



Presents

Bridging Time

Jeff C. Krauklis, Conductor

Sunday, November 6, 2022
3:00 PM

Trygve Mathison Fine Arts Center
Holmen High School

free admision

PROGRAM

AMERICAN OVERTURE

Joseph Willcox Jenkins (1928-2014)

ALLERSEELEN (All Soul's Day)

Richard Strauss (1864-1949)

Arranged by Albert O. Davis

MOLLY ON THE SHORE

Percy Aldridge Grainger (1882-1961)

DANZON NO. 2

Arturo Márquez (1950-)

Arranged by Oliver Nickel

Intermission

(10 minutes)

SERENADE No. 10 in B-flat, K361 "Gran Partita"

Adagio

Finale (Molto allegro)

Wolfgang Amadeus Mozart (1756-1791)

KNIGHTSBRIDGE MARCH from "London Suite"

Eric Coates (1886-1957)

Arranged by John Cacavas

GEORGE WASHINGTON BRIDGE

William Schuman (1910-1992)

La Crosse Wind Symphony Personnel

(listed alphabetically by section)

PICCOLO

Stephanie Brookman

FLUTE

Mona Gardner
Rita Koch-Thometz
Nancy Pilmonas
Nancy Von Arx

OBOE

Mary Beth Hensel *
Abigail Toussaint *

BASSOON

Liz Peregrine Bahr *

CONTRABASSOON

Jeffrey Copp *

CLARINET

Josh Baker *
Michael Chesher *
Jordan Cox *
Kristin Freedlund
Katie Larson
Jennifer Warthan *

BASS CLARINET

Jacob Erickson *

SOPRANO SAXOPHONE

Kate Haller Ailabouni

ALTO SAXOPHONE

Kate Haller Ailabouni
Andrew Jones

TENOR SAXOPHONE

Joshua Dohm

BARITONE SAXOPHONE

Nate Johnson

CORNET

Joshua Beron
Jaime Greenfield
Sara Hallberg
Scott Jensen
Eric Larson
Tony Sanders

TRUMPET/ FLUEGELHORN

Gary Boyd
Robert Swerman

HORN

Tammy Bartz
Bonny Fish *
Thomas Hunt *
Christopher Meunier *
Jodi Monerson *

TROMBONE

Michelle Jensen
Tom Jensen
George Von Arx

BASS TROMBONE

Rachel O'Donnell

EUPHONIUM

Robert Coe
Mark Lakmann
Alex Mix

TUBA

Scott Bradford
Cory Near
Geoff O'Donnell

PERCUSSION

Sam Hantzsch
Michael Herbers
Derrick Knight
Carson Kopecky
Nathan Novak
Mary Wirkus

PIANO

Michelle Jensen

* *personnel for Mozart
GRAN PARTITA*

Future Performances

Sunday, February 5, 2023 - 3:00 pm

Sunday, April 23, 2023 - 3:00 pm

Trygve Mathison Fine Arts Center at Holmen High School

Program Notes

Joseph Willcox Jenkins was born near Philadelphia in 1928 and began composing as a child, as part of his piano instruction. After writing a musical and an orchestral work in high school, Jenkins studied composition with Persichetti at the Philadelphia Conservatory of Music while pursuing a pre-law degree at Saint Joseph's College. He later earned Bachelor's and Master's degrees from the Eastman School of Music where he studied with Howard Hanson, Bernard Rogers and Thomas Canning. Military service followed, where Jenkins served on the arranging staff of the U.S. Army Field Band in Fort Meade, Maryland. It was in this capacity that he composed *American Overture* to showcase the band's superb horn section. In 1961 he joined the faculty of Duquesne University, where he taught virtually every academic music course as well as composition until his retirement in 2000, after which he continued teaching a course or two in the graduate school as Professor Emeritus.

Completed in 1953, *American Overture* is written in a neo-modal style strongly flavored by the Lydian and Mixolydian modes. Its musical architecture is a very free adaptation of sonata form and the musical material borders on the folk tune idiom, although there are no direct quotes from any folk tunes. The work calls for near-virtuoso playing from several sections of the band, particularly the aforementioned French Horns. It has been a favorite of advanced high school and university bands for years, and though an early work of Jenkins', it remains his most popular and in his own words, he was "hard-pressed to duplicate its success".

* * *

A master of orchestration, Richard Strauss expressed in his tone poems the whole gamut of human emotions. His art songs also achieved fame and success, among which *Allerseelen* became a great favorite and has been transcribed for both orchestra and wind band. As the son of the Munich court orchestra's principal horn player Franz Strauss, the young Richard already lived in a world saturated with music. In true prodigy style, by 1881 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.

Completed in October of 1885, *Allerseelen* comes from a set of poems by Austrian poet, Hermann von Gilm and was intended for solo tenor voice. The ever-popular work has been described as "a broad effusion of Strauss' growing lyricism." All Soul's Day is November 2 and is the day of the year when people commemorate and recall those dear to them who have died. Here, the singer is thought to be communicating with a departed lover:

Allerseelen (All Soul's Day)

Place on the table the fragrant mignonettes,
Bring in the last red asters,
and let us talk of love again,
as once we did in May.

Give me your hand, so that I may secretly press it;
and if someone sees, it's all one to me.
Just give me one of your sweet glances,
as once you did in May.

Flowers bloom and spread their fragrance today on every grave;
one day in the year is sacred for the dead.
Come close to my heart, so that I can have you again,
as once I did in May.

* * *

Australian by birth, Percy Aldridge Grainger (1882-1961) began studying piano at an early age with his mother, a professional teacher, and later with Louis Pabst in Melbourne. It was his early success as a budding concert pianist that took him to such distant places as Europe, England and South Africa. His playing so impressed Edward Grieg, that he was invited to the composer's home in Norway and chosen to premiere his piano concerto with the composer conducting. Grieg died before the premiere, but Grainger's rendition established him as one of the concerto's great interpreters. He came to America in 1915, winning acclaim for his playing. At the outbreak of World War I, Grainger enlisted as an Army bandsman (an oboist) that began a lifelong infatuation with wind band music. He became a United States citizen in 1919 and for some time was head of the music department at New York University.

Grainger's position as a relative unknown in the ranks of 20th century composers is difficult to assess. He was a remarkable innovator, using irregular rhythms before Stravinsky, pioneering in folk music collection at the same time as Bartok, writing random music in 1905 and predating Varese in experimentation with electronic music. Possible explanations for his lack of favor include his use of a basically nineteenth-century harmonic palette, lack of compositions in large scale symphonic forms, and his popular reputation as an extraordinary but eccentric pianist and arranger of folk 'frizzeries'.

One such frippery is *Molly on the Shore*, which Grainger first set for strings in 1907 and is a combination of two Irish Cork Reel tunes; the first is a reel with the same name, *Molly on the Shore* and the second being *Temple Hill Reel*. Grainger found both these melodies in *The Complete Petrie Collection of Ancient Irish Music*, an Irish music collection containing over 1,500 melodies. There are two separate fragments taken from *Temple Hill* and three drawn from *Molly on the Shore*.

Traditionally, music of this genre is set for fiddlers and pipers. The "reel" is a common dance form for both men and women originating in mid-eighteenth century Scotland. Technically speaking, the wind band arrangement of *Molly on the Shore* embodies more of a challenge when compared to its string counterparts. The reason is simple — it is a fast note "fiddle tune" using many of the techniques that are much more characteristic to string instruments.

* * *

Commissioned in 1994 by the National Autonomous University of Mexico, *Danzón No. 2* is one of the most frequently performed pieces of Mexican contemporary classical music and has become so popular there that it has been dubbed their 'second national anthem'. Based on the Mexican partnered dance, the 'danzon' genre utilizes syncopation, offbeats and pauses, where the dancers hold elegant positions before carrying on. This significant work was originally scored for full orchestra, and sees many instruments highlighted with solo lines.

Arturo Márquez was born in Sonora, Mexico in 1950. Surrounded by a musical family, Márquez studied composition with the likes of Federico Ibarra, Hector Quintanar, and Joaquín Gutiérrez Heras. Márquez composed eight Danzon works in total, with the second being by far the most popular. The work is dedicated to his daughter Lily, and was premiered in March 1994 in Mexico City.

Although similar to a tango, the Mexican danzón is essentially the northern counterpart. They are similar due to the syncopated rhythms, melancholy melodies, and sultry tones. The danzón was originally from Cuba, as its roots go back to the Habenera. It was only in the 1900s that the danzón became more popular in Mexico. *Danzón No. 2* has been described by the composer as representing "sensuality, nostalgia, and jubilant escape. It is a tribute to the environment that nourishes the genre. It is a very personal way of paying my respects and expressing my emotions towards truly popular music."

* * *

Mozart's *Serenade No. 10 in B-flat Major*, better known by its subtitle *Gran Partita*, offers a glorious explosion of Classical-era *Harmoniemusik* for small wind ensembles, which buoyed up many 18th-century garden get-togethers and outdoor parties. Austrian nobles especially were known for retaining house bands called *Harmonien* among their staff.

Much about this serenade is a mystery (its exact year of composition, for instance, or whose scribbling on the manuscript lent the work its enduring nickname). Music scholars estimate it was written around the time Mozart broke with his patronage in Salzburg in 1781 and moved to Vienna to make his own way as a composer and concert pianist.

Mozart expanded the traditional *Harmonie* ensemble from five, six, or eight musicians to thirteen! Oboes, clarinets, basset horns, bassoons, and horns dance together in shifting configurations over the course of seven movements, weaving a fascinating tapestry of sound. Particularly notable is Mozart's use of the basset horn, a relative of the clarinet invented in the 1760s whose lower register and darker timbre intensify the texture of the large wind ensemble. Its musical grace and power, particularly in the poignant third (Adagio) movement, have seen the *Gran Partita* referenced centuries later.

In the 1984 film *Amadeus*, Antonio Salieri's first encounter with Mozart is at a performance of this work. Salieri has not been impressed with Mozart's boorish behavior before the performance, but as he looks at the music on the page, he describes the beauty and delight of the solo oboe's entry, soon thereafter followed by the clarinet's line (in the Adagio movement), leading him to say, "This was no composition by a performing monkey. This was a music I'd never heard. Filled with such longing, such unfulfillable longing. It seemed to me that I was hearing the voice of God." It is at this point that Salieri first questions how God could choose a vulgar man like Mozart as his voice; this question becomes a primary theme of the film.

* * *

Eric Coates was noted for his works in a lighter vein. As a youngster, he studied violin and composition at Nottingham, then changed his major instrument to viola. He toured South Africa with the Hamburg String Quartet in 1907, and in 1912 he became principal violist of the Queen's Hall Orchestra. During this time Sir Henry Wood, the orchestra's conductor, encouraged Coates' efforts in composition by premiering several of his works. Coates' compositional style has been rather conservative and most of his publicly performed works have been for chamber groups or piano arrangements of his large compositions. After 1918, he left orchestra-performance work and he devoted the remainder of his life to composing and conducting his own music.

Knightsbridge March comes from Coates' *London Suite* of 1933. Subtitled *London Every Day*, it describes three areas of the city which he knew very well. The first, *Covent Garden*, is represented by a fast 6/8 tarantella. The second, *Westminster (Meditation)*, is depicted by a slow andante movement. The final section is titled *Town To-Night* and subtitled *Knightsbridge March*. The latter title is derived from the elegant Knightsbridge section in London where the Royal Guards' barracks and stables are situated. In this movement the listener is allowed an intimate glimpse of the pomp, pageantry, and color associated with the scarlet-coated guardsmen of Buckingham Palace. A recording of this work caught the ear of Eric Maschwitz of the BBC who began using it as the signature tune for the long-running Saturday night program, *In Town Tonight*. The march became so popular that Coates' name became known throughout Britain.

* * *

Born in New York City, William Howard Schuman was one of America's leading composers of the twentieth century. Completing study at the Malkin Conservatory in New York, at Teachers College of Columbia University, and at the Mozarteum Academy in Salzburg, Schuman became instructor at Sarah Lawrence College and later was appointed president of the Julliard School of Music. Schuman began to acquire national prominence when in 1939 his *American Festival Overture* was performed by Koussevitsky and the Boston Symphony. A listing of his compositions includes an opera, six symphonies, concertos, choral works, band works and chamber music. *Newsreel*, a delightful suite of descriptive music was Schuman's first venture into the wind band medium and was completed in 1941. In 1956 he composed a prelude *When Jesus Wept* and an overture *Chester* to be performed as a single composition. In later years he added an opening movement *Be Glad Then, America* and the three works became known as his landmark *New England Trypich (Three Pieces After William Billings)*. The music of Schuman is generally characterized by great emotional tension and rhythmic vivacity, with contrapuntal structures that reach great complexity.

His 1950 band masterpiece, *George Washington Bridge*, is subtitled "An Impression For Band". The composer provided his own remarks regarding the work:

There are few days in the year when I do not see George Washington Bridge. I pass it on my way to work as I drive along the Henry Hudson Parkway on the New York shore. Ever since my student days when I watched the progress of its construction, this bridge has had for me an almost human personality, and this personality is astonishingly varied, assuming different moods depending on the time of day or night, the weather, the traffic and, of course, my own mood as I pass by.

I have walked across it late at night when it was shrouded in fog, and during the brilliant sunshine hours of midday. I have driven over it countless times and passed under it on boats. Coming to New York City by air, sometimes I have been lucky enough to fly right over it. It is difficult to imagine a more gracious welcome or dramatic entry to the great metropolis.

W.S.

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!

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Members of the La Crosse Wind Symphony and their Families*

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