

Upcoming

Holiday Cathedral Concert

Concert Choir, University Choir, Master Chorale

December 5th & 6th, 7:30 p.m.

Holiday Concert

Symphonic Band, Jazz Band

December 7th, 7:30 p.m. Music Center



SDSM&T Music Activities began occupancy of the former Old Gymnasium on the SDSM&T campus, in 2011, signaling the first time that music has had a dedicated building at the university. Performances were inaugurated in this facility in 2012, but work continues to re-purpose it into a showpiece for musical performance and preserve its history and architecture. You can help support this exciting venture. Make a tax-deductible donation to SDSM&T Foundation by calling 605.394.2436 or sending a check indicating your wishes to:

SDSM&T Foundation

306 East Saint Joseph Street, Suite 200

Rapid City, 57701

SOUTH DAKOTA



SCHOOL OF MINES
& TECHNOLOGY

Fall 2015 University Orchestra and Brass Choir Concert



David Martinson, Director of Bands
Tammy Schnittgrund, University Orchestra
Director

Music at the South Dakota School of Mines and Technology is an important component of the institution's curriculum. Music ensemble courses develop creative and artistic thinking, cultural understanding, and humanistic context. SDSM&T students can use many of these ensemble courses to fulfill requirements for graduation. To learn more about courses offered, ensembles, upcoming concerts, scholarships, travel by music ensembles, and more, visit <http://www.sdsmt.edu/music>.

Brass Choir

An auditioned brass ensemble that meets twice weekly and performs literature ranging from the Renaissance era to today's music.

Concert Choir

An auditioned mixed chorus that meets MWF and studies a wide range of advanced unaccompanied and accompanied choral music.

Jazz Band

An auditioned ensemble that meets twice weekly and performs music from the big band era to modern funk and rock.

Master Chorale

A highly select vocal group dedicated to the study and performance of music ranging from Gregorian chant to modern pop arrangements. Meeting twice weekly, Chorale members must also be in either Concert Choir or University Choir.

Symphonic Band

Open to students and community members, the Symphonic Band meets on Mondays and Wednesdays from 7:00-8:30 pm. Repertory ranges from traditional marches to contemporary wind ensemble repertoire.

String Theory

SDSM&T's resident string quartet, chosen from members of the University Orchestra. String Theory plays traditional string quartet repertoire.

University Choir

Non-auditioned choral ensemble meets on Thursday evenings from 7:00-9:30 pm and is open to students and community members. The curriculum emphasizes development of good vocal/musical skills through the study and performance of choral music.

University Orchestra

Open to interested students and community members, the orchestra meets on Tuesday evenings from 7:00-9:00 pm. Repertory ranges from chamber works to music for small orchestra.

Brass Choir

Trumpets

Nathan Ducasso / CSC '19 / Hilo, HI
Ezra Grothe / EE '18 / Thief River Falls, MN
Michael Pfeifer / CSC '19 / Owatonna, MN

Horns

Adelyn Crabtree / Che E '16 / Pierre, SD
Charles Ellis / EE '16 / Cary, IL
Lyle Stoakes / EE '19 / Sioux Falls, SD

Trombones

Travis Buse / Ch E '16 / Lennox, SD
Skyler Newcomb / ME '16 / Freeman, SD
Nicholas Reid / GEOL '19 / Sterling, VA

Euphonium

Tuff Dykstra / ME '18 / Stickney, SD

Tuba

Austin Kaul / ME '18 / Springfield, SD

DAVID MARTINSON

Currently in his third year as Director of Bands at SDSM&T, Dave Martinson was the Director of Bands at Sturgis High School for twenty-three years. Prior to moving to the Black Hills, Mr. Martinson was Associate Director of Bands and Instructor of Saxophones at Mansfield University in Pennsylvania. He graduated with a Bachelor's degree from Dakota State College and received a Master's Degree in Music Education from Arizona State University. Mr. Martinson is director of the choir at Emmanuel Episcopal Church in Rapid City and the conductor of *Clarinet Madness*, a professional clarinet choir based in Rapid City. Clarinet Madness was chosen to perform at the International ClarinetFest in Baton Rouge, LA during their 2014 convention. In 2011, Mr. Martinson was named the Outstanding Band Director of the year for the state of South Dakota.

University Orchestra

Violin

Julian Brackins / CSR / Rapid City, SD
Samuel Carroll / CSc '15 / Rapid City, SD *
Quinn DeVal / Math/Physics '18 / Fargo, ND
Dani Doorn / GeoE '16 / Rapid City, SD
Angie Eizinger / EE '01 Alumni / Rapid City, SD
Katherine Giorgio / ABS '19 / Elk Point, SD
Victoria Karnes / Geo '19 / Pella, IA
Mary Kellogg / Community / Rapid City, SD
Justin King / ME '16 / Viola, CA
Amanda Klein / CheE '18 / Rapid City, SD
Shyanne Lambrecht / ChE '19 / Buffalo, MN
Anthony Nesland / Community / Rapid City, SD
Trudy Oswald / Community / Rapid City, SD
Ann Reams / Community / Rapid City, SD
Amy Sewell / Community / Rapid City, SD
Hannah Wegehaupt / CSc '19 / Parkston, SD
Sean Williams / CSc '19 / Moorhead, MN

Viola

Hannah Carroll / CSc '18 / Rapid City, SD
Thomas Klock / Community / Rapid City, SD
Maribeth Price / Faculty / Rapid City, SD
Erin Spanton / Nursing '17 / Rapid City, SD

Cello

Monica Burgess / Community / Rapid City, SD
Tara Flynn / Community / Rapid City, SD
Alana MacLachlan / ABS '17 / Rapid City, SD
Nick Malsam / GeoE '19 / Aberdeen, SD
John Wieland / Physics '19 / Aberdeen, SD

Bass

Noah Brubaker / Math '17 / Lincoln, NE
Christopher Oram / ME '19 / Woodland Park, CO
David Ross / ME '17 / Sioux Falls, SD
Jonathan Dixon / CSc '16 / Rapid City, SD

I – Brass Choir

Chorale and Fugato Claude T. Smith

Claude T. Smith was born in 1932 in Monroe City, Missouri. Smith became interested in music because of his grandmother who played both the piano and organ. Then in the eighth grade he took up the cornet and later switched to the horn at Central Methodist College. In 1952, during the Korean War, Mr. Smith joined the 371st US Army Band. After his time in the war Smith completed his Bachelors at the University of Kansas where he started to compose musical pieces. Smith's first band composition was *World Freedom*. Smith continued on to received numerous prestigious commissions including works for the U. S. Air Force Band, the "President's Own" U. S. Marine Band, the U. S. Navy Band, and the Army Field Band. His composition "*Flight*" was adapted as the "Official March" of the National Air and Space Museum of the Smithsonian Institute. Claude T. Smith passed away December 13, 1987 after completing a Christmas Concert. Mr. Smith's "*Chorale and Fugato*" is a two part movement as the name suggest. The Chorale is a slow movement with few moving lines to shift the focus to the harmony and dissonance of the notes. In Contrast the Fugato begins at a quick pace and uses many active rhythms and a call and answer starting with the trumpets, horns, then finally the trombones. At the end of the piece Smith slows down the tempo to restate the ending statement of the Chorale before rushing to the final resolve.

Life on Mars?David Bowie

Before he became the Thin White Duke, Ziggy Stardust, or even David Bowie, David Jones was working as a lyricist. He made one attempt to translate the French song "Comme d'habitude", which failed to be bought by producers. The winning translation would be Paul Anka's "My Way" made famous by Frank Sinatra in 1969.

BBC Radio 2 described this song as "a cross between a Broadway musical and a Salvador Dali painting." The original track, "Life on Mars?" tells the story of a girl who is coming to terms with the reality of the world she lives in. With a quiet beginning, the trombone sings out the melody like Bowie as the French horn joins him an octave higher as the "girl with the mousey hair". The interweaving characteristic of the accompaniment part represents the complexity of life; the strange tonality and syncopation, the hypocrisy of society.

The trumpet takes on the melody, as the girl is not alone in her realization. Then, at the chorus, the interweaving accompaniment parts are gone as the girl and others come to a clear understanding. The lyrics to the chorus

(included below) are very moving as they are as relevant now as they were in 1971.

“Sailors fighting in the dance hall
Oh man look at those cavemen go
It's the freakiest show
Take a look at the lawman
Beating up the wrong guy
Oh man wonder if he'll ever know
He's in the bestselling show
Is there life on Mars?”

sound. Finally, the piece ends with a strong statement, as it had begun.

The People, no matter the time period, start to wonder if there is more to life, more to the world. So, they are left with the question, “Is there anything more out there?”

As the song comes to a close, the trombones play the fading guitar solo line. The ending does not die away; however, the song finishes strongly as it challenges the listener to question the world around them, to ask the question “Is there life on Mars?”.

Centennial Fanfare Thomas Stone

Thomas Stone was born in 1957. Mr. Stone, a native of Oshkosh, Wisconsin, received his Bachelors degree in music from Lawrence University. There he studied composition with Steven Stucky. He then went on to get his Master of Music degree from DePaul University in 1983. He has vast experience as a conductor and teacher in both private and public schools in Wisconsin, Illinois, and Florida. As a student of Eugene Migliaro Corporon at the University of Cincinnati College-Conservatory of Music, Mr. Stone earned a Doctorate of Musical Arts degree in wind conducting. His arrangements in print include music from the IMAX film, *The Dream Is Alive*, Boccherini's *Pastorale*, *Carnevale*: featuring eight miniature masterpieces introduced by Igor Stravinsky in *Pulcinella*, excerpts from Vivaldi's *Gloria*, and *On Themes of Weber*. In addition to these works published by Daehn Publications and E.F. Kalmus. Dr. Stone edited the new edition of Bernard Gilmore's *Five Folksongs for Soprano and Band* recently published by Maecenas Music in England. His published works for band include *Shadows of Eternity*, *Mentor*, *Ancient Visions*, and *Apositron*. As well as *Centennial Fanfare* which was selected as a winner in the Dallas Wind Symphony Fanfare Contest and was performed at the Meyerson Symphony Center in 2002. Thomas Stone currently serves as conductor of the Centenary Summer Band, a professional ensemble funded by corporate sponsors and the American Federation of Musicians. *Centennial Fanfare* begins with a strong statement to grab the audience's attention. Mr. Stone then introduces the melody and passes it around the choir in a fanfare. With each hand off the melody is given a unique character by the instrument's tone and individual brass

This sinfonia has a slow introduction in the key of C, soon turning to E-flat major, where the first appearance of Mendelssohn's artistic sound begins. The piece then takes on a more classical approach, becoming light and spirited in his first movement, Allegro. Allegro ends once again in the key of C after traveling through many different keys. Andante, however, is quite strange. With a building of the orchestra, starting with the violins and following with the lower voices in succession, the piece gently rocks to a heartfelt conclusion. In a typical ABA movement, this piece takes on a yodeling theme, which is said to have been heard by Mendelssohn while on a family vacation in Switzerland. Allegro Vivace is a rocketing movement, also with many key changes that end in the key of C. While the piece has many fugal passages that evoke the Baroque Era, this piece still has a classical charm and freshness about it. Mendelssohn's symphonies are known for being beautifully expressed masterpieces of Romantic art, and are known specifically for their artistic sentiment. Orchestras enjoy playing this piece because of its excellent, smoothly progressing melodies and its heartfelt sound.

Jazz Pizzicato

**Leroy Anderson, arr. by Samuel
Applebaum**

Alfred 00-BSO9707

Jazz Pizzicato was Anderson's first work. It originated because Arthur Fielder, director of the Pops, encouraged Anderson to write original compositions for the orchestra. Doubts on Anderson were laid to rest when Fielder stepped in to take notice of the arrangement and showcase it. Jazz Pizzicato was an immediate hit when premiered in 1938. This led to another hit and a full time position as the Boston Pops' arranger and orchestrator. Anderson described his work as "concert music with a pop quality".

Concert notes were compiled in partial fulfillment of the requirements for MUS 117/317 by Victoria Karnes, Amanda Klein, Shyanne Lambrecht, Christopher Oram, Sean Williams, and Jonathan Dixon.

**A Maid in Bedlam Shirl Jae
Atwell**
Kjos SO298F

A Maid in Bedlam is an English folk song that tells the tale of a maiden confined by her parents to Bedlam, a notorious insane asylum, because of her passionate love for a sailor. Like most songs in the oral tradition, the exact origins of the music are murky. The story begins with the following haunting stanza:

*Abroad as I was walking one
evening in the spring,
I heard a maid in Bedlam
who mournfully did sing.
Her chains she rattled on her
hands, and thus replied she:
“I love my love because I
know my love loves me.”*

Shirl Jae Atwell, a prolific composer of string orchestra music, is a retired public school orchestra teacher from Kentucky. Her compositions *Modus a Four* and *Drifen* have won the National School Orchestra Association and Texas Orchestra Directors Associations composition contests, respectively.

**Superstition Stevie
Wonder**

Transcribed by www.TubaPeter.com

SDSM&T String Bass Ensemble

A song originally intended for Jeff Beck, Stevie Wonder wrote the main riff and the two recorded it together. When Beck failed to release the song, Wonder released it on his own and it became an instant hit. The lyrics describe the many superstitions people hold.

Tuba Peter has been a tuba instructor in Houston, TX since 1998. He uses his arrangements in his lessons as teaching tools and as performance pieces.

Sinfonia No. II, in D Major
Felix Mendelssohn
Luck's Music Library 05580

Sinfonia II in D major is an original piece composed by Felix Mendelssohn in 1821. It was originally written for a string orchestra, and is composed of three separate movements: *Allegro*, *Andante*, and *Allegro Vivace*. Written when he was only 13, *Sinfonia in D* is a great representation of Mendelssohn's talents and particular sound, which he continued to possess in all of his future works.

Twin Peaks Medley

Title Theme – Audrey’s Dance – Love Theme
Angelo Badalamenti

“Where we're from, the birds sing a pretty song
and there's always music in the air.”

- *Man From Another Place*

On April 8, 1990 many Americans tuned in to watch a crime drama about a little town in the Pacific Northwest. The pilot episode of Twin Peaks would spark one of the biggest questions in pop culture history, “Who killed Laura Palmer?” The unique style of David Lynch and Mark Frost captivated viewers as they told the story of a murder, which took place in the small town of Twin Peaks.

Throughout the show, Lynch used the music to evoke the emotions of his characters. Lynch worked with Grammy award winning composer Angelo Badalamenti to achieve the right mood for the quaint but bizarre town of Twin Peaks.

The medley starts out with the title theme, welcoming the audience back to Twin Peaks, the small town with big secrets. Although tranquil, the theme has some tension that represents the evil lurking in the town.

Next, the trumpets introduce “Audrey’s Dance”. Much like the odd characters who inhabit Twin Peaks, this jazzy song seems to come out of nowhere. From the iconic Log Lady to the Man from Another Place, Lynch created a surreal atmosphere. Even seeming normal characters have their quirks, like Audrey Horne as she sways from side to side listening to this dreamy song.

The music takes yet another turn as Laura Palmer’s (also known as the Love) theme is played. After only an hour, Badalamenti and Lynch had found the song that would sum up the series. Badalamenti reflects back on the day saying: "David said, 'Start it off foreboding, like you're in a dark wood, and then segue into something beautiful to reflect the trouble of a beautiful teenage girl. Then, once you've got that, go back and do something that's sad and go back into that sad, foreboding darkness.' Maybe it was luck, but literally, in one take, I translated those words into music."

As the song ends, it is as if the audience is going back to the Red Room in one of Agent Cooper’s dreams. In the last episode of Twin Peaks, Laura Palmer’s doppelganger says, “I’ll see you again in twenty-five years,” and the fans wait has almost come to an end as the series looks forward to returning to television in 2016. So as the Man from Another Place said to Agent Cooper, “I’ve got good news. That gum you like is going to come back in style.”

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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 Principal Second Violin, and is a current member of the Symphony String Quartet. In 2009, Ms. Schnittgrund accepted the position of Director of Orchestra 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). A current member of NPM’s Standing Committee of Cantors, Ms. Schnittgrund serves as a cantor and the assistant director of *Chorus Angelorum* at Blessed Sacrament Catholic Church in Rapid City and is the national administrator of the Intermediate Cantor Certificate (ICC).

II - Orchestra

The Charterhouse Suite

Ralph Vaughan Williams

The Charterhouse Suite was composed in 1921. Originally composed for piano, it was known as *Suite of Six Short Pieces for Pianoforte*. Shortly after the first publication, English composer James Brown worked with Vaughan Williams to arrange the suite for string orchestra and. The name pays homage to the time that Vaughan Williams spent in his younger years at the Charterhouse School, where he began his formal music education. The Prelude is a lively start to the suite, keeping a playful mood throughout the piece with the use of pizzicato in the lower strings. The theme starts early on in the second violins, before being passed around the orchestra. In the Slow Dance, the gentle back and forth duet between the violin and the cello keeps to how the movement would have originally sounded on the piano, as the use of just two voices in the orchestra make it easy to imagine how the movement would have sounded when played by a pianist. The Quick Dance again picks up the pace of the suite, as the violin carries the melody for the first half, until being joined by the cello and bass halfway through. The movement changes gears near the end, putting emphasis on a duet between the first violin and the cello. The Slow Air features soloists that are meant to resemble a vocalist singing a song. The Rondo features a trio of the first violin, second violin, and viola. The cello briefly joins this medley, until about halfway through the movement, the entire orchestra picks up the theme. The Pezzo Ostinato closes the suite, again focusing on the trio of the upper strings which eventually broadens to include the entire orchestra, ending the suite in a wistful manner.

- I. Prelude
- II. Slow Dance
- III. Quick Dance
- IV. Slow Air
Quinn Del Val, Anthony Nesland, violin solo
Dr. Maribeth Price, Erin Spanton, viola solo
Alana MacLachlan, cello solo
- V. Rondo
- VI. Pezzo Ostinato