



Presents

Spellbound!

With Guest Clarinet Soloist Babette Belter

Jeff C. Krauklis, Conductor

Sunday, November 5, 2023
3:00 PM

Trygve Mathison Fine Arts Center
Holmen High School

free admision

PROGRAM

KEYSTONE CELEBRATION

John Cheetham (1939-)

CHILDREN'S MARCH: "Over the Hills and Far Away"

Percy Aldridge Grainger (1882-1961)

SPELLBOUND from "Divine Mischief", Concerto for Clarinet

John Mackey (1973-)

Babette Belter, *guest soloist*

ELSA'S PROCESSION TO THE CATHEDRAL

Richard Wagner (1813-1883)

Arranged by Lucien Cailliet

Intermission

BARNUM AND BAILEY'S FAVORITE (March)

Karl L. King (1891-1971)

Arranged by Glenn Cliffe Bainum

SECOND SUITE IN F for Military Band, Op. 28, No. 2.

Gustav Holst (1874-1934)

- I. March
- II. Song Without Words "I'll Love My Love"
- III. Song of the Blacksmith
- IV. Fantasia on the "Dargason"

FINALE from SYMPHONY No. 3 "The Tragic", Op. 89

James Barnes (1949-)

Program Notes

John Cheetham (b. 1939, Taos, N.M.) is an American composer, educator and Professor Emeritus of Music Theory and Composition at the University of Missouri-Columbia, where he began teaching in 1969. During his tenure at Missouri, he composed for virtually all media, and his works have been widely performed in the United States and abroad. A recipient of numerous commissions, Dr. Cheetham has received several special awards from ASCAP, was named a Centennial Distinguished Alumnus of the University of New Mexico, and in 1992 won the Abraham Frost Prize in Composition.

Keystone Celebration was commissioned by the Summit Brass through the Missouri Arts Council and premiered by that group in February of 1989 at the College Band Directors National Association Conference in Austin, Texas. It is named for the Keystone Brass Institute in Keystone, Colorado, which is an intensive two-week seminar hosted annually by the Summit Brass.

* * *

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 **Children's March "Over the Hills and Far Away"** is generally accepted as the first work written for piano and wind band. Composed while Grainger was serving in the American army as a bandsman, it was intended to make full use of all the instrumental resources available at Fort Hamilton where he was stationed. The First World War ended in November 1918 before Grainger had the chance to perform the work as originally planned. Its first performance did not take place until June 1919 at Columbia University, featuring the Goldman Band conducted by the composer with Ralph Leopold playing the piano part. Like many of Grainger's works, the march demonstrates both the fierceness and the tenderness of the composer's personality. It was dedicated to "my playmate beyond the hills," believed to be Karen Holton, a Scandinavian beauty with whom the composer corresponded for years but did not marry because of his mother's jealousy.

* * *

John Mackey (b. 1 October 1973, New Philadelphia, Ohio) is an American composer who holds a Master of Music degree from The Juilliard School and a Bachelor of Fine Arts Degree from the Cleveland Institute of Music, where he studied with John Corigliano and Donald Erb, respectively. Mr. Mackey particularly enjoys writing music for dance and for symphonic winds, and he has focused on those media for the past few years.

His ***Divine Mischief: Concerto for Clarinet*** was composed in 2022, written for Julian Bliss and commissioned by a consortium of 25 ensembles, led by the Dallas Winds and The United States Air Force Band. In his notes about the work, Mackey writes:

I have been asked several times if I would write a clarinet concerto, but the question only resulted in one thing: fear. I love the instrument -- my grandfather was a clarinetist! -- but when I was still a teenager, I heard John Corigliano's Concerto for Clarinet and Wind Ensemble. On one hearing, I loved it so much that I decided it was my favorite piece by any living composer, and, to me, the greatest wind concerto I'd ever heard. Based on that piece, and later hearing it live, I essentially stalked Corigliano, resulting somehow not in a restraining order, but in an invitation to study with him at Juilliard. (To any aspiring composers reading this, please don't try that.) To this day, several decades later, I consider Corigliano's concerto an absolute masterpiece.

So when asked if I'd write a concerto, I always just claimed to be busy, when in reality I was terrified. But as my brilliant spouse Abby tells me, sometimes the reason to do something is because it's scary.

Not so long ago, clarinetist Julian Bliss contacted me and asked that same question. Maybe I'd had too much tequila when he asked, or maybe I was as scared as always, but smart enough to know that if somebody at Julian's level of skill asks you to write for them, you do it. So I agreed, and the result is "Divine Mischief".

If you see Julian play, you immediately sense his charisma. This guy is a rock star on clarinet. And if you speak to him, you may sense that maybe he could cause some trouble -- all in good fun, of course.

As I always do with large pieces, I discussed all of this with Abby, with whom I'd just seen the Tchaikovsky ballet Swan Lake. We had the idea for Abby to write a synopsis -- a story, conceived as if it were a ballet, and I would write the concerto as if it were a ballet score for her story. Inspired by Julian's personality, Abby decided that Julian would play the role of a trickster figure, like Loki, Tom Sawyer, or Till Eulenspiegel. Her synopsis for the third movement --

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The townspeople revolt. The stranger again tries to tempt them with apologies, to charm them with amusements -- but the angry mob has had enough, even before the stranger undermines these overtures by mocking the very idea of sincerity. Yet the stranger plays on, sure the audience will succumb eventually. When the crowd registers the depth of the stranger's determination to toy with them, the extremity of the stranger's appetite for amusement, they recognize the stranger at last: this is the Trickster. A plan forms.

They play a snippet of a slow chorale, knowing the Trickster will echo and taunt them. And when the Trickster does just that, something happens; magic crackles in the air. The people play another snippet; the Trickster mocks them again -- and that taunting echo casts a powerful spell, one that passes in shadow over the whole assemblage.

The shadow is the spell seeking its target, the one the spell will condemn to perform ever more stupendous feats for the amusement of the spellcaster. Who does the shadow seek? "Whosoever displeases by failing to amuse."

But that, of course, the Trickster -- the one who has spent all day taking pleasure at others' expense, providing none in return. And so the Trickster is not only the spellcaster but also the spell's target, self-condemned to play until the god's own insatiable need for entertainment is satisfied. Which is to say, self-condemned to play forever.

The spell takes hold; the stranger-god plays. The townspeople celebrate the performance they have been waiting for all day. Divine virtuosity pours out, turning from trickle to torrent to flood. But the deluge can do nothing to slake the god's endless thirst, nothing to fulfill the god's now-eternal task. The spectacle may pause, but only because ceaseless revels lose their charm. The show must go on. (And on, and on.) The player has become the plaything, the Trickster has been tricked.

Or so it seems. It's so hard to tell, with Tricksters.

* * *

Wilhelm Richard Wagner (22 May 1813, Leipzig, Germany – 13 February 1883, Venice, Italy) was a German composer, conductor and one of the most influential people who lived during the 19th Century. His most significant works were in the medium of opera (he called them music-dramas). Wagner redefined the genre and pushed it to its limits. His epic Ring Cycle spans four operas and about 16 hours of music. For this, he invented the leitmotif, a recognizable melodic theme connected to certain characters, places, events, or moods in his operas. He also invented new instruments (e.g., the Wagner-tuba) and had his own opera house built (at Bayreuth) in order to get exactly the sound that he wanted. He pushed harmonic boundaries ever further, eventually eschewing any tonal resolution in the opera *Tristan und Isolde* (which is often regarded as the first modern opera). For all of these operas, he assumed near total control, writing the librettos and designing the sets himself. In short, he was a large, uncompromising personality whose effects are still strongly felt in music and beyond.

Lucien Cailliet's transcription of ***Elsa's Procession to the Cathedral*** has been a treasured icon in the wind band repertoire since its introduction in 1938. It is a wedding procession from Richard Wagner's tragic opera *Lohengrin*, where Elsa, Duchess of Brabant, is about to marry her knight in shining armor, Lohengrin, Keeper of the Holy Grail, who has appeared in a boat, magically drawn by a swan. However, keeping Lohengrin's identity a secret -- to Elsa and to everyone in the country -- has been a condition upon which the marriage was contingent. Shortly after the marriage, Elsa succumbs to her curiosity, sown by the antagonist duo: Ortrud, a sorceress who put a spell on Elsa's brother Gottfried, but accused Elsa of his murder; and Teiramund, the knight defeated by Lohengrin who has accused him of sorcery. Lohengrin reveals his identity to all, kills his accuser, and then bids eternal farewell to Elsa. As Lohengrin disappears, his swan magically turns into Lohengrin's friend and Elsa's brother, Gottfried. Elsa, falls, lifelessly into Gottfried's arms.

* * *

Karl L. King (21 February 1891, Paintersville, Ohio – 31 March 1971, Fort Dodge, Iowa) was an American composer and bandleader. Beginning in 1910, King began a decade-long career as a circus musician, spending one season each as a baritone player in the bands of Robinson's Famous Circus, Yankee Robinson Circus, Sells Floto Circus, and the Barnum and Bailey "Greatest Show On Earth." While a member of these bands, King began to compose marches and other works. As a composer, he ranked alongside Henry Fillmore and only just behind John Philip Sousa as one of the most prolific and popular in the history of band music. His music continues to be performed worldwide by bands of all experience levels.

King wrote ***Barnum and Bailey's Favorite*** for the 32-piece Barnum and Bailey Circus Band in 1913 at the request of its director, the noted minstrel show cornetist, Ned Brill. King was 22 at the time and was preparing to join the band as a euphonium player. The euphonium part in this march (and in most of his other marches) shows his love for that instrument -- he liked to hear the countermelody part "romping around." His use of the word "favorite" in the title was a good choice. In a 1980 international music survey, *Barnum and Bailey's Favorite* ranked fourth in the top 140 marches.

* * *

Gustav Holst (21 September 1874, Gloucestershire, U.K. – 25 May 1934, London) was an English composer, arranger and teacher. Best known for his orchestral suite *The Planets*, he composed many other works across a range of genres, although none achieved comparable success. His distinctive compositional style was the product of many influences, Richard Wagner and Richard Strauss being most crucial early in his development. The subsequent inspiration of the English folksong revival of the early 20th century, and the example of such rising modern composers as Maurice Ravel, led Holst to develop and refine an individual style. His compositions for wind band, although only a small portion of his total output, have made him a cornerstone of the genre.

Holst's landmark *First Suite in E-flat for Military Band* from 1909 occupies a legendary position in the wind band repertory and can be seen, in retrospect, as one of the earliest examples of the modern wind band instrumentation still frequently performed today. Its influence is so significant that several composers have made quotation or allusion to it as a source of inspiration to their own works. His follow-up to this masterwork is the equally superb ***Second Suite in F***, written in 1911 (though not premiered until 1922). It introduces and develops seven tuneful folk melodies over four movements. The introductory march begins with *Glorishears* -- a Morris-dance tune realized in the style of a British town brass band. A euphonium soloist sings out the sweeping melody of *Swansea Town* before clarinets and saxophones dance to *Claudy Banks*. A recapitulation of *Glorishears* concludes the opening movement. The second movement, *Song Without Words: "I'll Love My Love,"* features a new exploration of the ensemble's texture, pairing mournful solo voices against a brooding pulse of woodwinds and euphonium. *Song of the Blacksmith*, movement three, features a much brighter, brassier color. Alongside driving syncopations, it is easy to imagine the blacksmith hard at work, sparks flying. After an unexpected transition, the fullness of the countryside is revealed in the final movement, *Fantasia on the Dargason*. Propelled by joyful jig-like rhythms and a celebratory tambourine, a sustained setting of *Greensleeves* triumphantly arrives before the contrast of the opening's tuba and piccolo close the suite.

* * *

James Charles Barnes (b. 9 September 1949, Hobart, Okla.) is an American composer, conductor and educator who studied composition and music theory at the University of Kansas, earning a Bachelor of Music degree in 1974, and Master of Music degree in 1975.

He remained at KU and was a member of both the history and theory-composition faculties there, where he taught orchestration, arranging and composition courses, and wind band history and repertoire courses. He also served as an assistant, and later, as

associate director of bands for 27 years. In spring 2015, he completed his fortieth year of teaching at the University of Kansas where he now enjoys Professor Emeritus status.

His numerous compositions for concert band and orchestra are extensively performed at Tanglewood, Boston Symphony Hall, Lincoln Center, Carnegie Hall and the Kennedy Center in Washington, DC. Barnes has twice received the coveted American Bandmasters Association Ostwald Award for outstanding contemporary wind band music and he has been the recipient of numerous ASCAP Awards for composers of serious music. He has also produced commissioned works for all five of the major military bands in the Washington, D.C. area.

Regarding his **Third Symphony, Opus 89** from 1994, Barnes writes:

The Third Symphony was commissioned by the United States Air Force Band in Washington, D.C. The conductor of the band at that time, Col. Alan Bonner, told me that he wanted a major work for wind band. He said that he didn't care about style, length, difficulty, or anything else — I was given complete freedom to write whatever I wanted to. I began to work on it in earnest at a very difficult time in my life, right after our baby daughter, Natalie, died. This symphony is the most emotionally draining work that I have ever composed. If it were to be given a nickname, I believe that "Tragic" would be appropriate.

*The work progresses from the deepest darkness of despair all the way to the brightness of fulfillment and joy. The first movement is a work of much frustration, bitterness, despair and despondency — all my own personal feelings after losing my daughter. The scherzo (second movement) has a sarcasm and bitter sweetness about it, because it has to do with the pomposity and conceit of certain people in this world. The third movement is a "fantasia" about what my world would have been like if Natalie had lived. It is a farewell to her. The **Finale (fourth movement)** represents a rebirth of spirit, a reconciliation for us all. The second theme of the last movement is based on an old Lutheran children's hymn called "I am Jesus' Little Lamb". This hymn was sung at Natalie's funeral. The last stanza of the song reads:*

*Who so happy as I am
Even now the Shepherd's lamb?
And when my short life is ended,
By His angel host attended,
He shall fold me to His breast,
There within His arms to rest.*

Three days after I completed this symphony, on June 25, 1994, our son Billy Barnes was born. If the third movement is for Natalie, then the Finale is really for Billy, and our joy in being blessed with him after the tragic death of his sister.

Babette Belter

Soloist

A native of Wautoma, Wisconsin, Babette Belter earned her Bachelor of Music degree in clarinet performance at the University of Wisconsin - Stevens Point. She then completed graduate work at Michigan State University, where she furthered her study on the clarinet with Elsa Ludewig-Verdehr before entering the ranks as a college clarinet professor, for the last 30-plus years at Oklahoma State University's Greenwood School of Music. In addition to teaching clarinet there, Professor Belter also coordinates OSU's Bachelor of Music in Performance program and is director of the Faculty Chamber Music Series.



Ms. Belter enjoys an active career as a solo, chamber, and orchestral musician, performing in Asia, Central America, Europe, Israel, Canada, and throughout the United States. She served as principal clarinet with the Signature Symphony for over 20 years, where she appeared as a soloist performing the *Weber Concertino*, *Bernstein Prelude, Fugue and Riffs*, and *Rossini Introduction, Theme and Variations*. In addition, she performed the *Copland Concerto* with the Guatemala National Symphony Orchestra in Guatemala City, Guatemala. A recipient of the Southwestern Bell Foundation Fellowship, Professor Belter researched and retrieved Hungarian chamber music manuscripts in Budapest, Hungary.

She has presented clinics and performed solo and chamber music recitals at numerous professional conferences, including the International Clarinet Association, Women Composers Festival of Hartford, National Association of College Wind Brass and Percussion Instructors, American Single Reed Summit, British Association of Symphonic Bands & Wind Ensembles, Contemporary Clarinet Festival, The Clarinet Colloquium, College Band Directors National Association, Oklahoma Bandmasters Association, OK Mozart International Festival, Oklahoma Music Educators Association, Women in Music Festival, The College Music Society, and the Music Teacher National Association. Together with her chamber group, Bluestem Blaze, she received 3rd place in the American Prize competition in 2021.

Professor Belter has created outreach programs for students at home and abroad. She is currently the program coordinator for an OSU study abroad course to Italy and Greece during the summer. Ms. Belter served as an American Cultural Specialist in Costa Rica through the United States Information Agency where she presented recitals and masterclasses on American music at the University of Costa Rica. She has also traveled to Israel through the Rothchild Foundation to present clarinet masterclasses in Zichron Ya'akov. In addition, she has presented a series of educational recitals throughout Japan.

Committed to the role of artist-teacher, she currently serves as the state and regional chair for the National Association of College Wind, Brass, and Percussion Instructors. In 2004, Professor Belter received the Wise-Diggs-Berry Award for Outstanding Teaching, and in 2008, she was the recipient of the Friends of Music Distinguished Professor Award.

La Crosse Wind Symphony Personnel

(listed alphabetically by section)

PICCOLO

Stephanie Brookman

FLUTE

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

ALTO FLUTE

Nancy Von Arx

OBOE

Mary Beth Hensel
Hailey Olson
Abigail Toussaint

ENGLISH HORN

Mary Beth Hensel

BASSOON

Liz Peregrine Bahr
Keaton Purney

CONTRABASSOON

Jeffrey Copp

CLARINET

Mary Andersen
Jordan Cox
Erica Hiller
Harry Hindson
Katie Larson
Jennifer Warthan

BASS CLARINET

Kristin Freedlund
Jean Hindson

SOPRANO SAXOPHONE

Jo Ann Knipfer Sherman

ALTO SAXOPHONE

Jo Ann Knipfer Sherman
Calista Robaczewski

TENOR SAXOPHONE

Bob Johnson

BARITONE SAXOPHONE

Andrew Jones

CORNET/TRUMPET

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

FLUGELHORN

Scott Jensen
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

Robert Coe *
Alex Mix *
Andrew Nicholson *

TUBA

Scott Bradford *
Geoff O'Donnell *

STRING BASS

Troy Birdsong

PERCUSSION

Krishna Ailiani *
Tammy Fisher *
Jim Knutson
Laurel Hemmer *
Leora Robinson *
Mary Wirkus

PIANO

Mary Ellen Hauptert

** personnel for Cheetham
CELEBRATION*

Future Performances

Sunday, February 4, 2024 - 3:00 pm

Sunday, April 28, 2024 - 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 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 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 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!

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La Crosse Neighborhoods Inc. (LCNI)
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