

The Minnesota State Band

under the direction of

Keith Liuzzi, Conductor

Evan Varns, Associate Conductor

Presents:

History, Pageantry, Variety

Saturday, May 11, 2024, 1:00 PM

Minnesota History Center
3M Auditorium
345 W. Kellogg Blvd
St. Paul, MN 55102

Celebrating Minnesota Statehood and
the New State Flag and Seal

PROGRAM

- Hail! Minnesota (2001) Truman Rickard (1882 - 1948)
Arranged by J. Komro
- Capitol Fanfare (2017) Carl Schroeder (b. 1982)
- Washington Greys (2002) Claudio S. Grafulla (1812 – 1880)
Arr. by Loras J. Schissel
- The Marriage of Figaro (1958) W. A. Mozart (1756 - 1791)
Arr. by Earl Slocum
- Marche Militaire Francaise (1880) Camille Saint-Saëns (1835 - 1921)
Arr. by M. L. Lake
- March of the Belgian Paratroopers (1946) Pierre Leemans (1897 - 1980)
Arr. by Charles A Wiley
- Shenandoah (1999) Frank Ticheli (b. 1958)

INTERMISSION

- Jubilee Overture (1983) Philip Sparke (b. 1951)
- Flag and Seal (2024) Glen Edward Newton (b. 1947)
- One Life Beautiful (2010) Julie Giroux (b. 1961)
- Alleluia! Laudamus Te (1973) Alfred Reed (1921 - 2005)
- Moorside March (1960) Gustav Holst (1874 – 1934)
Arr. By Gordon Jacob
- Celtic Hymns and Dances (1995) Eric Ewazen (b. 1954)

Minnesota State Band Personnel 2024

Flute/Piccolo	Bassoon	Trombone
Suzanne Benson ('21)	Gayle McClellan ('23)	Nick Jensen ('23)
Gail Bullard ('09)	Clancy Theade ('19)	Jack Kennedy ('18)
Teresa Cerling ('19)		Isaac Smithe ('23)
Nita Cunningham ('22)	Alto Saxophone	Michael Sweet ('16)
Carrie Halden ('04)	Melanie Day ('21)	
Amy Maclean ('23)	Linda Lundstrom ('23)	Bass Trombone
Laura Millberg ('09)		Jim ten Bensel ('22)
	Tenor Saxophone	
Oboe	Peter Wickert ('22)	Euphonium
Eric Laska ('18)		Dennis Opland ('08)
Rosemary O'Connell ('16)	Baritone Saxophone	Jonathan Wharton ('23)
	Devin Naumann ('21)	Jason Wiley ('22)
English Horn		
Rosemary O'Connell ('16)	Trumpet	Tuba
	Luke Baker ('24)	W Rayford Johnson ('16)
Clarinet	Brian Black ('22)	John Moore ('00)
Anthony Afful ('17)	Gordy Flam ('24)	Thomas Wells ('18)
Kat Almquist ('24)	Carol Jensen ('18)	
Greg Baker ('23)	Stuart Lane ('23)	Percussion
Donna Hogenson ('06)	Andy Mobley ('02)	Craig Allen ('02)
Sara Kysylyczyn ('23)	Dan Newland ('97)	Alison Cameron ('24)
Frederick Larson ('03)	Brittany Zastrow ('23)	Chuck Campana ('20)
Carmen Nickish ('98)		Julie Henry ('19)
	French Horn	Allison Wyatt ('23)
Bass Clarinet	Gerald Abraham ('19)	
Evan Varns ('00)	Lucy Davis ('21)	
	Jim McCreary ('10)	
	Alison Penner Rahn ('23)	
	Lori Pfeifer ('21)	



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Center Staff for your assistance in
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PROGRAM NOTES

Hail Minnesota (2001) was written by University of Minnesota students Truman E. Rickard and Arthur E. Upson. The University of Minnesota Alumni Association, owner of the copyright to the song, released its copyright to the words and music, and in 1945 the Legislature adopted *Hail Minnesota* as the state song. The arrangement played today is by Joseph Komro, longtime director of the MSB.

Capitol Fanfare (2017) may be best described by the composer: “I composed Capitol Fanfare in 2017, when my high school band director Keith Liuzzi commissioned it for his Minnesota State Band to premiere as part of the grand reopening of the restored Minnesota State Capitol building. The Band’s one request was for it to incorporate some of the official Minnesota state song, *Hail! Minnesota*, by Truman Rickard. So, I mixed that in with some original melodies, and ended the piece on a chord of C major that you do not hear anywhere else in the piece, symbolizing “C” for Capitol.” The Band premiered the work on August 11, 2017, on the steps of the Capitol building.

Washington Greys (2002) is Grafulla’s best known work today. It was composed in 1861 for the 8th Regiment, New York State Militia, which wore grey uniforms. It has been called a march masterpiece, a band classic, and the prototype of the concert march. Showing the influence of both German and Italian marches, it showcases technique and melody in a continuous flow of musical ideas. It dared to break the old formulas, however, because it has no introduction, no break strain, and no stinger.

The Marriage of Figaro (1958) In 1782, the French playwright, Beaumarchais, offered private readings to King Louis XIV of his comedy of manners, *The Marriage of Figaro*. Instead of being pleased, the monarch decided the story was “detestable and must never be produced.” The irreverence was simply too much. As “forbidden fruit,” the play became the rage of the aristocracy, and it surfaced repeatedly in secret productions. *The Marriage of Figaro* was unquenchable and Mozart decided this was just the ticket for his opera buffa. The music opens with bustling notes, like whispers of gossip which gain momentum. Ultimately, these fragments gel into an energetic theme which romps throughout. A helter-skelter atmosphere prevails; there is no rest, the perfect introduction to the hilarious opera. It has delighted audiences as a separate concert piece for hundreds of years.

Marche Militaire Francaise (1880) is the final movement of a four-movement symphonic poem, *Suite Algérienne*, that was inspired by Saint-Saëns's trips to Algeria, then a French colony in Africa. Although no authentic Algerian music exists in the piece, the march is very French. In a note on the score the composer emphasized the fact that he not only felt joyful at seeing French soldiers, but he was conscious of the security he enjoyed under their protection. The last movement has become famous independently of the others as a French concert march for winds.

March of the Belgian Paratroopers (1946) is a study in procrastination. While serving at the end of World War I, Leemans's regimental commander asked him to compose a march; it was begun but never finished. Near the end of World War II, he was having dinner with a group of paratroopers and was again asked to compose a march. Later that night, the march theme came to mind, and allegedly he wrote out all the parts in one night. It made its way to the United States thanks to Charles Wiley, who created an arrangement of it in 1975 for American bands. In the form of a patrol, the march gives the impression of a passing parade band by beginning and ending softly.

Shenandoah (1999) Both the valley and the river named Shenandoah are in Virginia. The origins of the name and the folk song are obscure, but all date to the 19th century. Many variants on the melody and text have been handed down through the years with the most popular telling the story of an early settler's love for a Native American woman. The composer writes: "In my setting of *Shenandoah* I was inspired by the freedom and beauty of the folk melody and by the natural images evoked by the words, especially the image of a river. I was less concerned with the sound of a rolling river than with its life-affirming energy - its timelessness. Sometimes the accompaniment flows quietly under the melody; other times it breathes alongside it. The work's mood ranges from quiet reflection, through growing optimism, to profound exaltation."

Jubilee Overture (1983) was commissioned for the 50th anniversary of the British GUS Brass Band and first performed by them in 1983. Sponsored by Gus Footwear Ltd., the band has become one of the most recorded and traveled bands in Britain. The work opens with a two-art fanfare, a brass flourish followed by a reflective chorale for the woodwinds. A lively allegro section follows, with constant changes of meter and a robust tune from the horns and saxophones. Eventually a cantabile tune emerges from the middle of the band which everyone plays before the allegro returns.

Flag and Seal (2024) is the winning composition of our contest to commemorate the new Minnesota state flag and seal being adopted today. Glen's composition is an uplifting piece that includes a spirited melody, energetic accompaniment, and rich harmonies. Dr. Newton is a third-generation composer. He began arranging music in 4th grade and writing original works in 6th grade. His music has been performed by concert bands, symphony orchestras, mandolin orchestras, vocal ensembles, jazz bands, and brass ensembles in the United States and abroad.

One Life Beautiful (2010) was commissioned by Ray Cramer, former director of bands at Indiana University, to pay tribute to his daughter Heather Cramer Rue, whose life was tragically cut short by a car accident in the summer of 2009. The title has a double meaning. One refers to the delightful “one life” beautifully lived by Cramer’s daughter and the strong impact she had on those around her. The other meaning emphasizes that having one life is what makes our existence so sacred and cherished.

Alleluia! Laudamus Te (1973) is a canticle of praise without words. The concert band is treated both as a single massive choir and, at times, broken down into individual sections, each functioning as a separate sub-choir. The music is based on three main themes: a massive chorale in the brass, a long flowing line in the horns and woodwinds, and a quasi-fanfare figure first heard in the trumpets and then spreading throughout the band as it develops. The piece is capped by a short coda of almost overwhelming power and sonority, to round off the work in joyous triumph.

Moorside March (1960) is taken from Holst’s *Moorside Suite*, which was commissioned as the test piece for the British National Brass Band Championship in 1928. Gordon Jacob arranged the suite for orchestra in 1952 and for wind band in 1960. The march begins with a rising, four-note motif which leads into a vigorous theme, noteworthy because of its six-bar phrases. A second theme, employing more normal eight-bar phrases, is introduced by the saxophone. The trio is reminiscent of the ceremonial marches of Elgar and Walton in its pomp and dignity.

Celtic Hymns and Dances (1995) draws its inspiration from medieval and Renaissance music. Although the melodies and themes are original creations, the modal harmony, the energetic rhythms, and the use of colorful wind orchestration calls to mind music of ancient times. Within the piece there are pastoral ballads, heroic fanfares, and joyful dances culminating in a lively sonorous finale.

Join Us for our 2024 Concerts!

Spring Concert – Wednesday, May 22, 2024; 6:00 PM
With the Highland Park Middle School Bands
Highland Park M.S., 975 Snelling Ave S., St Paul, MN

Memorial Day Concert – Monday, May 27, 2024; 7:00 PM
Como Lakeside Pavilion, 1360 N. Lexington Pkwy. St. Paul

North Branch HS – Tuesday, June 18, 2024; 7:00 PM
Viking Plaza 38175 Grand Ave. North Branch MN

Vintage Band Festival – Saturday, July 27, 2024; 1:00 PM
Bridge Square, Northfield, MN 55057

Shakopee Concert – Thursday, August 1, 2024; 7:00 PM
Huber Park, 150 Fillmore St. N., Shakopee, MN 55379

Como Park Concert Series – Wed. August 7 & 14; 7:00 PM
Como Lakeside Pavilion, 1360 N. Lexington Pkwy. St. Paul

Holiday Concert – Friday, December 13; Time TBD
St. Joseph the Worker, 7180 Hemlock Ln N., Maple Grove,
MN 55369

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