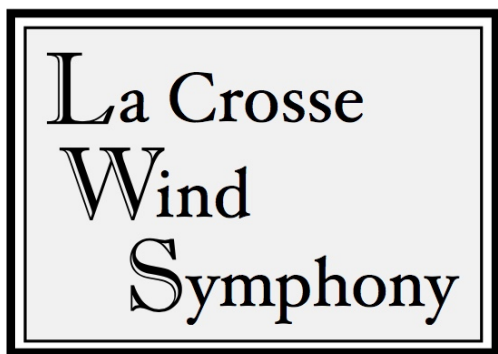




Presents

Sound the Trumpet!

With Guest Soloist Brent Turney

Jeff C. Krauklis, Conductor

Sunday, November 2, 2025
3:00 PM

Trygve Mathison Fine Arts Center
Holmen High School

free admission

P R O G R A M

OVERTURE FOR WINDS

Charles E. Carter (1926-1999)

CONCERTO IN F MINOR

Oskar Böhme, Op. 18 (1870-1938)

Arranged by Geoffrey Bergler

Allegro Moderato
Adagio Religioso
Allegro Scherzando

Brent Turney, *trumpet soloist*

CIMARRON (Symphonic Overture)

Roy Harris (1898-1979)

Edited by Jeff C. Krauklis

VARIATIONS ON A KOREAN FOLKSONG

John Barnes Chance (1932-1972)

I n t e r m i s s i o n

ACES HIGH (March)

Ron Goodwin (1925-2003)

Arranged by Larry Daehn

EVENING PRAYER AND DREAM PANTOMIME from “Hansel and Gretel”

Engelbert Humperdinck (1854-1921)

Transcribed by Joseph E. Maddy

SYMPHONIC DANCE No. 3 “Fiesta”

Clifton Williams (1923-1976)

Program Notes

American composer and arranger Charles Carter (1926, Ponca, Oklahoma - 1999, Tallahassee, Florida) received his Bachelor of Music degree from Ohio State University, followed by a Master of Music degree from the Eastman School of Music. While a senior at OSU, he composed his first symphonic band composition which impressed Director of Bands Manley Whitcomb enough to start having young Carter arrange for the marching band and also compose a concert work to be premiered at the American Bandmasters Association conference. In 1953 Whitcomb then asked Carter to go with him to Florida State University and serve as his assistant, which he did in various capacities for the next 43 years as he continued to compose works for the educational field.

It was during this residency at FSU that Carter composed his **Overture For Winds** in 1959. This three-part overture has remained Carter's most popular composition for band. It is unique for an educational work in that it is written in classic sonata form, with its clear exposition followed by a development section and concluding with a recapitulation of his thematic ideas, building to a final climax. Finely crafted, Carter created in this concert band standard a masterpiece of academic and entertainment value.

* * *

It's only been in the last 35 years that we've finally discovered the full sad, grim fate of the German trumpet player and composer, Oskar Böhme (1870, Potschappel, Germany - 1938, Orenburg, Russia). Born the son of a trumpet player near Dresden, young Böhme progressed rapidly on the instrument and graduated at age 18 from the Leipzig Conservatory of Music, where he studied both trumpet and composition. His professional playing took him from Germany to Budapest and finally to St. Petersburg, where he prospered for 24 years as principal cornetist in the Mariinsky Theatre and another nine years teaching college music before returning to opera with the Leningrad Drama Theatre until 1934. He married a wealthy widow and became an honorary citizen of St. Petersburg.

All that changed in 1935, however, when Böhme was banished to Orenburg due to his German heritage, a victim of Stalin's "Great Purge." He taught music there briefly, but was eventually shot by the local henchmen of the infamous "People's Commissariat for Internal Affairs (NKVD)" on October 3, 1938, following a fake trial. He was judicially rehabilitated in 1989 and his plea of guilty annulled for having been extracted under torture.

Enamored with Mendelssohn's *Violin Concerto in E Minor*, Böhme composed his **Trumpet Concerto in E Minor** in 1899 while living in St. Petersburg. Originally played on an A trumpet, as time passed both the A trumpet and much of Böhme's music became obsolete. The concerto was eventually rediscovered in 1979, transposed to **F Minor**, and has since become a mainstay of the trumpet repertoire, as it is the only known full-form trumpet concerto from the Romantic period. It is a delightful work and the unabashedly dramatic musical content makes for an exciting and dynamic experience for the performer and the audience.

* * *

When Roy Harris (1898, Lincoln County, Oklahoma - 1979, Santa Monica, California) was young, his family moved to the San Gabriel Valley of California. He played piano and clarinet, and like most young American boys, was interested in baseball and football. While still a young man, he tried farming life and even drove a dairy truck. Though he studied at the University of California, Berkeley, he was still virtually self-taught when he began writing music of his own, but in the early 1920s he had lessons from Arthur Bliss and the senior American composer and researcher of American Indian music, Arthur Farwell. Gradually he made contacts in the East with other young composers, and partly through Aaron Copland's recommendation he was able to spend 1926-29 in Paris, as one of the many young Americans who received their final musical grooming in the

master classes of Nadia Boulanger. Back in the US, Harris formed associations with Howard Hanson at the Eastman School of Music in Rochester and, more importantly, with Serge Koussevitsky at the Boston Symphony Orchestra that secured performance outlets for the large-scale works he was writing. In 1934, a week after its first performance under Koussevitsky, his *Symphony '1933'* became the first American symphony to be commercially recorded. It was his *Symphony No. 3*, however, first performed by Koussevitsky in 1939, which proved to be the composer's biggest breakthrough.

Cimarron was Harris' first work for the new medium of expression - the American symphonic band, in 1941. Influenced by his early childhood memories of the family farm in Oklahoma's Cimarron country, listening to his parents retelling stories of the last frontier land-rush, **Cimarron** relates one of the most stirring tales of the early American frontier and is accordingly dedicated to his native state. The programmatic work tells the story of the beginning of a sleeping, uncivilized land — nature undisturbed by man — utilizing very slow, broad, mystical chords. It gradually intensifies to an utmost height of excitement and the percussion sounding a shotgun blast to release those men on horseback, foot and wagons lined along the Cimarron banks at noontime, prepared to make a dash for the land on which to build their homesteads. Fragments of American folk tunes can be heard among the din until the work concludes with simple warm harmonies underlining a "march of progress".

* * *

John Barnes Chance (1932, Beaumont, Texas - 1972, Lexington, Kentucky) was a gifted American composer who began writing music while still attending high school. His first symphony (for orchestra) was premiered during his senior year. He went on to receive Bachelor and Master of Music degrees from the University of Texas, where he studied with Clifton Williams, Kent Kennan, and Paul Pisk. Following stints with the Fourth and Eighth U.S. Army Bands, Chance was selected by the Ford Foundation to be a part of the Young Composers Project. From 1960 through 1962 he was composer-in-residence at the Greensboro, North Carolina, public schools. It is there that he composed seven pieces for school ensembles including his first work for wind band. His career was tragically ended when he was accidentally electrocuted while digging in the back yard of his home in Lexington, Kentucky in 1972 at the age of 40.

His masterwork for band, **Variations on a Korean Folk Song**, is based upon a folk tune that the composer learned while serving in the U.S. Army in Seoul, Korea. The tune is known as *Arrirang*, a song of love and heartbreak with an origin that may date back 1000 years. It was utilized in the 20th century as a resistance anthem during the Japanese occupation of Korea, when the singing of patriotic songs, including the national anthem, was criminalized. Chance's setting, written for concert band in 1965, begins by presenting the *Arirang* theme, and proceeds to develop it through five variations. In autumn 1966, for the *Journal of Band Research*, Chance said: "I became acquainted with the folk song while serving in Seoul, Korea, as a member of the Eighth U.S. Army Band in 1958-59. The tune is not as simple as it sounds, and my fascination with it during the intervening years led to its eventual use as the theme for this set of variations." He maintains the Eastern influence of the original tune through his use of the pentatonic scale, as well as prominent use of distinct percussion instruments, such as temple blocks, cymbals, and gong.

* * *

British Composer Ron Goodwin (1925, Plymouth, England - 2003, Newberry, Berkshire, England) studied piano from the age of five and took up the trumpet at eleven. He entered the music profession in 1943 when he became a trainee in the arranging department of music publishers Campbell Connelly whilst fulfilling freelance engagements as a trumpet player. Later, as head of the arranging department at Bron Associated Publishers, Goodwin wrote arrangements for all

the leading broadcasting bands and orchestras of the day. This led to his association with MGM British Studios where he eventually composed and conducted the music for 61 British film productions. Later in his career, he appeared as guest conductor with leading symphony orchestras around the world and also enjoyed working with young musicians from time to time.

Goodwin's score to the 1969 film *Battle of Britain* opens with the "vainglorious" *Luftwaffe March*, later retitled the more egalitarian ***Aces High***, in the style of a traditional German military march in 6/8 time. Despite its origin in a representation of a tyrannical threat to democracy, the march has become a popular British march tune, like the *Dambusters March*. An adaptation was first played by a British military band in 1974 by the Corps of Drums of the Royal Pioneer Corps and is now frequently played at military parades and by marching bands in Northern Ireland. The superb and riveting main theme was hailed as one of the best pieces of martial music ever written for a movie and is an accolade for all those who participated in the air conflict, regardless of allegiance.

* * *

Engelbert Humperdinck (1854, Siegburg, Germany – 1921, Neustrelitz, Mecklenburg-Western Pomerania) was a German composer, best known for his fairy tale opera *Hänsel und Gretel*. After receiving piano lessons, Humperdinck produced his first composition at the age of seven. His parents disapproved of his plans for a career in music and encouraged him to study architecture. Nevertheless, he began taking music classes at the Cologne Conservatory in 1872 and in 1876, he won a scholarship that enabled him to go to Munich, where he studied with Franz Lachner and later with Josef Rheinberger. In 1879, he won the first Mendelssohn Award given by the Mendelssohn Stiftung (foundation) in Berlin. He then went to Italy and became acquainted with Richard Wagner in Naples. Wagner invited him to join him in Bayreuth and during 1880 and 1881 Humperdinck assisted in the production of *Parsifal*. He also served as music tutor to Wagner's son, Siegfried.

Humperdinck's reputation rests chiefly on his opera *Hänsel und Gretel*, which he began work on in Frankfurt in 1890. He first composed four songs to accompany a puppet show his nieces were giving at home. Then, using a libretto by his sister Adelheid Wette based on the version of the fairy tale by the Brothers Grimm, he composed a Singspiel of 16 songs with piano accompaniment and connecting dialogue. By January 1891 he had begun working on a complete orchestration. The opera premiered in Weimar on 23 December 1893, under the baton of Richard Strauss, who hailed it as: "a masterpiece of the highest quality... all of it original, new, and so authentically German." With its highly original synthesis of Wagnerian techniques and traditional German folk songs, *Hänsel und Gretel* was an instant and overwhelming success.

Evening Prayer and Dream Pantomime is derived from the music in Act II with Hänsel and Gretel lost and lying down to sleep in the woods. The prologue begins with the sandman sprinkling sand on to the children's eyes. Hänsel and Gretel respond by singing their *Evening Prayer*. In the *Dream Pantomime*, a ladder reaches down from heaven and 14 angels are seen to surround the sleeping children.

* * *

James Clifton Williams Jr. (1923, Traskwood, Arkansas – 1976, Miami, Florida) began playing French horn, piano, and mellophone in the band at Little Rock (Arkansas) High School. As a professional horn player he would go on to perform with the San Antonio and New Orleans Symphony Orchestras. Williams also served in the Army Air Corps band as a drum major, composing in his spare time.

Williams attended Louisiana State University where he was a pupil of Helen Gunderson, and completed his Master's degree in composition at the Eastman School of Music where he studied with Bernard Rogers and Howard Hanson. In 1949, Williams joined the composition department at the University of Texas School of Music. He taught there until he was appointed Chair of the Theory and Composition Department at University of Miami in 1966, where he remained until his death in 1976. His composition students included W. Francis McBeth and John Barnes Chance.

Symphonic Dance #3 "Fiesta" is one of five symphonic dances commissioned by the Minnie Stevens Piper Foundation commemorating the 25th anniversary of the San Antonio Symphony Orchestra. Each of the five dances represents the spirit of a different time and place in the history of San Antonio. *Fiesta* reflects the excitement and color of the city's many Mexican celebrations, which Williams called "the pageantry of Latin American celebration -- street bands, bull fights, bright costumes, the colorful legacy of a proud people."

In refashioning the dances for symphonic band, Williams achieves a new dimension in sound and color and adds fresh excitement to contemporary band literature. It was premiered at the American Bandmasters Association convention in Miami, Florida in 1967 by the University of Miami's "Band of the Hour" under the composer's direction.



Brent Turney

Soloist

Brent Turney is an active and versatile performer, appearing regularly across the Midwest and beyond. He has collaborated with esteemed ensembles and artists including the Milwaukee Symphony, Wisconsin Chamber Orchestra, Broadway in Chicago, Chicago Jazz Orchestra, La Crosse Jazz Orchestra, Maynard Ferguson, and Aretha Franklin. In addition to his work with these groups, Brent is in demand as a soloist and clinician, presenting at high schools, universities, and jazz festivals throughout the United States. His extensive performing career has taken him to all 50 states and 54 countries worldwide.



Since 2007, Brent has served on the faculty of the University of Wisconsin–Stevens Point, where he is Professor of Trumpet and Director of Jazz Studies. In this role, he teaches applied trumpet, jazz ensemble, music entrepreneurship, and a variety of courses supporting both classical and jazz studies.

Brent earned a Bachelor of Music in Classical Performance from Penn State University, a Master of Music in Jazz Studies from DePaul University, and a Classical Performer's Certificate from DePaul. His principal teachers include Ken Brader, John Daniel, Bob Lark, and John Hagstrom.

La Crosse Wind Symphony Personnel

(listed alphabetically by section)

PICCOLO/FLUTE

Stephanie Brookman

FLUTE

Mona Gardner
Pamela
Helgersen-Dome
Nancy Pilmonas
Nancy Von Arx
Eileen Weyrauch

OBOE

Mikayla Bohner
Janene Leeper

ENGLISH HORN

Mary Beth Hensel

BASSOON

Elizabeth Bahr
Bree Keister

CLARINET

Mary Andersen
Michael Chesher
Charles Craig
Harry Hindson
Elyse Keister
Angela Klinkner
Katie Larson
Jennifer Warthan

BASS CLARINET

Jordan Cox

ALTO SAXOPHONE

Jeff Erickson
Andrew Jones

TENOR SAXOPHONE

Bob Johnson

BARITONE SAXOPHONE

Nathaniel Johnson

CORNET/TRUMPET

Jon Ailabouni
Gary Boyd
Jaime Greenfield
Sara Hallberg
Scott Jensen
Eric Larson
Evelyn Lutz
Robert Swerman

HORN

Sharon Bryant
Kimberley Culp
Bonny Fish
Thomas Hunt
Jodi Monerson

TROMBONE

Michelle Jensen
Tom Jensen
George Von Arx

BASS TROMBONE

Rachel O'Donnell

EUPHONIUM

John Bausch
Alex Mix

TUBA

Scott Bradford
Geoff O'Donnell

STRING BASS

Troy Birdsong

PERCUSSION

Noah Blackburn
Wyatt Cameron
Corbin Haar
Dakota Kallas
Jim Knutson
Adelaide Woodward

PIANO

Michelle Jensen

Future Performances

Sunday, February 1, 2026 - 3:00 pm

Sunday, April 12, 2026 - 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 various 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!

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:

*Andrew Jones and Angela Klinkner, Holmen H.S. Band Staff
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)
Scott Jensen, Concert Recording
Rachel O'Donnell, MS Trumpet Clinic
Chatfield Music Library
La Crosse Neighborhoods Inc. (LCNI)
Members of the La Crosse Wind Symphony and their Families*

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