

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.

Spring 2013 Music Events

Engineer's Week Concert	Feb. 22, 2013
Brass Choir & Orchestra	April 12, 2013
Symphonic Band	April 14, 2013
Choral Concert	April 19, 2013
Alumni Recognition Evening \$	April 20, 2013
Campus Spring Fling	April 21, 2013

SOUTH DAKOTA

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SCHOOL OF MINES
& TECHNOLOGY

**MUSIC
ACTIVITIES**

presents

Holiday Concert

with the

Jazz Band

Ken Drobnak, Director

Music Center
Auditorium

December 4, 2012
7:30 PM

music.sdsmt.edu

Program

National Emblem Swing	E.E. Bagley arr. Shane Porter
Fly Me To The Moon	Bart Howard arr. Sammy Nestico
Swing Your Bossa Nova	Art Wiggins ed. Mark Azzolina
Sophisticated Lady	Duke Ellington arr. David Berger <i>Rachel Brunstad, Baritone Saxophone</i>
Birdland	Josef Zawinul arr. Tom Evans
Moten Swing	Buster & Benny Moten arr. Ernie Wilkins
Minute by Minute	Michael McDonald/Lester Abrams arr. Roger Holmes
Smoke Gets in Your Eyes	Jerome Kern & Otto Harbach arr. Johnny Warrington <i>Michael Doppler, Alto Saxophone</i>
C-Jam Blues (Ala Mambo!)	Duke Ellington arr. Michael Mossman
Milestones	Miles Davis arr. Mike Tomaro
Silent Night	arr. John Higgins
Cabeza de queso (Cheese Head)	Fred Sturm

Personnel

Saxophone

Rachel Brunstad / Menomonie WI / GeoE '16
•†Michael Doppler / Evergreen CO / MechE '15
Keyo Halbmaier / Sturgis SD / GeoE '14
Heather Hensman / Powell WY / ChemE-MinE '16
William Horwath / Omaha NE / MechE '16
Dave Nuenke / Newell SD / Community

Trumpet

•Dan Hoff / Tripp SD / MechE '13
Jonathan Lindgren / Chrystal MN / ChemE '16
Zachary Kroehler / Henderson MN / MechE '15

Trombone

†Peter Baudhuin / Winona MN / CivE '15
•Travis Buse / Lennox SD / ChemE '15
Austin Rotert / Spearfish SD / ChemE '15
Joseph Manke / Mitchell SD / CompS '15

Rhythm

Sara Gross / Worden MT / Geo '16
Mike Mahowald / Bismark ND / GeoE '14
‡Colin McGowan / Peoria IL / MechE '14
Dalton Franck / Cresbard SD / Math '15
Bennett Prosser / Sturgis SD / MechE '15
Noah Brubaker / Omaha NE / MechE '16

Sound

Brooke Padilla / Piedmont SD / ChemE '16

• principal

† current music scholarship recipient

‡ past music scholarship recipient

What is cool? At its very essence, cool is all about what's happening next. In popular culture, what's happening next is a kaleidoscope encompassing past, present and future: that which is about to happen may be cool, and that which happened in the distant past may also be cool. This timeless quality, when it applies to music, allows minimalist debate – with few exceptions, that which has been cool will always be cool. In carrying out what always seemed like a mission, Miles Dewey Davis III – musician, composer, arranger, producer, and band leader – was always in the right place at the right time, another defining aspect of cool. Born in Alton, Illinois, and raised in East St. Louis, where his father was a dentist, Miles was given his first trumpet at age 13. A child prodigy, his mastery of the instrument accelerated as he came under the spell of older jazzmen. (note from milesdavis.com)

Much controversy surrounds *Silent Night* and not much is known about its origins. The first time it was thought to be heard is in the St. Nicholas Church in Oberndorf, Austria in 1818 on Christmas Eve. It was played on the guitar by Reverend Joseph Mohr, although it was written for the organ. There is speculation that the organ was broken the night it was performed, so he used the guitar instead. By the time the tune had become popular in Europe, Joseph Mohr had died. While Franz Gruber claimed it was his piece most people believed it was the work of Haydn, Mozart, or Beethoven. The controversy was officially put to rest in 1994 when a copy of Joseph Mohr's version was found that had "Melodie von Fr. Xav. Gruber" written on it. *Silent Night's* German translation is "Stille Nacht! Heilige Nacht!" and due to having rhyming words in the German version, the English translation is not directly translated. The tune itself is categorized as a Tyrolean Folk Song. Since the piece was written, the original tune and melody has changed, however, it still has the strophic form and major key melodies it was written to portray. (note by Keyo Halbmaier)

Fred Sturm is the Director of Jazz and Improvisational Music at the Lawrence University Conservatory of Music in Appleton, Wisconsin. He serves as guest conductor/composer/arranger for professional jazz ensembles and radio orchestras in Germany, Italy, Denmark, Sweden, Scotland and Norway; as director of university jazz ensembles and high school all-state jazz bands throughout the U.S.; as clinician at national educational conferences and festivals; and as composer-in-residence for school and university music programs.

Program Notes

Based on Edwin Eugene Bagley's *National Emblem*, this piece combines two of America's most popular styles of music, the American march and jazz. The idea for this arrangement came while rehearsing and performing E.E. Bagley's march during a Veteran's Day tribute concert. Knowing that the veterans of World War I and World War II had entertainment supplied by the USO bands, the idea of swinging *National Emblem* was appealing. The intention was for this chart to sound as if the Glenn Miller Orchestra would take it on the road to play for the troops around the world. The key signatures and dynamics remain true to the original march. All of the ranges have been kept within a reasonable register. The alto saxophone solo uses elements from the bebop scale, which was developing around World War II. (note by the arranger)

Fly Me to the Moon was written by Bart Howard in 1954 for the movie "Once Around." Singer Felicia Saunders introduced it on the cabaret circuit under the title *In Other Words*. Johnny Mathis' 1956 recording was the first to use the more familiar title we know today. In 1962, composer Joe Harnell revived the song, setting it to a bossa nova beat. Harnell's setting peaked at number 14 on the pop charts in the U.S. and won a Grammy for Best Pop Instrumental Performance. Two years later, Frank Sinatra recorded Quincy Jones' arrangement of the song with the Count Basie Orchestra. Though it was never a hit, his is considered to be the definitive version. Other notable versions of this standard include editions by Nat King Cole, Tony Bennett, Connie Francis and Westlife. Recorded in 1962, Connie Francis' Italian version, *Portami con te*, was an international best-seller. During Apollo 10's lunar mission, a cassette recording of *Fly Me to the Moon* and other relevant songs befitting the space flight were provided. Thus, this song was one of the first ever to be played in outer space. (compiled from online sources)

Swing Your Bossa Nova is a dance chart orchestrated by Art Wiggins, former Chief Arranger of the Norad Commanders Orchestra with the assistance of his collaborator, Colonel Azzolina. In addition to his fame as one of the most talented arrangers from the 1960s, Art Wiggins was a composer of serious contemporary concert band works. His jazz band arrangements were released through the Adventures In Sound series by Leblanc Publications in Kenosha, Wisconsin.

Sophisticated Lady is one of Duke Ellington's most enduring songs. First recorded in 1932, it became immensely popular a year later. Sonny Greer once told me that actually Otto Hardwick wrote it. Lawrence Brown claims to have written the bridge. When George Gershwin was asked if there was one piece of music he wished he had written, he replied, "the bridge to *Sophisticated Lady*." Whatever Hardwick's and Brown's contributions may have been, it is Ellington's arrangements and leadership that brought this gem to the attention of the music world. Although lyrics were added later, *Sophisticated Lady* was originally an instrumental. It has long been a favorite of jazz musicians because it is so sophisticated melodically (large intervals) and harmonically (chromatically descending ninth chords and the melodic use of the major seventh of the tonic chord). Unfortunately, the lyrics betray the original meaning of the song. Ellington said that he was writing about a couple of school teachers he knew in his youth in Washington: during the year they taught school and each summer they traveled around Europe. (note by the arranger)

Birdland was written by Joe Zawinul and released on Weather Report's album "Heavy Weather" in 1977. Zawinul, an innovator of electronic instruments, was born on July 7, 1932 in Vienna, Austria. His music career started at an early age of 7, when he started attending the Vienna Conservatory, where he studied piano, clarinet, and violin. During World War II, he got evacuated to the Czech Sudetenland and, hearing jazz for his first time, decided he wanted a part in it. He then immigrated to the United States with \$800 dollars and the sole purpose of studying at Berklee School of Music. A few weeks after he started attending Berklee, he got a gig with Gene Cherico, and his career took off from there, leading him to play with a number of the most popular jazz musicians of the time including; Dinah Washington, Maynard Ferguson, and Miles Davis. Joe was a pioneer of electric jazz and fusion, the combination of jazz and rock music. He and Miles Davis started by using an electric piano and eventually plugged the trumpet in. After recording two albums with this unique twist, fusion was born. While listening to *Birdland*, see if you can hear the rock sounds that you do not hear in original jazz music. (note by Keyo Halbmaier)

Bennie Moten and his Kansas City Orchestra were among the finest swing bands of the 1920s and 30s. Over the course of a decade, the band personnel included jazz giants such as Count Basie, Walter Page, Jimmy Rushing, and Eddie Durham. All of these members had been picked from the ranks of The Blue Devils,

Moten's competition. In 1932, Bennie Moten also included Ben Webster in the band, and that same year, they recorded the world-renowned *Moten Swing*. After the collapse of the band with Moten's passing, *Moten Swing* became a standard in big bands and was recorded again by the Basie band on the album "Making Whoopee" in 1948. Another recording of the tune emerged that same year, performed by the trumpeter Billy Butterfield and his orchestra. (note by Thara Memory)

Modeled roughly on the three-guitar, three-part vocal harmony sound of the San Francisco band Moby Grape, The Doobie Brothers were founded in San Jose, California in 1970. The blending of the folk-style finger-picking of Pat Simmons with the rough-hewn rock licks of Tom Johnston, whose soulful lead vocals gave the band its initial distinctive sound, helped to define what would become known as the California sound of the 1970s. (classicbands.com)

On November 18, 1933, the Broadway musical "Roberta" opened on the stage of the New Amsterdam Theater and, despite mostly negative reviews, managed to run for 295 performances. The show's longevity was due in no small part to the Kern/Harbach songs, of which *Smoke Gets In Your Eyes* stood out among such other tunes as *I'll Be Hard to Handle*, *Yesterdays* and *Let's Begin*. Roberta, based on Alice Duer Miller's novel, *Gowns by Roberta*, told the story of a college football player who inherits a dress shop in Paris. The plot was panned as overly romantic and just plain ridiculous; however, the songs purportedly saved what was to be Jerome Kern's last successful Broadway show. The Herald Tribune reported that there was a "sudden outburst of public whistling, humming, and crooning of its score." (note from jazzstandards.com)

Edward Kennedy "Duke" Ellington was born April 29, 1899. Duke's boyhood enthusiasm for piano and baseball grew into a focused enthusiasm for music in his teen years. He played in small groups and booked bands under the name of Duke Ellington's Serenaders. He first began developing his own compositional style during his stay at The Cotton Club in Harlem after moving to New York in 1923. The music and performances of Duke Ellington's music are the single best embodiment of jazz and American music in a single jazz musician or composer. His band performed a wide breadth of American music, rich with influences from all corners of the globe, night after night, for four decades. (compiled from a biography by Jim Gasior)