



The Minnesota State Band

Under the direction of

Keith Liuzzi, Conductor

Evan Varns, Associate Conductor

Presents:

Past and Present Looking Back at 100 Years of Music in Minnesota

Saturday, April 26, 2025, 1:00 PM
Free Admission

Minnesota History Center
345 Kellogg Boulevard
St. Paul, MN 55102

The Past

- The Dragoons of Villars (1966) Aimé Maillart (1817–1871)
Scored by Clifford P. Barnes
- Procession of Nobles (1938) Nicholas Rimsky-Korsakov (1844–1908)
Arranged by Erik W.G. Leidzen
- Court Festival (1957) William P. Latham (1917–2004)
I. Intrada II. Pavan III. Galliard IV. “The Horses” Branle
- Polka and Fugue (1934) Jaromir Weinberger (1896 - 1967)
Arranged for symphonic band by Glenn Cliffe Bainum

POPULAR HITS OF THE DAY

Featuring Vocalist: **Avri Blashack**

- When I Think of You (1925) Vincent Rose (1880 – 1944)
Lyrics by Harry Owens (1902 – 1986)
- The Midnight Waltz (1925)
Yes, Sir, That’s My Baby (1925) Walter Donaldson (1893–1947)
Lyrics by Gus Kahn (1886 – 1941)

INTERMISSION

The Present

- Flourish for Valley Winds (2024) Carl Schroeder (b.1982)
- Arise! You Lonesome Savior (2025) R.J. Maderich II (b. 1954)
- Reluctant Joys (2020) Traditional
Arranged by Brant Karrick (b. 1960)
- Benediction (2010) John Stevens (b.1951)
- Declaration Overture (1976) Claude T. Smith (1932–1987)



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 2025

Flute/Piccolo	French Horn	Trombone
Suzanne Benson ('21)	Gerald Abraham ('19)	Nick Jensen ('23)
Gail Bullard ('09)	Jim McCreary ('10)	Jack Kennedy ('18)
Teresa Cerling ('19)	Alison Penner Rahn ('23)	Isaac Smithee ('23)
Nita Cunningham ('22)	Lori Pfeifer ('21)	Michael Sweet ('16)
Carrie Halden ('04)	Miranda Urban ('24)	
Kathy Hectorne ('24)		Bass Trombone
Laura Millberg ('09)	Bassoon	Jim ten Benschel ('22)
	Gayle McClellan ('23)	
Oboe	Raven Peduk ('25)	Euphonium
Anthony Afful ('17)	Clancy Theade ('19)	Dennis Opland ('08)
Eric Laska ('18)		Jonathan Wharton ('23)
Rosemary O'Connell ('16)	Alto Saxophone	Jason Wiley ('22)
	Linda Lundstrom ('23)	
Clarinet	Melanie Meerovich ('21)	Tuba
Kat Almquist ('24)	Stacy Morrison ('23)	W Rayford Johnson ('16)
Greg Baker ('23)		John Moore ('18)
Matthew Cooper ('25)	Tenor Saxophone	Thomas Wells ('18)
Donna Hogenson ('06)	Curt Bergmann ('25)	
Cameron Jarvis ('25)	Peter Wickert ('22)	Percussion
Sara Kysylczyn ('23)		Craig Allen ('02)
Frederick Larson ('03)	Baritone Saxophone	Alison Cameron ('24)
Carmen Nickish ('98)	Devin Naumann ('21)	Chuck Campana ('20)
Kyla Pritzl ('24)		Julie Henry ('19)
Emily Sasik ('25)	Trumpet	Allison Wyatt ('23)
Louis Siegel ('24)	Luke Baker ('24)	
Liping Vong ('25)	Brian Black ('22)	
	Gordy Flam ('24)	
Bass Clarinet	Carol Jensen ('18)	
Evan Varns ('00)	Stuart Lane ('23)	
	Dan Newland ('97)	
	Brittany Zastrow ('23)	

Join Us for Our Upcoming Concerts!

Memorial Day Concert – Como Park Lakeside Pavilion; St. Paul;
Monday, May 26; 7:00 PM

Sinclair Lewis Park; 510 Park Rd, Sauk Centre, MN 56378;
Wednesday, June 18, 2025

North Branch High School; 38175 Grand Ave, North Branch;
Thursday, June 19, 2025

PROGRAM NOTES

The Dragoons of Villars (1966) is the overture to the comedic opera of the same name which premiered in Paris in 1856. It was very popular across Europe and in the United States, where it is known as *The Hermit's Bell*. The opera takes place in a French mountain village near the border with Savoy in 1704, towards the end of the war in the Cévennes. In brief, this was a war fought by the Protestant Huguenots for their religious freedom. The dragoons come to the village in search of fugitives hiding in the mountains. They are greatly feared and are said to be an especially wild and dissolute lot. Despite the dark aspects of the plot, this is a comedy. In the end, the fugitives escape their pursuers, the dragoons are humbled, and the hero and heroine are wed.

Procession of Nobles (1938) was written in 1889 as part of the opera-ballet *Млада*, which almost defies description. It is half-opera, half-ballet, and its libretto is unbelievably complex, even by the standards of opera librettos. Set a thousand years ago in an imaginary kingdom called Retra on the shores of the Baltic, *Млада* tries to fuse Wagnerian opera with ancient Russian legend, and the result is a fantastic story, involving magic, evil spirits, and trips into the underworld. The only familiar music from the opera today is this piece, the introduction to Act II, which begins with a festival of tradespeople. The music bursts to life with a rousing brass flourish, soon followed by the processional music. This is music with color and energy, and in the opera, it is punctuated by shouts from the festive crowd. A central section just as vigorous as the opening leads to a return of the march tune and a rousing close.

Court Festival (1957) is a suite in the style of instrumental dance music of the late 16th and early 17th centuries, used at various European court festivals and other ceremonies. The opening *Intrada* has a festive or march-like character; the *Pavan* and *Galliard* are based on dance music known throughout Europe from the early part of the 16th century. The pavane is a stately dance in duple meter, the galliard a joyful dance in triple meter. The concluding *Branle* is in the style of another popular dance that was danced everywhere - in the country and at the court - and included singing, swaying movements of the body and hands, and pantomime.

Polka and Fugue (1934) from the fantasy opera *Schwanda the Bagpiper* is among Weinberger's most popular works. Written in 1926, the opera was a success, with translations into 17 languages. It fell from the repertory when Weinberger's music was banned by the Nazi regime during the late 1930s. Schwanda is a country piper, who uses his music to break a spell cast upon Queen Ice-Heart by a sorcerer. The Queen kisses Schwanda in appreciation, but when Schwanda's wife appears he denies the encounter. "May the devil take me to hell on the spot," Schwanda says, "if the Queen kissed me." He is promptly swallowed up by a gaping hole in the earth, but a friend engages the devil in a card game, wins half of the devil's infernal kingdom, and trades it for Schwanda's release. The *Polka* is the music with which Schwanda breaks the evil spell at court and sets the whole town dancing. The *Fugue* accompanies Schwanda on his triumphant departure from the devil's realm.

Popular Hits of 1925: When I Think of You; The Midnight Waltz and Yes, Sir, That's My Baby are all tunes that the Minnesota State Band played at their Phalen Park concerts in the summer of 1925. Sometimes they had a singer, sometimes not. Of the three tunes, the one we remember best is *Yes, Sir, That's My Baby*. According to one source, the song was written when Donaldson and Kahn were visiting Eddie Cantor. Cantor's daughter brought out a favorite toy, a walking mechanical pig. She wound it up and it started walking in rhythm while squeaking out two notes. Kahn was inspired and started working on lyrics in rhythm with the toy, coming up with the title and opening line of the chorus in short order.

Flourish for Valley Winds (2024) is a brief fanfare for concert band commissioned by the Valley Winds, a concert band based in Apple Valley, Minnesota, conducted by Tedd Gullickson. The work, composed to celebrate the band's founding in 2023, incorporates rising and falling melodic patterns inspired by the shape of the letters VW, for Valley Winds. The piece was premiered in 2024.

Arise! You Lonesome Savior (2025) is the third movement of a 3-part suite entitled *American Hymnody*, based on Early American and African American religious music. The beginning tune will probably be familiar, as it has been used in hymnals of many different faiths, with many different lyrics.

Reluctant Joys (2020) The songs of enslaved people in the United States are in large part a reflection of the suffering and deprivation they endured before emancipation. They partially obtained in song what was denied them in real life: salvation and release from the daily torture at the hands of their white masters. However, it can be argued that these songs, spirituals, work songs and plantation songs, became the bedrock from which American music was born, especially popular music such as blues, jazz and rock. The six songs used in this setting were found in a modern edition of the original 1867 publication *Slave Songs of the United States* and weave themselves into a rhapsodic musical tapestry. Included are: *Poor Rosy*, *Heave Away*, *Shock Along John*, *The Good Old Way*, *There's a Meeting Here Tonight* and *Good-bye Brother*.

Benediction (2010) was originally written for the Sotto Voce Quartet (euphonium/tuba) in 2002. This quartet is made up entirely of former students of the composer at the University of Wisconsin-Madison. *Benediction* was intended to be a sonorous "amen" with vocal character. The composer's creation of this version for wind band was encouraged by and is dedicated to Scott Teeple, Director of Bands, University of Wisconsin-Madison.

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.

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