



Presents

Autumn Moods

Jeff C. Krauklis, Conductor

Sunday, November 3, 2024
3:00 PM

Trygve Mathison Performing Arts Center
Holmen High School

free admision

PROGRAM

GAVORKNA FANFARE

Jack Stamp (1954-)

AN ORIGINAL SUITE

March
Intermezzo
Finale

Gordon Jacob (1895-1984)

GABRIEL'S OBOE

Ennio Morricone (1928-2020)
Arranged by Jeff C. Krauklis

JUTISH MEDLEY from "Danish Folk Music Suite"

Percy Aldridge Grainger (1882-1961)
Arranged by Joseph Kreines

Intermission

SERENADE FOR WINDS IN D MINOR, Op. 44

Moderato, quasi marcia
Minuetto
Allegro molto

Antonin Dvorak (1841-1904)

SALVATION IS CREATED

Pavel Tchesnokov (1877-1944)
Arranged by Bruce Houseknecht

THE COWBOYS (OVERTURE)

John Williams (1932-)
Transcribed by James Curnow

Program Notes

Jack Stamp (b. 5 March 1954, College Park, Maryland) is an American composer, conductor and educator who has been active throughout North America and Great Britain. He retired in 2015 from Indiana University of Pennsylvania after 25 years, where he conducted the Wind Ensemble and Symphonic Band and taught courses in graduate and undergraduate conducting. His primary composition teachers have been Robert Washburn and Fisher Tull and as a conductor was trained by Eugene Corporon at Michigan State University, where he earned his DMA in conducting. In 1999, Stamp received the Citation of Excellence from the Pennsylvania Music Educators Association and in 2000 was inducted into the prestigious American Bandmasters Association.

Not surprisingly, **Gavorkna Fanfare** was composed for and dedicated to Eugene Corporon and the University of Cincinnati College-Conservatory of Music Wind Symphony. Composer Stamp writes:

"I wish I had never named this work Gavorkna. I constantly receive calls inquiring as to the meaning of the title. It is a made-up word and a joke between Eugene Corporon and myself.

Gene called me in October 1999, stating that his Cincinnati College Conservatory Wind Symphony would be performing at the College Band Directors National Association Conference in Kansas City in February. He asked me to suggest an opener. I said, "Let me write you one. If you like it, you can have it for free. If you don't I won't be upset." I wrote the piece in two days. I scored it and sent it to Gene. He called and said, "You can ignore me completely, but the fugue is boring." I said, "How can a four-part fugue be boring?" But he was right! So, on Christmas Eve, I re-wrote the fugue by ornamenting each entrance. It made the work much stronger. To date, this is my most popular work and has launched some of the earlier works as well as provided numerous commissions. I owe Gene a lot, both as my teacher of conducting, and as a friend."

* * *

Gordon Jacob (5 July 1895, London - 8 June 1984, Saffron Walden) was an English composer and pedagogue. The youngest of ten siblings, Jacob enlisted in the Field Artillery to serve in World War I when he was 19, and was taken POW in 1917, one of only 60 men in his battalion of 800 to survive.

After being released he spent a year studying journalism, but left to study composition, theory, and conducting at the Royal College of Music, where he studied with Charles Villiers Stanford, Adrian Boult and Ralph Vaughan-Williams. After teaching at Birbeck and Morley Colleges in London, Jacob joined the RCM staff in 1924 and remained until his retirement in 1966. His pupils included Malcolm Arnold, Imogen Holst and Joseph Horowitz. Along with Vaughn Williams and Gustav Holst, these English composers' works formed the cornerstone of the wind band repertoire in the early part of the 20th century.

Completed in 1928, **An Original Suite** was originally entitled *Suite for Military Band*, and was composed while Jacob was a student at the Royal Academy of Music. The publishing company Boosey & Hawkes gave the suite its title. Jacob did not like the title and unsuccessfully tried to have it changed. The reason for the designation of *An Original Suite* is explained by Jacob:

“At the time very little original music was being written for what was the “military” band, so the title was a way of distinguishing that it was an original work rather than an arrangement -- not that the music was very original in itself ... The slow movement is Irish rather than English “folky.” The reason being that Londonderry Air was extremely popular and much admired by the 1920s.”

* * *

Ennio Morricone (10 November 1928, Rome, Italy – 6 July 2020, Rome, Italy) was an Italian composer and conductor. In his youth he played trumpet and received his education from the Roman Conservatory at the National Academy of Santa Cecilia, graduating by the age of fourteen. In the 1960s he began composing film soundtracks, often working in collaboration with Italian director Sergio Leone. Among numerous other awards, Morricone earned two Grammys, two Golden Globes, and prior to his passing, a special Academy Lifetime Achievement Award “for his magnificent and multifaceted contributions to the art of film music.”

One would certainly recognize many of his contributions to motion pictures over the last 50 years. **Gabriel's Oboe** is a beautiful melody composed as the main theme for the 1986 film, *The Mission*. It is still popular today and can be heard anywhere from TV commercials to weddings to Olympic figure skating. This arrangement was originally completed in 2007 for Mary Beth Hensel, Principal Oboe with the La Crosse Symphony Orchestra and private instructor to countless outstanding area oboe students. The work was further revised in 2016 for a performance with the La Crosse Concert Band to feature her and her trio, the *Bluffside Consort* which also included tonight's cellist, Derek Clark.

* * *

George Percy Grainger (8 July 1882, Brighton, Victoria, Australia – 20 February 1961, White Plains, N.Y.) was an Australian-born composer, pianist and champion of the saxophone and the concert band, who toiled under the stage name of Percy Aldridge Grainger. Grainger was an innovative musician who anticipated many forms of twentieth century music well before they became established by other composers. As early as 1899 he was working with "beatless music", using metric successions (including such sequences as 2/4, 2½/4, 3/4, 2½/4).

In 1932, he became Dean of Music at New York University, and underscored his reputation as an experimenter by putting jazz on the syllabus and inviting Duke Ellington as a guest lecturer. Twice he was offered honorary doctorates of music, but turned them down, explaining, "I feel that my music must be regarded as a product of non-education."

Grainger's *Danish Folk Music Suite* is based on Danish folksongs collected with the phonograph in Jutland during the years 1922-1927. He was assisted by Evald Tang Kristensen (who was 84 years of age at the time of their final collecting and was the greatest folk-music collector Grainger had ever met -- “a genius through and through.”) These sessions revealed striking similarities in Danish and English folk-singing habits -- similarities that might be compared to those existing between Danish and English speech-dialects.

The final movement of the suite, titled **Jutish Medley**, is as its name implies, a succession of tunes hailing from Jutland. The first, *Choosing the Bride*, voices a lover's dilemma in choosing between two sweethearts - one rich, one poor. The second melody employed is a *Dragoon's Farewell* before setting out for the wars. The third is a very archaic religious song entitled *The Shoemaker from Jerusalem*. The final ditty, *Hubby and Wifey* is a quarrelling duet in which the wife finally brings her obstreperous husband to his senses by means of a spinning spindle skillfully applied to his head.

* * *

Czech composer, Antonín Leopold Dvořák (8 September 1841, Nelahozevas, Bohemia - 1 May 1904, Prague) began learning the rudimental elements of music as a youth from a local cantor and organist in his village. At age sixteen, he undertook advanced study at Prague, where he learned greatly by contact with Smetana and Bendl. Always interested in folk idioms, his *Slavonic Dances* were an early success that cemented his reputation as a composer. In it, he made his first use of nationalism and the popularity of his dances spread his name far and wide, gaining the friendship of several famous musicians, among them Brahms, who helped his career immeasurably.

Dvořák composed his masterpiece, **Serenade for Winds in D Minor, Op. 44** in two weeks, the first movement being written in one day. It was written in 1878 and was premiered that same year in Prague with the composer conducting. It offers us Dvořák in youthful invention, as well as at his best in beautiful melodies and luscious harmony. That he chose to write this work for the winds that he did (two oboes, two clarinets, two bassoons, contrabassoon, and three horns) together with cello and bass, while omitting the flute, reveals the intention and fabric of the *Serenade*: darkly rich sonorities, chocolate-like lines, echoing the lovely serenades of the Mozart of old, while creating a uniquely Czech-sounding work. The minuet is an example of the native influence on Dvořák compositions. Its trio is a “furiant”, which is a Czech dance in quick triple time with syncopation, and this provides a marked contrast to the surrounding minuet sections of the movement. Also noteworthy is the return of the opening first movement theme toward the end of the final movement, leading into a grand conclusion of the piece. It is indeed exquisitely done, and one of the most glorious chamber-works ever written.

* * *

Pavel Grigorievich Tchesnokov (24 October 1877, Voskresensk, Zvenigorod uyezd, Moscow Governorate – 14 March 1944, Moscow) was a Russian Empire and Soviet composer, choral conductor and teacher. Trained at the Moscow Conservatory, Tchesnokov belonged to a late-Romantic group of Russian “spiritualist” composers and gained recognition as a great conductor and choirmaster at an early age while leading many groups, including the Russian Choral Society Choir. This reputation earned him a position on staff at the Moscow Conservatory where great composers and music scholars like Tchaikovsky shared their skills and musical insight. There he founded a choral conducting program, which he taught from 1920 until his death.

By the age of 30, Tchesnokov had completed nearly four hundred sacred choral works, but his proliferation of church music came to a standstill at the time of the Russian revolution. Under communist rule, no one was permitted to produce any form of sacred art. So in response, he composed an additional hundred secular works, and conducted secular choirs like the Moscow Academy Choir and the Bolshoi Theatre Choir. In the Soviet era religion was often under oppression, and the Cathedral of Christ the Saviour, whose last choirmaster had been Tchesnokov, was destroyed. This disturbed him so deeply that he stopped writing music altogether.

Today, Tchesnokov is most known for his chorale ***Salvation is Created***, one of the very last sacred works he composed before he was forced to turn to secular arts by the Soviet government. As a result, he never heard the work performed in his lifetime. It is a communion hymn based on a chant from Kiev and Psalm 74 (73 in the Greek Orthodox version): "Salvation is made in the midst of the earth, O God. Alleluia." This 1957 arrangement, by Bruce Houseknecht, is almost an exact transcription of the original choral work composed in 1912. The simple musical form comprises two stanzas. Horn and clarinets, then the trombone section, carry the melodic "question," and the full ensemble supports the "answer" each time.

* * *

In a career that spans six decades, John Towner Williams (b. 8 February 1932, Floral Park, New York) has composed many of the most famous film scores in Hollywood history. Born just one month shy of the death of John Philip Sousa, the son of a jazz drummer, Williams studied piano and composition at the University of California at Los Angeles and The Juilliard School in New York City. By the time he was in his late twenties, Williams was an active jazz and studio pianist and began composing music for television and films. A five-time winner of the Academy Award, Williams has also won four Golden Globe Awards, seven BAFTA Awards and 21 Grammy Awards. With 45 Academy Award nominations, Williams is, together with composer Alfred Newman, the second most nominated individual after Walt Disney. He was inducted into the Hollywood Bowl Hall of Fame in 2000, and was a recipient of the Kennedy Center Honors in 2004.

The Cowboys is a typical example of John Williams's capacity to enrich a film story with an almost narrative musical score. Through music, we are transported to the Old West and experience the joys and hardships of cowboy life. Taken from the 1972 motion picture *The Cowboys* starring John Wayne, the music complements the story of a 60-year-old Montana cattleman who enlists (and ultimately mentors) ten schoolboys as cowboys after the regular ranch hands have left with Gold Rush fever. Williams describes the motivation to create a concert piece from this music:

"The movie required a vigorous musical score to accompany virtuoso horseback riding and calf roping, and when my friend André Previn heard fragments of the score, he suggested that a concert overture lay hidden within the film's music. Several years slipped by, and each time I saw the indefatigable Previn he would ask, "Have you made an overture of Cowboys yet?" He kept this up until 1980, when I finally worked out the piece and played it at a Boston pops concert. Both the orchestra and audience seemed to enjoy the music to such an extent that it has been part of our repertoire ever since."

La Crosse Wind Symphony Personnel

(listed alphabetically by section)

PICCOLO/FLUTE

Stephanie Brookman

FLUTE

Mona Gardner
Pamela
Helgerson-Dome
Rita Koch-Thometz
Nancy Pilmonas
Nancy Von Arx

OBOE

Siena Folkers
Mary Beth Hensel *
Janene Leeper *

BASSOON

Elizabeth Bahr *
Bree Keister *

CONTRABASSOON

Jeffrey Copp *

CLARINET

Mary Andersen *
Michael Chesher *
Jordan Cox
Charles Craig
Harry Hindson
Katie Larson
Jennifer Warthan

BASS CLARINET

Jacob Erickson
Jean Hindson

CONTRABASS

CLARINET

Elizabeth Pearse

SOPRANO SAXOPHONE

Harry Hindson

ALTO SAXOPHONE

Andrew Jones
Evan Noel

TENOR SAXOPHONE

Bob Johnson

BARITONE SAXOPHONE

Jennifer Schraufnagel

CORNET/TRUMPET

Joshua Beron
Gary Boyd
Hailey Brueggen
Dale Dahl
Sara Hallberg
Scott Jensen
Eric Larson
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

Mark Lakmann
Alex Mix

TUBA

Scott Bradford
Geoff O'Donnell

CELLO

Derek Clark *

STRING BASS

Troy Birdsong *

PERCUSSION

Noah Blackburn
Wyatt Cameron
Hayden Englerth
Jim Knutson
Parker Tabbert

PIANO

Nancy Allen

** personnel for Dvorak
SERENADE*

Future Performances

Sunday, February 2, 2025 - 3:00 pm

Sunday, April 13, 2025 - 3:00 pm

Trygve Mathison Fine Arts Center at Holmen High School

JEFF C. KRAUKLIS retired as a band director in 2019 after a thirty-five year teaching career, the final 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 and Music Appreciation. 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 numerous 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 (now the Wisconsin Concert Band Association). He was also a long-time adjudicator and clinician with WSMA.

THANK YOU!

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*Mrs. Michelle Jensen and the Holmen H.S. Band Department
Dr. Kristin Mueller, District Administrator, Holmen Schools
Holmen High School Activities Office
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Kris Cvikota and Webteam, Inc for Website Design
Logan and Onalaska High Schools (for additional loan of music)
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