scholarship. His stay at Berklee was brief as he was playing with Maynard Ferguson in a few short weeks after his arrival. A few years later, Zawinul would join the Cannonball Adderley Quintet, where he would remain for ten years. He led the adoption of the electronic piano and synthesizer in the twentieth century. Of his compositions, he described them as improvisations: "All my tunes are improvisations. I'm a formal improviser."

The Jazz Police

The instrumentation of The Big Phat Band, led by George Goodwin, is modeled off the traditional big bands of the 1930s and 1940s. Goodwin writes most of the music performed by the group, which normally contains driving rhythmic figures at prestissimo tempos. The group was formed in 2000 and has released several albums. They have recently been nominated for Grammy Awards in several categories, including Large Ensemble Album and Improvised Jazz Solos.

Li'l Darlin'

Neal Hefti (1922-2008), a native of Hastings, Nebraska, was primarily known for the swing charts he wrote for the Count Basie Band. The music that affected him in his formative years he encountered near North Omaha. Two of the most popular were *Li'l Darlin'* and *Cute*. He also composed music for *Batman* and *The Odd Couple*, two popular television



series in the 1960s. He was also a talented trumpet player and performed for Woody Herman.

Night Flight

Sammy joined the United States Air Force Band in Washington, D.C. as staff arranger, and subsequently became the leader of the famous Airmen of Note. Following his 15 year tenure with the Air Force, he enlisted with the United States Marine Band in Washington, serving as chief arranger and director of the White House orchestra which performed for important judicial and congressional social functions during the Kennedy and Johnson administrations. In the years between 1970 and 1984, Sammy was the composer/arranger for the Count Basie orchestra. He directed the recording of ten albums of original music, four of which won Grammy awards. His arrangements have been played by leading symphonies, and recorded by the Boston Pops and Andre Kostelanetz Orchestras; but he is most proud of the nearly 600 numbers published in the education field and played in the schools of America. (Sammy Nestico website biography).

White Christmas

It was a peaceful song that became a wartime classic. Its unorthodox, melancholy melody—and mere 54 words, expressing the simple yearning for a return to happier times—sounded instantly familiar when sung by America's favorite crooner. But 67 years after its introduction, some still are surprised to learn that Bing Crosby's recording of the Irving Berlin ballad *White Christmas* became not only the runaway smash-hit for the World War II holidays, but the best-selling record of all time. Exactly where and when Berlin composed *White Christmas* is a mystery, because he offered varying accounts. He wrote in his New York and Beverly Hills homes and in hotels, often depositing songs in what he called “the trunk” for later use. *White Christmas* started as escapist Depression-era fare—a mournful satire for a Broadway review. Berlin finally pulled *White Christmas* from “the trunk” for the movie *Holiday Inn*, in which Crosby and Fred

Symphonic Band Program Notes

Russian Christmas Music

Originally written in November 1944, *Russian Christmas Music* was premiered in December of that year in Denver. Two years later, the piece was elaborated, revised and eventually published. An ancient Russian Christmas Carol, *Carol of the Little Russian Children*, is mixed with motives from orthodox liturgical music from the Eastern Orthodox Church. Though set as a single piece, the composer originally subtitled the four easily separated sections as “Children's Carol,” “Antiphonal Chant,” “Village Song,” and “Cathedral Chorus.” Alfred Reed (1921-2005) was one of America's most prolific and frequently performed composers, with more than 250 published works for concert band, wind ensemble, orchestra, chorus, and various smaller chamber music groups. Besides *Russian Christmas Music*, his most familiar compositions for Symphonic Band include *Armenian Dances*, *A Festival Prelude*, *The Hounds of Spring* and *Second Suite for Band*.

Klezmer Dances

Klezmer is a Yiddish term that, translated, means “instrument song.” Klezmer music, with its documented history reaching at least to the 1600s, has origins in the villages of Eastern Europe, where troubadours performed at celebrations and especially weddings. The melodies have come from traditional dances, handed down through centuries of Yiddish culture in Israel, Greece, Poland, Ukraine, Russia, Lithuania, and countless more. And so the five melodies featured in *Klezmer Dances* for band represent the melting pot of Klezmer influences both in traditional dance and energetic style. Stephen Bulla has been Chief Arranger to “The President's Own” U.S. Marine Band and White House Orchestra for nearly thirty years. Part of his responsibilities include producing music performed for White House events. He is currently working to orchestrate John Philip Sousa's last known march still in manuscript at The Library of Congress.

Trumpet Tune and Air

Henry Purcell was a pupil of John Blow, another English composer, but far exceeded him in reputation. Purcell served as organist of Westminster Abbey from 1679 and held other posts in the official musical establishments of London. In addition to many odes for chorus and orchestra, cantatas, songs, catches, anthems, Services, fantasies, chamber sonatas, and keyboard works, he wrote incidental music for forty-nine plays, the largest and most important part of this theater music being composed during the last five years of his life. His most well-known work is the opera *Dido and Aeneas*, written for a girls' boarding school at Chelsea on a libretto by Nahum Tate. His other dramatic music was all incidental music for plays. For most, he wrote only a few pieces, with four or five, however, in which the musical portions are so extensive as to make them in effect operas, as they were dramas in spoken dialogue but with overtures, entr'actes, and long ballets or other musical scenes. (Grout).

Three Christmas Carols

Coventry Carol is a sad and rather scary English Christmas Carol. This 15th century tune is one of the oldest unadapted carols, retaining both its original tune and original lyrics. First written in 1591, the tradition of the *Coventry Carol* goes back to at least to 1456. Originally part of a passion play commemorating the last week of Christ's life, *Coventry Carol* was included in a scene about the legend of the Slaughter of the Innocents shortly after Christ's birth. According to the New Testament, the king of Judea, Herod, was a tyrant who feared being ousted from power. After the wise men visited and spoke of the wonders of Christ's birth, he ordered all first-born males in Nazareth slaughtered. The carol was probably sung during the reenactment of this story. Most biographers of Herod hold the story as "legendary" and not "historical."

Astaire tell a story through a calendar full of songs. During production, though, the Japanese attacked Pearl Harbor. Crosby gave its first public performance—unheralded and unrecorded—on his Dec. 24, 1941, "Kraft Music Hall" radio program. Longing for Christmas snowfall was hardly a common image before Berlin's song. And Christmas carols, not secular songs, dominated the seasonal music scene. What had inspired Berlin? As a Jewish youth in Brooklyn, he experienced Christmas as an outsider, at neighbors' homes. Some biographers suggest that the death of his infant son, Irving Jr., from a heart ailment on Christmas Eve 1928 sharpened his sad holiday associations. But Berlin loved Christmastime, hating only how his film work often made for holidays away from his family back East. In 1937 a movie-industry friend surprised him with a short film designed to cheer him. Shot in advance, it pictured Berlin's family waving to him from a wintry home, as snow fell outside. Mr. Furia suspects that Robert Frost's "Stopping by Woods on a Snowy Evening" also might have influenced him, since the poem and song both use "the simplest of rhymes and barest of imagery to evoke a beautiful but melancholy scene." Jody Rosen writes that Berlin owes a debt to the poignant *American Home Songs* of Stephen Foster. (Roy J. Harris, Jr.; Wall Street Journal)

A Child is Born

"We feel that this piece should be played while every child is being born; we'd have some better people in this world for it. Roland's [piano] simple playing of the melody sets up the entrance of Thad's fluegelhorn on a second statement of the theme. Mel: 'I don't know anyone who can play a ballad prettier than Thad can. His tone and feeling for something beautiful is beyond imagination. Never a lot of meaningless notes. Just the necessary ones. I guess that's why the guys in the trumpet section are always muttering things like, um-um or cut that out Thad, that's too pretty. Then I could go on for hours about his jazz playing but I'll leave that to the jazz writers. They know and so do the listeners. Back to the

music, which he wrote.’ [After a final statement by the full ensemble with] dynamics all over the place down to the end where the little slap on the backside is placed by the trombones. A beautiful moment in life. A child is born.” (Note by Thad Jones & Mel Lewis).

Silent Night

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. (Note by Eric Hout).

Brass Choir Program Notes

Hark! The Angels Sing

Hark! The Angels Sing is a medley with Christmas Carols that refer to angels. The carols, *Hark the Herald Angels Sing* and *Angels We Have Heard on High*, which have long been favorites for the Holiday season, are combined in this beautiful setting. The sensational harmonies from arranger Paul Edwards, as well as the beautiful lines make this a festive holiday piece.

Contrapuntus I

The Art of the Fugue, composed in 1749-1750, and apparently left unfinished at Bach’s death, is a systematic demonstration and summary of all types of fugal writing: it consists of eighteen canons and fugues in strictest style, all based on the same subject of one of its transformations, and arranged in a general order of increasing complexity, in the course of which the most difficult and abstruse contrapuntal devices are handled with masterful ease. (Grout).

Carols Three

Luigi Zaninelli (b. 1932), composer-in-residence at the University of Southern Mississippi, is a native of New Jersey and former student at the Curtis Institute of Music in Philadelphia, Pennsylvania. Curtis sent him to Italy to study composition with the legendary Rosario Scalerò. Upon graduation, he was appointed to the faculty at the Curtis Institute. In 1958, Zaninelli began his long relationship with Shawnee Press as a composer and arranger. In 1964, he returned to Rome to compose film music for RCA Italiana. His numerous honors include a Steinway Prize, Outstanding Achievement Award from ASCAP, and also from the Province of Alberta. In 1991, he became the first four-time winner of the Mississippi Institute of Arts and Letters Music Award. Zaninelli has more than 300 published works.