



Presents

*It Is Well With My Soul*

*Jeff C. Krauklis, Conductor*

Sunday, November 7, 2021  
3:00 PM

Trygve Mathison Performing Arts Center  
Holmen High School

*free admission*

## PROGRAM

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**FANFARE pour précéder *LA PERI***

Paul Dukas (1865-1935)

**TOCCATA (attributed to Girolamo Frescobaldi)**

Gaspar Cassadó (1897-1966)  
*arranged by Earl Slocum*

**ITALIAN POLKA**

Sergei Rachmaninoff (1873-1943)  
*arranged by Erik Leidzen*

**FOUR SCOTTISH DANCES**

1. Pesante
2. Vivace; meno mosso, vivace
3. Allegretto
4. Con brio; presto

Malcolm Arnold (1921-2006)  
*arranged by John P. Paynter*

*Intermission*

**THE CORCORAN CADETS (MARCH)**

John Philip Sousa (1854-1932)  
*edited by Frederick Fennell*

**ON A HYMN SONG OF PHILIP BLISS**

David Holsinger (1945- )

**FANTASIES ON A THEME BY HAYDN**

Norman Dello Joio (1913-2008)

## Program Notes

French composer, critic, scholar and teacher Paul Abraham Dukas is probably best remembered for his 1897 scherzo for orchestra, *The Sorcerer's Apprentice*. Unfortunately, the popularity of that piece overshadowed all his other compositions and possibly hindered a fuller understanding of Dukas, as that single work is far better known than its composer. And though he wrote a fair amount of music, he was a perfectionist and destroyed many of his works out of dissatisfaction with them and only a few of his compositions remain.

Stylistically, Dukas's music did not adhere to either the progressive or conservative factions among French musicians of the day, but he managed to earn the admiration and friendship of both. His compositions were influenced by Beethoven, Berlioz, Franck and Claude Debussy, his lifelong friend and classmate from the Conservatoire de Paris.

His last major work was the sumptuous oriental ballet, *La Péri* from 1912. Described by the composer as a "poème dansé" it depicts a young Persian prince who travels to the ends of the Earth in a quest to find the lotus flower of immortality, coming across its guardian, the Péri (fairy). Because of the very quiet opening pages of the ballet score, Dukas added this brief **Fanfare pour précéder La Péri** which gave the typically noisy audiences of the day time to settle in their seats before the work proper began.

\* \* \*

A toccata is an improvisatory form of instrumental music, originally written for organ. The name **Toccata** on this work indicates that it was conceived as a "touch piece", characterized by rhapsodic sections with sustained chords, rapid scale passages, and broken figuration.

Girolamo Frescobaldi (Ferrara, Italy 1583 - Rome 1643), the most eminent organist of the first half of the seventeenth century, was originally credited as the composer of this toccata. However, musical scholars in the late 20th century began to question the existence of Romantic references within the Baroque setting of the piece. Eventually, in 1982, it was discovered that virtuoso cellist Gaspar Cassadó, a student of the great Pablo Casals, had not merely "arranged" the work, but composed it in 1925 for cello and piano, and had attributed it to Frescobaldi to promote the work. Cassadó has since become increasingly known for having done the same with various other pieces, much as violinist Fritz Kreisler, who freely attributed many of his original works to the likes of Bach, Mozart and Vivaldi.

Even Earl Slocum, who arranged this piece for wind band in 1956 admitted in 1989 "I have known for years that Frescobaldi was not the composer. I kept this to myself, only telling a few friends." Despite the apparent opportunism on the part of Cassadó, **Toccata** remains an intensely appealing and interesting work.

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Sergei Rachmaninoff was born near Novgorod, Russia, in 1873 and received his musical training at the Moscow and St. Petersburg Conservatories. His career was a brilliant one, as he achieved equal eminence as a composer, pianist and conductor. The **Italian Polka** was specially arranged for the Goldman Band by Erik Leidzen as a result of conversations and correspondence between Rachmaninoff and Edwin Franko Goldman. The following letter gives the story behind the composition in the composer's own words:

*"My dear Dr. Goldman,*

*About thirty years ago, in Italy, I heard an old street organ, drawn by an old donkey, to play a Polka. Who was the author of that tune — I do not know, but I liked it and, upon return to my hotel, I wrote it for the piano.*

*Later on, in Russia, a friend of mine, the leader of the Imperial Marine Guard Band, heard me play this "Italian Polka", liked it, and asked my permission to orchestrate it for his band.*

*To his score of this Polka I added only the Fanfares, and when the Imperial Guard Band performed the "Italian Polka" I liked it very much and found that the Fanfares were especially effective. The whole performance had a great success with the audience.*

*It occurred to me that perhaps you would like to do the same thing for your band. If you do — I would be glad to send you the piano part of the Polka which has been published long ago in Russia and, so far as I know, is unobtainable in this country.*

*Sincerely yours,*

*(signed) S. Rachmaninoff"*

\* \* \*

During his lifetime, Malcolm Arnold enjoyed a reputation as England's most uninhibited living composer; both by what he had to say musically as well as how he said it. Educated at the Royal College of Music in London, where he majored in composition under Gordon Jacob, he went on to a professional career first as a trumpet player in the BBC Symphony and London Philharmonic, and after 1948 almost exclusively as a composer and conductor.

**Four Scottish Dances** was composed in 1957. They are all based on original melodies but one, the melody of which was composed by Robert Burns. It was during a visit to London in the 1960's that American composer and Director of Bands at Northwestern University, John Paynter, first heard a performance of the work. He noted that Arnold's refreshing, immodest freedom of spirit and wit didn't go over all that well with the more serious, classical-loving English audience. It did occur to him, however, that Arnold's adventurous and virtuosic music presented just the sort of whimsy and texture that lovers of wind band music would appreciate and he set about orchestrating this arrangement that has delighted band musicians and audiences ever since.

Supplying his own program notes for the dances, Arnold wrote:

*"The first dance is in the style of a slow strathspey — a slow Scottish dance in 4/4 meter — with many dotted notes, frequently in the inverted arrangement of the 'Scotch snap'. The name was derived from the strath valley of Spey.*

*The second, a lively reel, begins in the key of E-flat and rises a semi-tone each time it is played until the bassoon plays it, at a greatly-reduced speed, in the key of G. The final statement of the dance is at the original speed in the home key of E-flat.*

*The third dance is in the style of a Hebrides Song, and attempts to give an impression of the sea and mountain scenery on a calm summer's day in the Hebrides.*

*The last dance is a lively fling, which makes a great deal of use of the open-string pitches of the violin (saxophones in the band edition)."*

\* \* \*

John Philip Sousa composed 136 marches in the years between 1880 and his death in 1932. The percentage of those which achieved a lasting success is a very high one-third of that total output. Sousa's marches are probably the most enduring, most played music by an American composer; they are timeless, fadless, remarkable little essays in a deceptively simple musical form.

Sousa's eighth-note march, ***The Corcoran Cadets*** (1890) is one of his earliest efforts designed more for sit-down playing than for the field, street, or dance floor. It is as though he set out deliberately to compose a piece in duple time that would be produced with minimum resources yet be rhythmically neat, texturally clean, harmonically and melodically satisfying and (for him) stylistically unique. He succeeded, writing his most tightly-knit, rhythmically integrated and sparsely conceived piece, from the first note to the last.

It is very unusual Sousa, written for the cadet drill team of Washington, D.C., sponsored by the philanthropist William W. Corcoran. Corcoran, by the way, almost changed American musical history by offering to sponsor a young Sousa for a musical education in Europe. Sousa had declined this opportunity and this march was probably a belated expression of appreciation. ***The Corcoran Cadets*** was also Frederick Fennell's choice for the first march performed by his new Eastman Wind Ensemble; it closed their first NBC network broadcast from the University of Rochester's Eastman School of Music on January 27, 1953.

\* \* \*

In 1870 Horatio Gates Spafford was a prominent Chicago lawyer, successful businessman with large real-estate holdings and Presbyterian layman. With a young wife and five children he seemed to have it all. Then, not unlike Job in the Old Testament of the Bible, tragedy came in great measure to this happy home. First, his four-year-old son died suddenly of Scarlet Fever. Then a year later, the Great Chicago Fire swept through the city and wiped out his properties.

Two years later, he felt his family needed to get away and he booked a holiday in England. At the last minute, business dealings forced Spafford to delay his departure so he sent his wife and four daughters ahead on the steamship *Ville du Havre*. On November 22, 1873, their vessel was struck by an iron sailing ship, the *Lochearn*, and sank in 12 minutes. While his wife survived, found floating unconscious on a plank of wood, all four of his daughters perished along with two hundred and twenty-two others. Upon reaching land in Cardiff, Wales, his wife Anna immediately sent a telegram to her husband, which included the words "Saved alone..."

Receiving Anna's message, Spafford set off at once to be reunited with his wife. One particular day during the voyage, the captain summoned him to the bridge and, pointing to his charts, explained that they were passing over the very spot where the *Ville du Havre* had sunk, and where his daughters had died. It is said that Spafford returned to his cabin and wrote the words to the hymn, *It is Well With my Soul*:

*When peace, like a river, attendeth my way,  
When sorrows like sea billows roll;  
Whatever my lot, Thou hast taught me to say,  
It is well, it is well with my soul.*

Hymnwriter Philip Paul Bliss was so impressed with the experience and expression of Stafford's text that he shortly wrote the music for it, first published in 1876. This effective and thoughtful instrumental setting of Bliss's hymn was composed in 1989 by American composer, David Holsinger. The sentiment seems so appropriate today as we come to terms with this world pandemic and its devastating consequences.

\* \* \*

Born into a musical family, Pulitzer Prize-winning American composer Norman Dello Joio is descended from three generations of Italian organists. His father became organist of a New York City church in the early 1900's upon arrival from Italy. His early training came from his father and grandfather before entering the Julliard School of Music and then later the Yale School of Music where he studied composition with Paul Hindemith. He states the experience with Hindemith played a major role in the development of his style, which is traditional to the extent that his music appeals to a varied and wide public. Influenced by jazz, dance and liturgical chant, Dello Joio's formal structure is always clear as he seems partial to variation technique. His many works for chorus, orchestra and wind band have established him as one of our foremost figures in contemporary American music.

His *Fantasies on a Theme by Haydn* employs a Neo-Classical compositional device known as "recomposition" - using previous Baroque or Classical material by a known composer and infusing it with contemporary harmonies, rhythms, textures and structure to create a fresh composition that is a unique blend of both the old and the new. Stravinsky did it with the music of Mozart (*The Rake's Progress*), Pergolesi (*Pulcinella*) and others. Schoenberg and Webern did it with Bach's music. Berg, Hindemith and even the Russian Prokofiev also contributed to this infatuation with music of a bygone age.

Dello Joio's work was commissioned by the Michigan School Band and Orchestra Association in 1968 and was dedicated to Leonard Falcone at his retirement as Director of Bands at Michigan State University. The score includes the following note by the composer:

"This work for band is based on a theme from a composition for piano by Franz Joseph Haydn. The subtly conceived theme, I concluded, offered an opportunity to fantasize in the musical language of today. The three movements are a constantly varied examination of Haydn's basic idea. The bubbling humor of the first and third fantasies flank a second, which is intensely lyric. In the final sense, it is my homage to a composer who will always remain contemporary."

# La Crosse Wind Symphony Personnel

(listed alphabetically by section)

## PICCOLO

Stephanie Brookman  
Mona Gardner

## FLUTE

Mona Gardner  
Pamela Helgerson-  
Dome  
Rita Koch-Thometz  
Sue Retzlaff

## OBOE

Abigail Kading  
Nola Dienger Hanson

## ENGLISH HORN

Nola Dienger Hanson

## BASSOON

Liz Peregrine Bahr

## CLARINET

Mary Andersen  
Josh Baker  
Michael Chesher  
Jordan Cox  
Kristin Freedland  
Jennifer Warthan

## BASS CLARINET

Jacob Erickson

## ALTO SAXOPHONE

Harry Hindson  
Andrew Jones

## TENOR SAXOPHONE

Ashley Nordby

## BARITONE SAXOPHONE

Nate Johnson

## TRUMPET

Joshua Beron \*  
Gary Boyd \*  
Sara Hallberg \*  
Scott Jensen \*  
Jacob Klingbeil \*  
Robert Swerman \*

## HORN

Justin Davis \*  
Chris Meunier \*  
Jodi Monerson \*  
Vickie Rortvedt \*

## TROMBONE

Michelle Jensen \*  
Tom Jensen \*  
George Von Arx \*

## BASS TROMBONE

Rachel O'Donnell \*

## EUPHONIUM

Robert Coe \*  
Mark Lakmann \*

## TUBA

Scott Bradford \*  
Geoff O'Donnell \*

## STRING BASS

Troy Birdsong

## PERCUSSION

Tammy Fisher  
Dave Kies  
Carson Kopecky  
Nels Lebakken  
George Machay  
Mary Wirkus

## KEYBOARD

Michelle Jensen

\* *personnel for Dukas  
FANFARE*

## Future Performances

Sunday, February 6, 2022 - 3:00 pm

Sunday, April 24, 2022 - 7:00 pm

*Holmen High School Trygve Mathison Performing Arts Center*

**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  
Holmen High School Activities Office  
Alex and Jacqueline Vaver  
La Crosse Central High School (for loan of music)  
Paul Geyer Insurance  
Holmen H.S. Tri-M Chapter (for ushering)  
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