



The Minnesota State Band

under the direction of

Keith Liuzzi, Conductor

Evan Varns, Associate Conductor

Presents:

Introductions

Saturday, October 5, 2024, 2:00 PM

The Barn Theatre
321 4th St SW
Willmar, MN 56201

PROGRAM

- The Marriage of Figaro (1958) W. A. Mozart (1756 - 1791)
Arr. by Earl Slocum
- Overture for Winds (1959) Charles Carter (1926 – 1999)
- The Upward Looking Marches (1902) ... John Philip Sousa (1854 – 1932)
Adapted by Brian Black
- Polar Star March (2023)
- Southern Cross March (2024)
- Mars and Venus March (2023)

INTERMISSION

- Declaration Overture (1976) Claude T. Smith (1932 – 1987)
- Irish Tune and Shepherds Hey (1918) Percy Grainger (1882 – 1961)
- Them Basses is Back (2024) Brian Black (b. 1953)
An update of G. H. Huffine's classic "Them Basses" circus march
- Benediction (2010) John Stevens (b. 1951)
- Overture to Candide (1955) Leonard Bernstein (1918 – 1990)
Transcribed by Clare Grundman



Today's program is made possible by the voters of Minnesota thanks to a legislative appropriation from the Arts and Cultural Heritage Fund.

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 Smithee ('23)
Nita Cunningham ('22)	Alto Saxophone	Michael Sweet ('16)
Carrie Halden ('04)	Melanie Day ('21)	
Kathy Hectorn ('24)	Nikki Katzke ('24)	Bass Trombone
Laura Millberg ('09)	Linda Lundstrom ('23)	Jim ten Bensel ('22)
	Stacy Morrison ('23)	Dana Sears ('24)
Oboe		
Eric Laska ('18)	Tenor Saxophone	Euphonium
Rosemary O'Connell ('16)	Peter Wickert ('22)	Dennis Opland ('08)
		Jonathan Wharton ('23)
English Horn	Baritone Saxophone	Jason Wiley ('22)
Rosemary O'Connell ('16)	Devin Naumann ('21)	
		Tuba
Clarinet	Trumpet	W Rayford Johnson ('16)
Anthony Afful ('17)	Luke Baker ('24)	John Moore ('00)
Kat Almquist ('24)	Brian Black ('22)	Thomas Wells ('18)
Greg Baker ('23)	Gordy Flam ('24)	
Donna Hogenson ('06)	Carol Jensen ('18)	Percussion
Sara Kysylyczyn ('23)	Stuart Lane ('23)	Craig Allen ('02)
Frederick Larson ('03)	Andy Mobley ('02)	Alison Cameron ('24)
Carmen Nickish ('98)	Dan Newland ('97)	Chuck Campana ('20)
Kyla Pritzl ('24)	Brittany Zastrow ('23)	Julie Henry ('19)
Louis Siegel ('24)		Allison Wyatt ('23)
	French Horn	
Bass Clarinet	Gerald Abraham ('19)	
Evan Varns ('00)	Lucy Davis ('21)	
	Jim McCreary ('10)	
	Alison Penner Rahn ('23)	
	Lori Pfeifer ('21)	

The Band would like to extend special appreciation to our Associate Members. Thank you for your support!

Gold Associate Members

Barbara Brauer

Rupert Strobel

Silver Associate Members

Robert English

Art & Donna Hogenson

Dan & Jane Lambrides

Art Lemka

Naurine D. Lennox

Lori Mobley

Thomas Ostertag

Andrew & Carol Whitman

Delores Zbikowski

PROGRAM NOTES

The Marriage of Figaro Overture (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.

Overture for Winds (1959) was written while Charles Carter was in residency at Florida State University. This music presents great challenges to both the performers and the audience. The performers must execute tempo, dynamic and articulation changes without “giving away” abrupt shifts to the audience. For the audience, the piece can seem like a roller coaster ride, shifting between fast and slow, regaining strength and driving toward a brilliant close. It is a masterful blend of academic and entertainment value.

The Looking Upward Suite (1902) John Philip Sousa wrote a suite for his band in 1902 he called *Looking Upwards*, inspired by the stars and planets above. The three parts depict a northern winterscape, an evening in a plaza in South America, and a romance between the gods Mars and Venus. Band member Brian Black has taken sections of each of these scenes, largely keeping the original scoring, and refashioned them into more traditional marches. The music is all Sousa's, but the sound is rather un-Sousa-esque.

Polar Star March – A fantastical sleigh ride

Southern Cross March – A grand march in the Spanish style

Mars And Venus March – A traditional march combining the bellicose bravado of Mars with the coquettish gaiety of Venus

Irish Tune from County Derry (1918) is an old song, whose composer is unknown, and first came to light in a collection of Irish folk songs published in 1855. Most people for whom it speaks directly to the heart associate it with the 1910 lyrics written by Frederick Weatherly, *Danny Boy*. But the tune is known by many names and in both popular and church music.

Shepherds Hey (1918) is based on a British folk tune and is a Morris Dance, a centuries-old tradition of fluid, group dancing. Morris Dances are still danced by teams of "Morris Men" decked out with bells and quaint ornaments to the music of the fiddle or 'the pipe and tabor' (a sort of drum and fife) in several agricultural districts in England. The word 'hey' denotes a particular figure in Morris Dancing; it involves the interweaving of two lines of dancers. Grainger's symbolized this interweaving with the use of two parallel lines of music at the opening of the composition.

Declaration Overture (1976) opens with a stately fanfare which introduces a five-note motif that is featured throughout the piece. After the strong and majestic opening, the percussion introduces a hypnotic rhythm and the overture blossoms into a joyful celebration. Written during the nation's bicentennial, Smith dedicated the piece to his wife.

Them Basses is Back (2024) is a complete reworking of G. H. Huffine's 1924 classic circus march *Them Basses*. The original was written to sound complete with a minimum number of players and has a small number of different parts, which can make the march somewhat tedious for everyone except the basses. Band member Brian Black has fleshed out those parts and given each instrument something appropriate and challenging to play. Even so, the basses are still the stars.

Overture to Candide (1955) While the Broadway production of *Candide* was essentially a flop, the Overture to the operetta quickly earned a place in the orchestral repertoire. Since that time, it has become one of the most frequently performed compositions by a 20th Century American composer. The overture incorporates tunes from the songs *The Best of All Possible Worlds*, *Battle Music*, *Oh, Happy We*, and *Glitter and Be Gay* and melodies composed specifically for the overture. If you are of a "certain age" you may well recognize the *Glitter and Be Gay* portion of the overture as Dick Cavett's signature introduction during the years his show aired on PBS.

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