

# **The Minnesota State Band**

**under the direction of  
Keith Liuzzi, Conductor  
Evan Varns, Associate Conductor**



**Presents:**

**Fall Legacy Concert Series**  
**Saturday, October 7, 2023; 4:00 PM**

**Litchfield Opera House**  
136 N. Marshall Ave.  
Litchfield, MN 55355

# Program

The Minnesota State Band Fanfare (2023)..... Glen Newton (b. 1947)

Centuria Overture for Band (1986) .....James Swearingen (b. 1947)

Passacaglia from Suite No.7 (2014)..... George F. Handel (1685 - 1759)  
Arranged by Robert Longfield

A Copland Tribute (1986) ..... Aaron Copland (1900 - 1990)  
Adapted by Clare Grundman

Carmen Suite from the Opera (2000).....Georges Bizet (1838 - 1875)  
Transcribed by Clark McAlister; Edited by Alfred Reed  
*1. Prelude to Act I    2. Aragonaise    3. Habañera    4. Toreador's Song*

## INTERMISSION

Where Never Lark or Eagle Flew ..... Jim Curnow

October (2000) ..... Eric Whitacre (b. 1970)

50 Miniatures Suite ..... Michael Mikulka (b. 1985)  
*16. Grand Marches    13. Bittersweet Rag*  
*12. Neoclassical Scherzo    10. Minimarch*

First Suite in Eb (1909) ..... Gustav Holst (1874 - 1934)  
*I. Chaconne    II. Intermezzo    III. March*

## Minnesota State Band Personnel 2023

<b>Flute/Piccolo</b>	<b>Bassoon</b>	<b>French Horn</b>
Suzanne Benson ('21)	Gayle McClellan ('23)	Gerald Abraham ('19)
Gail Bullard ('09)	Clancy Theade ('19)	Lucy Davis ('21)
Teresa Cerling ('19)		Ishpreet Singh Kohli ('22)
Nita Cunningham ('22)	<b>Alto Saxophone</b>	Jim McCreary ('10)
Carrie Halden ('04)	Melanie Day ('21)	Alison Penner Rahn ('23)
Laura Millberg ('09)	Linda Lundstrom ('23)	Lori Pfeifer ('21)
	Stacy Morrison ('23)	
<b>Oboe</b>	Evan Varns ('00)	<b>Trombone</b>
Eric Laska ('18)		Nick Jensen ('23)
Rosemary O'Connell ('16)	<b>Tenor Saxophone</b>	Jack Kennedy ('18)
	Peter Wickert ('22)	Isaac Smithee ('23)
<b>English Horn</b>		Michael Sweet ('16)
Rosemary O'Connell ('16)	<b>Baritone Saxophone</b>	<b>Bass Trombone</b>
	Devin Naumann ('21)	Jim ten Bensel ('22)
<b>Clarinet</b>		
Anthony Afful ('17)	<b>Trumpet</b>	<b>Euphonium</b>
Greg Baker ('23)	Brian Black ('22)	Dennis Opland ('08)
Al Hecker ('23)	Shirley Christenson ('17)	Jonathan Wharton ('23)
Donna Hogenson ('06)	Carol Jensen ('18)	Jason Wiley ('22)
Sara Kysylczyn ('23)	Stuart Lane ('23)	
Frederick Larson ('03)	Andy Mobley ('02)	<b>Tuba</b>
Carmen Nickish ('98)	Dan Newland ('97)	W Rayford Johnson ('16)
Jackie Szczepanski ('23)	Sue Newland ('04)	John Moore ('00)
Evan Varns ('00)	Donna Novey-Clark ('22)	Thomas Wells ('18)
Elizabeth Zehnpfennig ('22)	Charlie Ryan ('22)	
	Carson Sehr ('23)	<b>Percussion</b>
<b>Bass Clarinet</b>	Brittany Zastrow ('23)	Craig Allen ('02)
Evan Varns ('00)		Chuck Campana ('20)
		Julie Henry ('19)
		Allison Wyatt ('23)

### Want to hear more of the Minnesota State Band? We are going on tour!

Thu. Oct. 12, 2023; 7:00 PM; Park Rapids High School  
Park Rapids, MN 56470

Fri. Oct. 13, 2023; 7:00 PM; Wadena Memorial Auditorium;  
Wadena, MN 56482

Sat. Oct. 14, 2023; 7:00 PM; Oshkiimaajitahdah Bemijigamaag;  
Redby, MN 56670

## PROGRAM NOTES

**The Minnesota State Band Fanfare (2023)** is the winner of our fanfare composition contest. Written for the brass section of the band, it effectively emphasizes the sonorities of the brass as well as their jubilant brilliance to celebrate our 125th Anniversary.

**Centuria Overture for Band (1986)** exhibits all the factors which have made Swearingen such a popular composer of original works for band: idiomatic writing for each instrument, great playability, singable themes, rhythmic vitality, and interesting percussion parts. *Centuria* is dedicated to the C. L. Barnhouse Company in honor of their 100 years of service to music educators throughout the world.

**Passacaglia from Suite No. 7 (2014)** is an arrangement of the final movement of Handel's 7<sup>th</sup> Suite for harpsichord. Because of the lilting and memorable melodies of the piece, it has been arranged in many configurations, for various instruments. The full, resonant chords in this arrangement may remind you more of an organ than a harpsichord. The term passacaglia derives from the Spanish *pasar* (to walk) and *calle* (street). It originated in early 17th-century Spain as a strummed interlude between dances or songs.

**A Copland Tribute (1986)** was created in 1985 to honor Aaron Copland's 85th birthday. The piece is a collage of passages from works by the eminent Brooklyn-born composer. We begin with the attention-getting percussion introduction from *Fanfare for The Common Man*, move to the graceful and iconic *Appalachian Spring* and end with some whimsical and joyful passages from *Rodeo*.

**Carmen Suite from the Opera (2000)** Georges Bizet is probably best known today for his opera *Carmen*. At its premiere, critics (and the audience) found the work unsatisfactory in both content and approach. However, the opera soon became a triumphant success and has since been staged regularly in opera houses throughout the world. This adaptation of the musical score for concert band, a suite in four movements, retains the spirit of the original production.

**Where Never Lark or Eagle Flew (1993)** is an overture inspired by *High Flight*, a poem written by a young American volunteer pilot with the Royal Canadian Air Force during WWII. John Gillespie Magee, Jr., who flew high-performance Spitfire fighters, perished in a mid-air collision at the age of 19. His famous sonnet is now the official poem of the RCAF and RAF and must be recited from memory by freshman cadets at the USAF Academy:

*Oh, I have slipped the surly bonds of earth,  
And danced the skies on laughter-silvered wings;  
Sunward I've climbed and joined the tumbling mirth  
Of sun-split clouds - and done a hundred things  
You have not dreamed of - wheeled and soared and swung  
High in the sunlit silence. Hov'ring there,  
I've chased the shouting wind along and flung  
My eager craft through footless halls of air.  
Up, up the long, delirious, burning blue  
I've topped the wind-swept heights with easy grace,  
Where never lark, or even eagle flew;  
And, while with silent, lifting mind I've trod  
The high untrespassed sanctity of space,  
Put out my hand, and touched the face of God.*

**October (2000)** ebbs and flows from the very beginning where we hear the first oboe melody. There is a static calm to the harmony, a sound that evokes that feeling of the hot summer turning into cooling fall, as the woodwind melodies sing gently above that texture. Eventually, the main melody is introduced, building moment by moment, ending with a final, full iteration played by the entire ensemble. Along the way, we encounter changes in the music – a melody reminiscent of the beginning played by a solo euphonium, then swept up by the full band again before the oboe returns with its opening melody once more. Eventually the music grows to a sweeping fortissimo, only for the music to retreat quietly, as summer gently retreats into fall and winter.

**50 Miniatures** is a set of 50 short compositions for wind band; each is between 45 seconds and 3 minutes in duration. Four of these miniatures have been selected to comprise this suite, highlighting different styles and musical moods.

**First Suite in E-flat for Military Band (1909)** occupies a legendary position in the wind band repertory and is one of the earliest examples of modern wind band instrumentation still performed. Holst began with *Chaconne*, a traditional Baroque form that sets a series of variations over a ground bass theme. The *Intermezzo* is a quirky rhythmic frenzy that contrasts everything that has preceded it. The *March* begins shockingly, with a furious trill in the woodwinds articulated by brass and percussion. This sets up a lighthearted mood, which eventually takes up the more traditional mood of a British march. The coda makes brief mention of elements from both the *Chaconne* and *Intermezzo* before closing joyfully.



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

**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

**Bronze Associate Members**

Teresa Cerling

Sharon Heaton

Irma Johnson

Howard Leathers

Bonnie McLellan

Agnes Reek

## Become an Associate Member of the Minnesota State Band

The Minnesota State Band is proud of the many people who have taken an active interest in supporting the **“Only remaining State Band in the United States.”** We humbly seek your tax-deductible contribution to help keep our music tradition alive for another 125 years.

Associate membership runs from June 1, 2023, through May 31, 2024. Choose the contribution level that is right for you. The Minnesota State Band will list the names of all contributors in the Bronze, Silver and Gold categories in our concert programs.

Please fill out the form below and mail your contribution to Minnesota State Band, P.O. Box 130033, St. Paul, MN 55113. You can also give online by credit or debit card at <https://www.givemn.org/organization/Minnesota-State-Band>.

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I would like to become an Associate Member of the Minnesota State Band at the following level:

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