



Presents

Far Off Places

Jeff C. Krauklis, Conductor

Sunday, February 5, 2023
3:00 PM

Trygve Mathison Fine Arts Center
Holmen High School

free admision

PROGRAM

FANFARE FOR THE COMMON MAN

Aaron Copland (1900-1990)

Featuring the brass and percussion

POLKA AND FUGUE from “Schwanda the Bagpiper”

Jaromir Weinberger (1896-1967)
Arranged by Glenn Cliffe Bainum

PAVANNE

Morton Gould (1913-1996)

HUNTINGTOWER BALLAD

Ottorino Respighi (1879-1936)

Intermission

MARCH HONGROISE from “Damnation of Faust”

Hector Berlioz (1803-1869)
Arranged by Leonard B. Smith

NIGHTSONG

Richard Saucedo (1957-)

SYMPHONY NO. 1 “THE LORD OF THE RINGS”

Johan de Meij (1953-)

1. Gandalf (The Wizard)
5. Hobbits

La Crosse Wind Symphony Personnel

(listed alphabetically by section)

PICCOLO

Stephanie Brookman

FLUTE

Mona Gardner
Pamela Dome
Rita Koch-Thometz
Nancy Pilmonas

OBOE

Allie Schlicht
Abigail Toussaint

BASSOON

Liz Peregrine Bahr
Harry Hindson

CLARINET

Josh Baker
Michael Chesher
Jordan Cox
Kristin Freedlund
Katie Larson
Liz Pearse
Rachel Pollock
Jennifer Warthan

BASS CLARINET

Jacob Erickson

SOPRANO SAXOPHONE

Kate Haller Ailabouni

ALTO SAXOPHONE

Kate Haller Ailabouni
Andrew Jones

TENOR SAXOPHONE

Joshua Dohm

BARITONE SAXOPHONE

Nate Johnson

CORNET/TRUMPET

Joshua Beron *
Gary Boyd *
Jaime Greenfield *
Sara Hallberg *
Scott Jensen *
Eric Larson *
Tony Sanders *
Robert Swerman *

FLUEGELHORN

Gary Boyd
Robert Swerman

HORN

Tammy Bartz *
Bonny Fish *
Thomas Hunt *
Jodi Monerson *
Vickie Rortvedt *

TROMBONE

Michelle Jensen
Tom Jensen *
George Von Arx *

BASS TROMBONE

Rachel O'Donnell *

EUPHONIUM

Kaleb Krzysztan
Alex Mix
Andrew Nicholson

TUBA

Scott Bradford *
Geoff O'Donnell *

PERCUSSION

Tammy Fisher *
Sam Hantzsch
Laurel Hemmer *
Dave Kies *
Carson Kopecky
Mary Wirkus *

PIANO/KEYBOARD

Mary Ellen Hauptert

* *personnel for Copland
FANFARE*

Next Performance

Sunday, April 23, 2023 - 3:00 pm

Trygve Mathison Fine Arts Center at Holmen High School

Program Notes

If any one musician today can be singled out as the “dean of American music,” it is Aaron Copland. Born in Brooklyn in 1900, Copland became a classic in his time. Though trained as a composer in Paris, much of his work has a distinctive sound that has come to be identified with this country’s wide-open spaces. With his ballet and theater scores on the one hand and his contributions to the orchestral and recital repertoire, he has created a musical climate genuinely “made in America”. His original works for band are an important part of this contribution. It is a tribute to Copland the man and the musician that he is regarded by the musical public and his professional colleagues alike with admiration, respect and above all true affection.

During the war years of 1942-46, Eugene Goosens, conducting the Cincinnati Symphony, commissioned 19 fanfares from various prominent, mostly American composers of the day to open many of their concerts. They were each challenged to write for the same instrumentation and honor a relevant aspect suited to the times. Howard Hanson’s fanfare feted the *Signal Corp* and Walter Piston’s, the *Fighting French* while Henry Cowell honored the *Forces of the Latin American Allies*. Aaron Copland took his inspiration from a speech by then Vice-President Henry A. Wallace who dubbed the 1900’s the “century of the common man.” Any sense of familiarity triggered by the percussive opening to *Fanfare For the Common Man* only intensifies when the trumpets sound their granite-like octaves. Copland knew he had a gem on his hands and utilized a version of the fanfare a few years later in the final movement of his third symphony.

* * *

Jaromir Weinberger (1896-1967) was born and raised in Prague, where he studied with Hofmeister at the conservatory there before furthering his study of music with Max Reger in Leipzig. He taught for a semester at the conservatory in Ithaca, New York, in 1922, then returned to Europe to teach and compose. He lived in Prague until 1939 when he settled in St. Petersburg, Florida, where he lived for the remainder of his life.

Weinberger is best remembered for his opera *Schwanda, the Bagpiper* which premiered in 1927 and became internationally famous. The *Polka and Fugue*, taken from the opera as a concert piece, has become even more successful. Based on a Czech folk tale, the story involves Schwanda, the master bagpiper, and Babinsky, a robber who leads Schwanda on a series of adventures. This 1934 wind transcription by Glenn Cliffe Bainum quickly became one of the true early gems of the concert band repertoire.

* * *

Morton Gould (1913-1996) showed signs of musical talent at a very early age. He began to play the piano when he was four years old, published a composition at the age of six, and was engaged to play the piano over radio station WOR when he was seven. He was only 18 when he joined the musical staff of the Radio City Music Hall. At twenty-one he became conductor and arranger for his own program with a large orchestra over the WOR-Mutual network, leading to the creation of many works which have since been played by the top professional orchestras and wind bands in the country.

Frederick Fennell called Morton Gould an American treasure. He always believed that it was Gould’s early work as a conductor at WOR that convinced him he could do it all. “To stand in front of an orchestra that can play anything is a gift rarely given to a composer.” The ideas which became his *American Symphonette #2* (1938) were filtered through a great brain and a warm heart. *Pavanne*, the second movement, is a masterwork of restraint and contrast, a microcosm of the easy, laid-back style.

* * *

Although Ottorino Respighi (1876-1936) enjoyed overwhelming success with his opulent Roman pictures, much of his “serious” work, particularly in the operatic field, was doomed to failure and oblivion. It is a fact that without the championing of the virtuoso conductor Arturo Toscanini (a fellow countryman), Respighi’s music could not have received the fame and acceptance in America that it has enjoyed. The ripe sensuality displayed by brilliant orchestration and use of Gregorian chant as compositional material are the trademarks of the Roman cycle, but seemingly without these “gimmicks” Respighi was just another “neo-tonal” Italian composer.

In 1932, Respighi was visiting New York as a composer-in-residence under Toscanini’s invite. Edwin Franko Goldman approached Respighi about jointly commissioning a band work, along with the American Bandmasters Association in memory of John Philip Sousa, who had just died. The result was *Huntingtower Ballad*, Respighi’s first and only work for concert band. It was premiered at a memorial concert by the Goldman Band on April 17, 1932, in Washington DC.

Named for a castle in Scotland where Respighi had spent some time, it is a somber, often introspective tone poem characterizing the psychological aspects of the hunt, the hunter and the hunted. European personification of the hunt itself is felt throughout. The dark hunter, often interpreted as a death figure, looms mysteriously and ominous as the play unfolds. “La Chasse,” depicting pursuit and flight forms the middle section which dissolves into a tender theme that suggests the allegorical relationship between the hunter and the hunted. Tenderness yields to reality as an ominous chord sounds a chilling knell and the music returns, shrouded in funeral tones and plays out the inevitable conclusion.

* * *

French composer Hector Berlioz (1803-1869) was sent to medical school at the age of twenty to follow in the footsteps of his physician-father. The young man preferred music to medicine, and, despite intense parental opposition, insisted on a musical career. Dramatic and radical in his tendencies, he incurred the dislike of Maria Luigi Cherubini, head of the Paris Conservatory, who for three years withheld from the composer the Prix de Rome, and forced him to earn a meager livelihood by singing in a theater chorus. He eventually found fame and comparative wealth with triumphant trips throughout Europe, though in Paris his works were received with decided apathy. Finally, election to the Academy and the Legion of Honor could no longer be denied him and he became recognized as a master of the orchestral idiom. His music was stormy, like himself; his conceptions immense and original.

The *Rakoczy March* is the national air of Hungary and was originally written by Michael Barna, a gypsy court musician of Prince Franz Rakoczy, from whom this composition takes its name. The march underwent several changes. Berlioz decided to use it while he was in Budapest making arrangements for a performance of his opera, *The Damnation of Faust*. He realized the great patriotism of the Hungarians and changed his libretto to suit the situation, taking the much-traveled Faust to Hungary, so that he might see the troops depart for the war, thus creating an opportunity for the playing of the *Rakoczy March*. The success of the plan was so overpowering at the first performance in Budapest, Berlioz and others feared for their safety.

* * *

Richard L. Saucedo (b1957) is an American composer, arranger, conductor and educator. He retired in 2013 as Director of Bands and Performing Arts Department Chairman at the William H. Duke Center for the Performing Arts at Carmel High School in Carmel, Indiana. During his 31-year tenure, Carmel bands received numerous state, regional and national honors in the areas of concert band, jazz band and marching band. The Indiana Bandmasters Association named Mr. Saucedo Indiana's "Bandmaster of the Year" for 1998-99 and he was named the "Outstanding Music Educator" in the state of Indiana for 2010 by the Indiana Music Educators Association. Mr. Saucedo did his undergraduate work at Indiana University in Bloomington and finished his master's degree at Butler University in Indianapolis.

A surprisingly mature musical work written with younger musicians in mind, his *Nightsong* (2003) is a deeply expressive ballad that explores compound meter, unusual band keys and complex color chords masterfully orchestrated. The harmonies unfold beautifully, and the emotional peak is attained through a gradual layering of instrumentation.

* * *

Born in Voorburg (The Netherlands) in 1953, Johan de Meij studied trombone and conducting at the Royal Conservatory of Music at The Hague. He has earned international fame as a composer and arranger. His catalogue consists of original compositions, symphonic transcriptions and arrangements of film scores and musicals. His *Symphony no. 1 THE LORD OF THE RINGS*, based on Tolkien's best-selling novels of the same name, was his first substantial composition for symphonic band and received the prestigious Sudler Composition Award in 1989. His other larger compositions are also in the repertoire of the better bands all over the world. *Casanova* was awarded the First Prize at the International Composition Competition of Corciano, Italy in 1999, and a year later he won the Oman International Composition Prize with *The Red Tower*. De Meij remains in demand as a guest conductor, directing concerts and seminars in almost all European countries, in Japan, Brazil and the United States.

Johan de Meij's first symphony *THE LORD OF THE RINGS* is based on the trilogy of that name by J.R.R. Tolkien. This book has fascinated many millions of readers since its publication in 1955. His symphony bears no relation to the more recent movie franchise nor Howard Shore's successful film scores and in fact pre-dates them by 13 years, having been premiered on March 15th, 1988 in Brussels. The symphony consists of five separate movements, each illustrating a personage or an important episode from the book. Two of these movements are presented on this program:

I.) GANDOLF (The Wizard)

The first movement is a musical portrait of the wizard Gandalf, one of the principal characters of the trilogy. His wise and noble personality is expressed by a stately motif which is used in a different form in movements IV and V. The sudden opening of the Allegro vivace is indicative of the unpredictability of the grey wizard, followed by a wild ride on his beautiful horse "Shadowfax".

V.) HOBBITS

The fifth and final movement expresses the carefree and optimistic character of the Hobbits in a happy folk dance; the hymn that follows emanates the determination and noblesse of the hobbit folk. The symphony does not end on an exuberant note, but is concluded peacefully and resigned, in keeping with the symbolic mood of the last chapter "The Gray Havens" in which Frodo and Gandalf sail away in a white ship and disappear slowly beyond the horizon.

JEFF C. KRAUKLIS retired as a band director in 2019 after a thirty-five year teaching career, the last twenty-eight years in the Holmen Schools. He received his Bachelor of Music Degree in Music Education from the University of Wisconsin at Stevens Point, studying conducting with Donald E. Greene and his Master of Music Degree in Wind Conducting from Northwestern University, where he was a student of John P. Paynter. Prior to Holmen, he held teaching positions in Galesville, Wisconsin and Menominee, Michigan, and has served as an adjunct faculty member at UW-La Crosse where he conducted the Symphonic Band and at Viterbo University, where he instructs Instrumental Techniques. He was in the conducting rotation of the La Crosse Concert Band for over twenty years and was a long-time section leader, board member and officer on the Executive Committee.

An active composer, Krauklis has arranged or composed over 200 works for band, orchestra, jazz band, marching band, chorus and show choir. An avid performer and brass teacher, he maintains an active trumpet studio and performs frequently in the greater La Crosse area as a soloist, in brass quintets, and in classical and jazz ensembles. Krauklis has served as trumpet coach for the Wisconsin School Music Association (WSMA) Middle Level State Honors Band and on the state board of directors for the Wisconsin chapter of the National Band Association. He was also a long-time adjudicator and clinician with WSMA.

THANK YOU!

We could not have staged a performance of this magnitude without the generous help and assistance of many people. A very special "Thank You" to the following for their invaluable contribution of time and resources:

*Mrs. Michelle Jensen and the Holmen H.S. Band Department
Dr. Kristin Mueller, District Administrator, Holmen Schools
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Kris Cvikota and Webteam, Inc for Website Design
Logan High School (for loan of music)
Chatfield Music Lending Library
La Crosse Community Non Profits Initiative (LCNI)
Members of the La Crosse Wind Symphony and their Families*

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