

La Crosse  
Wind  
Symphony

Presents

*An Inaugural Concert*

*Jeff C. Krauklis, Conductor*

Sunday, February 9, 2020  
7:30 PM

Trygve Mathison Performing Arts Center  
Holmen High School

## PROGRAM

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### **MOTHER EARTH (A Fanfare)**

David Maslanka (1943-2017)

### **PINEAPPLE POLL (Based on the Music of Arthur Sullivan)**

Suite From the Ballet

Charles Mackerras (1925-2010)

1. Opening Number
2. Jasper's Dance
3. Poll's Dance
4. Finale

*Arranged by W.J. Duthoit*

### **COLONIAL SONG**

Percy Aldridge Grainger (1882-1961)

### **MARCH from "Symphonic Metamorphosis"**

Paul Hindemith (1895-1963)

### *Intermission*

### **SERENADE FOR WINDS**

Richard Strauss, Op. 7 (1864-1949)

### **SYMPHONY No. 2 (for Winds and Percussion)**

John Barnes Chance (1932-1972)

- I. Sussurando - Energico
- II. Elevato
- III. Slancio

## Program Notes

*Praised be You, my Lord, for our sister, MOTHER EARTH,  
Who nourishes us and teaches us,  
Bringing forth all kinds of fruits and colored flowers and herbs.*

-- St. Francis of Assisi

Composed in 2003, ***Mother Earth*** was commissioned by and is dedicated to Brian Silvey and the South Dearborn High School Band of Aurora, Indiana. In his own words, Maslanka described this energetic fanfare as “an urgent message from Our Mother to treat her more kindly! My reading at the time of this writing was *For a Future to be Possible* by the Vietnamese monk and teacher, Thich Nhat Hanh. He believes that the only way forward is to be extremely alive and aware in our present moment, to become awake to the needs of our beloved planet, and to respond to it as a living entity. Music making allows us to come immediately awake. It is an instant connection to the powerful wellspring of our creativity, and opens our minds to the solution of any number of problems, including that of our damaged environment.”

David Maslanka was born in New Bedford, Massachusetts in 1943. He attended the Oberlin College Conservatory where he studied composition with Joseph Wood and did masters and doctoral study in composition at Michigan State University where his principal teacher was H. Owen Reed. Maslanka’s music for winds has become especially well known. Among his more than 150 works are over 50 pieces for wind ensemble, including eight symphonies, seventeen concertos, a Mass, and many concert pieces. He served on the faculties of the State University of New York at Geneseo, Sarah Lawrence College, New York University, and Kingsborough Community College of the City University of New York, and was a freelance composer in Missoula, Montana from 1990 until his death in 2017.

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***Pineapple Poll*** is a comic ballet based on the music of Sir Arthur Sullivan, particularly one of W.S. Gilbert’s *Bab Ballads*, *The Bumbolt Woman’s Story*, written in 1870. (This story also formed the basis for the Gilbert and Sullivan opera, *H.M.S. Pinafore*). Choreographed by John Cranko, it received its premiere in 1951 at London’s Sadler’s Wells Theatre. Though not actually composed by Sullivan, devotees of Gilbert & Sullivan’s operettas will readily detect tunes that are familiar to them.

Arranger Charles Mackerras was born in New York to Australian parents. At the age of two, his family returned to Sydney and it was while attending Sydney Grammar School that Mackerras showed a precocious musical talent. He was setting poems to music at eight and wrote a piano concerto when he was twelve. Later, he was composing operas and conducting student performances while still in his teens. In 1941, while

attending the NSW State Conservatorium of Music, Mackerras began to get professional performing jobs because he was too young to join the military and older musicians were being called up to go to war. Eventually he became a conductor and an authority on the operas of Mozart and Janáček (whose works he championed), and the comic operas of Gilbert and Sullivan. In 1947 Mackerras relocated to England, where he was long associated with the English National Opera there. Mackerras died there from cancer in July, 2010.

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Percy Grainger's art is inextricably linked to folk music and he has been declared a master at incorporating British, Danish and American folk-tunes in classical settings. However, **Colonial Song** uses no traditional tunes of any kind, and is often considered the finest and most well-crafted among his original compositions in folk-style. In it, Grainger wished to express feelings aroused by thoughts of the scenery and people of his native land, Australia, with the same sentimental wistfulness so touchingly expressed in much American art, such as the writings of Mark Twain and the folk music of Stephen Foster. As with many of his wind pieces, it was arranged by the composer in several versions, all as gifts to his mother. His first "rough" setting for wind band dates to 1917, and then refined for its first published version in 1921.

Born in Australia in 1882, Percy Aldridge Grainger's training and career as a concert pianist took him throughout Europe and then in 1914 to America, where he settled and became a U.S. citizen. He served a tour of duty in World War I with the U.S. Army band at Fort Hamilton. This daily contact with wind bands ignited an interest in the medium. From that time forward, music for band and groups of wind instruments became the primary focuses of his creative energies. Grainger held teaching posts at the Chicago Musical College and NYU and died in 1961 after losing his fight with stomach cancer.

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The idea of composing a work based on Carl Maria von Weber's music was first put to Hindemith in 1940 by the choreographer and dancer Léonide Massine, who suggested that he should arrange music by Weber for a ballet. The two could not agree artistically, however, and the project was abandoned. Hindemith decided to write his **Symphonic Metamorphosis** instead. Completed in 1943, the final **March** movement not only became the most recognizable and performed movement from this suite, it has become Hindemith's most popular and best-known composition. Weber's original work was a piano duet (written for four hands) around 1802. Though the original melodic material remains intact, Hindemith changes the color and mood by utilizing the full forces and instrumentation of the modern orchestra. The march made its way into the wind band repertoire with this arrangement by Keith Wilson, Director of Bands at Yale, completed in 1950.

Born in 1895, Paul Hindemith was a prolific German composer, violist, violinist, teacher and conductor. In the 1920s, he became a major advocate of the *Neue Sachlichkeit* (new objectivity) style of music. Described as neoclassical, his music remained tonal, though non-diatonic. He used all twelve chromatic half-steps freely, but always maintained the idea of dissonance resolving to consonance.

Due to the growing political unrest in 1930's Nazi Germany, and owing in part because his wife was of partially Jewish ancestry, Hindemith finally emigrated to Switzerland in 1938 before moving to settle in the United States in 1940, and teaching at Yale. Following World War II, his music regained great acceptance in Europe and in 1951 he accepted a teaching post at Zurich, moving permanently to Switzerland in 1953 where he lived out his life, dying there in 1963.

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Richard Strauss had just turned seventeen when he composed his ***Serenade for 13 Wind Instruments*** in 1881. In true prodigy style, he had already published a string quartet, a piano sonata, some shorter piano pieces, and an orchestral march, and his catalogue of unpublished compositions included a full-length symphony.

As the teen-aged son of the Munich court orchestra's principal horn player Franz Strauss, the young Richard already lived in a world saturated with music. Franz's musical tastes were fairly conservative. According to Richard, "His musical trinity was Mozart (above all), Haydn, and Beethoven. To these were added Schubert, as songwriter, Weber, and, at some distance, Mendelssohn and Spohr.

The *Serenade* premiered in Dresden on November 27, 1882, conducted by the noted conductor Franz Wüllner, who had led the Munich premieres of *Das Rheingold* and *Die Walküre*, the first two installments in Wagner's 14-hour *Ring* tetralogy, in 1869 and 1870. The work is much more than simply a deft imitation of Mozart and Mendelssohn; it represents the young Strauss' filtering and distillation of these influences into something remarkably original. The contour of the melodies easily identifies the seventeen-year-old as the future composer of works filled with moments of aching beautiful lyricism like *Der Rosenkavalier* and, especially, his late opera *Daphne*, with its rich wind scoring.

The *Serenade* is in a single, sonata form (exposition of themes, development of themes, recapitulation of themes) movement. Strauss' use of sonata form, which was an innovation of the classical era of Mozart and Haydn, reflects his immersion in the works of his father's "musical trinity." The music itself is melodic and lyrical, with the second theme (prefaced by a brief, minor-key transition) reveling in the rich, full sound of the 13 wind instruments. The development section starts with the oboes over a series of sustained notes played by the horns and the contrabassoon. A rising figure in the lowest instruments creates a sense of anticipation as the development approaches the recapitulation. The recapitulation begins with what is perhaps the most evocatively

beautiful moment in the Serenade, as the horns play the first theme with great warmth, which surely must have put a smile on Franz's face. The work ends gently, with the flutes, a gesture that offers a premonition in miniature of some of Strauss' ravishing writing for the soprano voice in his greatest operas.

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John Barnes Chance was a gifted composer whose originality and fine musicianship is readily demonstrated in such splendid works for band as *Blue Lake Overture*, *Elegy* and *Incantation and Dance*. He was born in Beaumont, Texas in 1932. He received his Bachelor and Master Degrees at the University of Texas, where he studied composition with Clifton Williams and Kent Kennan. While a student, he twice received awards for outstanding success in the field of composition. In 1966 he received the American Bandmasters Association Ostwald Award for his *Variations on a Korean Folk Song*. Chance resided in Lexington, Kentucky, where he was a member of the staff of the School of Music, University of Kentucky, until his accidental death in August, 1972.

The ***Symphony No. 2 For Winds & Percussion*** is a brilliant and stunning work which is based on an earlier *Symphony for Winds*, composed in 1961. In it, Chance was able to flesh out and expand on his earlier ideas and it was revised and completed just before his death in 1972. It is in three movements based on the four-note motif of C#, D, F and E. The music whips up a remarkable amount of tension and excitement, especially in the last movement. Stephen K. Steele, longtime director of bands at Illinois State University, has directed the authoritative performances of Chances works and cites the Symphony as his stand-out work, and calls it perhaps the best work of its kind since the Persichetti *Symphony (No. 6) for Band*.

# La Crosse Wind Symphony Personnel

(listed alphabetically by section)

## PICCOLO

Stephanie Brookman  
Mona Gardner

## FLUTE

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

## OBOE

Maya Chilcote \*  
Nola Dienger Hanson  
Mary Beth Hensel \*

## ENGLISH HORN

Nola Dienger Hanson

## BASSOON

Erik Chapman \*  
Jeff Copp  
Pamela Lehmeier \*

## CONTRA BASSOON

Jeff Copp \*

## E-flat CLARINET

Harry Hindson

## CLARINET

Mary Anderson \*  
Michael Chesher \*  
Karen Keil  
Jim Skaleski  
Pamela Szymanski  
Jennifer Warthan

## ALTO CLARINET

Jordan Cox

## BASS CLARINET

Jordan Cox  
Jacob Erickson  
Jean Hindson

## SOPRANO SAXOPHONE

Josh Baker

## ALTO SAXOPHONE

Josh Baker  
Andrew Jones  
Steve Martin

## TENOR SAXOPHONE

Jordan Hanson

## BARITONE SAXOPHONE

Nate Johnson

## TRUMPET

Gary Boyd  
Sara Hallberg  
Scott Jensen  
Jacob Klingbeil  
Eric Larson  
Robert Swerman

## HORN

Tammy Bartz \*  
Justin Davis \*  
Kim Jereczek \*  
Solveig Kleppe \*  
Jodi Monerson \*

## TROMBONE

Mark Glasel  
Michelle Jensen  
George Von Arx

## BASS TROMBONE

Rachel O'Donnell

## EUPHONIUM

Robert Coe  
Mark Lakmann

## TUBA

Scott Bradford  
Geoff O'Donnell  
Preston Withers

## STRING BASS

Troy Birdsong

## PERCUSSION

Tammy Fisher  
Kamilah Gobran  
Tanner Groshek  
George Machay  
Mary Wirkus

\* *personnel for Strauss  
SERENADE*

**JEFF C. KRAUKLIS** recently retired as a band director after 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's. 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. He has been in the conducting rotation of the La Crosse Concert Band for over twenty years and was a long-time section leader and board member.

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 WSMA (Wisconsin School Music Association) 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 pulled off 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  
Holmen High School Activities Office  
Central High School and UW-La Crosse Bands (for loan of music)  
Miller Quik Print  
Paul Geyer Insurance  
Ms. Kathy Dressler  
Holmen H.S. Tri-M Chapter  
Members of the La Crosse Wind Symphony and their Families*