



Presents

# *A Festive Finish*

*Featuring Our 2023 High School Honors Musicians*

*Jeff C. Krauklis, Conductor*

Sunday, April 23, 2023  
3:00 PM

Trygve Mathison Fine Arts Center  
Holmen High School

*free admision*

## PROGRAM

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**MUSIC FOR A FESTIVAL**

Intrada  
Overture

Gordan Jacob (1895-1984)

**BLESSED ARE THEY from "A German Requiem"**

Johannes Brahms (1833-1897)  
*Arranged by Barbara Buehlman*

**BELLE OF THE BALL**

Leroy Anderson (198-1975)  
*Edited by Jeff C. Krauklis*

**TAM O'SHANTER OVERTURE, Op. 51.**

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

*Intermission*

*Joined by 2023 High School Honors Musicians*

**THE FREE LANCE (March)**

John Philip Sousa (1854-1932)  
*Edited by Keith Brion & Loras Schissel*

**MANNIN VEEN**

Haydn Wood (1882-1959)

**ARMENIAN DANCES, part 2**

III. Lorva Horovel (Songs from Lori)

Alfred Reed (1921-2005)

# La Crosse Wind Symphony Personnel

(listed alphabetically by section)

## PICCOLO

Stephanie Brookman

## FLUTE

Pamela Dome  
Mona Gardner  
Rita Koch-Thometz  
Nancy Pilmonas

## OBOE

Allie Schlicht  
Abigail Toussaint

## BASSOON

Liz Peregrine Bahr  
Harry Hindson

## CLARINET

Mary Andersen  
Josh Baker  
Michael Cheshire  
Jordan Cox  
Kristin Freedlund  
Katie Larson  
Jennifer Warthan

## BASS CLARINET

Jacob Erickson

## ALTO SAXOPHONE

Andrew Jones  
Ashley Nordby

## TENOR SAXOPHONE

Joshua Dohm

## BARITONE SAXOPHONE

Nate Johnson

## CORNET/TRUMPET

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

Kaleb Krzyszton  
Alex Mix  
Andrew Nicholson

## TUBA

Scott Bradford  
Geoff O'Donnell

## PERCUSSION

Tammy Fisher  
Sam Hantzsch  
Alex Knoepker  
Carson Kopecky  
Mary Wirkus

*And proudly presenting our*

### **2023 High School Honors Musicians**

**Karlie Hagensick**, Trombone - *MFL MarMac High School, Monona, Iowa*

**Michael Herbers**, Percussion - *Holmen High School*

**Kyle Jackson**, Alto Saxophone - *Holmen High School*

**Emma McAndrews**, Flute - *Onalaska High School*

**Leora Robinson**, Percussion - *Onalaska High School*

**Brooklyn Schultz**, Flute - *Sparta High School*

**Nadia Tovar**, Tuba - *Sparta High School*

**Ethan Wateski**, Horn - *Holmen High School*

## Program Notes

Gordon Jacob (5 July 1895, London - 8 June 1984, Saffron Walden) was an English composer and pedagogue. The youngest of ten siblings, Jacob enlisted in the Field Artillery to serve in World War I when he was 19, and was taken POW in 1917, one of only 60 men in his battalion of 800 to survive.

After being released he spent a year studying journalism, but left to study composition, theory, and conducting at the Royal College of Music, where he studied with Charles Villiers Stanford, Adrian Boult and Ralph Vaughan-Williams. After teaching at Birbeck and Morley Colleges in London, Jacob joined the RCM staff in 1924 and remained until his retirement in 1966. His pupils included Malcolm Arnold, Imogen Holst and Joseph Horowitz.

His *Music For a Festival*, consisting of 11 movements, was commissioned by the Arts Council of Great Britain for the Festival of Britain in 1951. The general structure of the composition is an alternation of movements between brass choir and full band. The writing for brass calls on their several resources: brilliance, fullness, and at times delicacy, and choral style. The sections for band are written in a refreshing vein and serve as a contrast to the other sections. The work is reminiscent of the classical suite both in arrangement and in the style of several of the movements.

\* \* \*

Johannes Brahms (7 May 1833, Hamburg, Germany – 3 April 1897, Vienna, Austria) was a German composer and pianist who spent much of his professional life in Vienna, Austria, where he was a leader of the musical scene. Brahms is often considered both a traditionalist and an innovator. An uncompromising perfectionist, he destroyed some of his works and left others unpublished. His music is firmly rooted in the structures and compositional techniques of the Baroque and Classical masters. He was a master of counterpoint, the complex and highly disciplined art for which Johann Sebastian Bach is famous, and of development, a compositional ethos pioneered by Franz Joseph Haydn, Wolfgang Amadeus Mozart and Ludwig van Beethoven. Brahms aimed to honor the "purity" of these venerable "German" structures and advance them into a Romantic idiom, in the process creating bold new approaches to harmony and melody. While many contemporaries found his music too academic, the diligent, highly constructed nature of Brahms' works was a starting point and an inspiration for a generation of composers.

The *German Requiem* marked the first time that Brahms combined orchestra with chorus and soloists and is considered to be his choral masterwork. While the style is unabashedly romantic, the form is clearly influenced by Handel and reflects Brahms' intensive study of earlier masters. He had to receive special permission to perform the piece because it "contained no explicit reference to Christ and scrupulously avoided an exposition of doctrinal theology." Regardless, the public immediately accepted the opus and its performance became an annual event at the Cathedral Church in Bremen, Germany. Critics claimed it uplifted them "both spiritually and aesthetically." The opening of the Requiem, set here by arranger Barbara Buehlman, is an affirmation, as opposed to the typical requiem opening of bringing our attention to honoring the dead. Brahms opens his work by seeking to comfort the living and to offer solace and hope to those who have

lost loved ones. The text was selected from Luther's translation of the Bible and Part I which reads:

***Blessed are they** that mourn, for they shall be comforted. – Matthew 5:4 They that sow in tears shall reap in joy. They who go forth and weep, and bear precious seed, shall come again with rejoicing and bring their sheaves with them.*  
– Psalm 126:5-6

\* \* \*

Leroy Anderson (29 June 1908, Cambridge, Mass. - 18 May 1975, Woodbury, Conn.) was an American composer born to Swedish immigrants. He attended Harvard University where he received bachelor's and master's of art degrees in music and eventually attained a Ph.D. in German and Scandinavian languages. His composition teachers included George Enescu and Walter Piston. While in school he tutored music at Ratcliffe College and served as director of the Harvard University Band.

After hearing Anderson's arrangements for band, Arthur Fiedler asked him to do an arrangement of Harvard songs for the Boston Pops Orchestra. This eventually led to the orchestra performing many original works by Anderson, and as a result he became known as the "master of the encore". He served in the United States Army during World War II as an interpreter for the Counter Intelligence Corps. After the war, Anderson moved to Connecticut and composed some of his most successful works, including *Sleigh Ride* (1948). His *The Syncopated Clock* (1945) was used as the theme show for *The Late Show* for 25 years and his album *Blue Tango* sold over a million copies in 1952.

The year 1951 was a fairly productive one for Leroy Anderson, yielding a number of popular works including this delightful piece, ***Belle of the Ball***. Like most of the composer's efforts, it is light, effervescent, and devoid of conflict or disharmony. Anderson looked upon the piece as a modern-day American revival -- or revitalization -- of the Viennese waltz tradition. Having said that, the main theme sounds rather unlike a Strauss waltz, but the voice of Tchaikovsky is evident in its playful, fantasy-like character.

\* \* \*

During his lifetime, Sir Malcolm Arnold (21 October 1921, Northampton, England – 23 September 2006, Norfolk, England) 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.

Composed in 1955, the programmatic novelty ***Tam O'Shanter*** is based on the famous narrative poem by the Scottish poet Robert Burns (1759-1796). While the hero, a hard-drinking farmer from Shanter is in town one market-day, wags clip the tail of his horse. To explain the missing tail to his superstitious wife he concocts a wild story, told in this overture. It depicts Tam imbibing to excess in Ayr. Eventually he climbs on his horse Maggie for a desultory ride home in the pre-dawn dark. He happens upon a lighted church and secretly watches a band of witches cavorting to their master's bagpipes. One, wearing a too-short shirt (cutty-sark), pleases Tam so well that he cries out "Weel done,

cutty-sark!” , voiced here on solo trombone. Instantly all is dark, and the hellish legion pursues him. If he reaches the bridge he is safe, for fiends cannot cross running water. He spurs Maggie toward home at top speed, but the vengeful hags are close on his heels approaching the middle of the bridge over the River Doon. In the furious climax, a witch springs to seize him, but too late -- all she gets is Maggie’s tail. Tam arrives safely at home, but faces one last peril, heard in the four closing measures, when his shrewish wife reacts poorly to his account of the evening. The poem concludes with the following admonition:

*Now, wha' this tale o' truth shall read,  
Ilk man and mother's son, take heed:  
Whene'er to drink you are inclin'd,  
Or cutty-sarks run in your mind,  
Think, ye may buy the joys o'er dear.  
Remember Tam o'Shanter's mare.*

\* \* \*

John Philip Sousa (6 November 1854, Washington D.C. - 6 March 1932, Reading, Pennsylvania) personified turn-of-the-century America, the comparative innocence and brash energy of a still young nation. In 1880, at age 26, he became director of the U.S. Marine Band and in 1892 formed his own band, which brought him world-wide acclaim from his many national and overseas tours - In its 40 years of existence, it logged over a million miles. The unprecedented popularity of the Sousa Band came at a time when few American orchestras existed, allowing Sousa to hire and retain the best musicians available (from the Civil War to the 1920’s, bands, not orchestras, were the most important aspect of American concert life). Sousa’s fame also spread by the success of his compositions; not only his 150-plus marches, but also his many suites, symphonic poems and operettas. His *El Capitan* musical comedy of 1895 was the first successful Broadway show to be composed by an American.

Among Sousa’s most famous marches are four derived from his operettas: *El Capitan*, *The Bride Elect*, *The Charlatan* and this one, ***The Free Lance***. The march is a medley of songs from the operetta, which opened on Broadway in 1906 to enthusiastic reviews. In fact, the producers were negotiating a London tour of the show when it closed after a relatively short run of seven months as ticket sales declined and tastes in musical theater were changing away from farcical and improbable plots. *The Free Lance* was to become Sousa’s last successful Broadway show. It still enjoys an occasional revival, but for the most part has been relegated to the shelves of light opera curiosa. At least the popular medley march from *The Free Lance*, subtitled “On to Victory”, ensures that some of Sousa’s charming music will survive.

\* \* \*

At the age of two, composer and violinist Haydn Wood (25 March 1882, Slaithwaite, UK – 11 March 1959, London, UK) and his family moved to the Isle of Man, a self-governing Crown dependency, located in the Irish Sea at the geographical center of the British Isles. The island, and its Manx culture, was often a source of inspiration for the composer. At the age of 15 he studied the violin with Enrique Fernandez Arbos and composition with Charles Villiers Stanford at the Royal College of Music.

In 1909, he married soprano Dorothy Court whom he had met while they were both students at the Royal College of Music, and from 1913 to 1926 he toured extensively with her. He gained considerable success from his compositions, particularly his "light music" and his songs. Occasionally, Wood would take to the podium, usually to direct his own works. He was given his own program by the BBC on the occasion of his 70th birthday, and starting in 1939 he served as a Director of the Performing Rights Society. His final years were spent in relative peace and quiet, and he eventually died in a London nursing-home two weeks before his 77th birthday.

***Mannin Veen***, premiered in 1933, is a classic band work of the post-Holst, pre-Hindemith era of band works. Based on Manx folksongs, it is founded on four of those tunes. The first, *The Good Old Way*, is an old and typical air written mostly in the Dorian mode. The second, which introduces the lively section of the work, is a reel – *The Manx Fiddler*. The third tune, *Sweet Water in the Common* relates to the practice of summoning a jury to decide questions concerning water rights, boundaries, etc. The fourth and last is a fine old hymn, *The Harvest of the Sea*, sung by the fishermen as a song of thanksgiving after their safe return from the fishing grounds.

\* \* \*

Alfred Reed (25 January 1921, Manhattan, N.Y. – 17 September 2005, Miami, Fla.) was an American composer, arranger, conductor and educator. With over 250 published works for concert band, wind ensemble, orchestra, chorus, and various smaller chamber music groups, Mr. Reed is one of the nation's most frequently performed composers.

Born into a family of Austrian descent that cherished music, Alfred Reed began his musical studies at age ten on trumpet, and by high school was performing professionally in the Catskills at resort hotels. He served as musician and arranger during World War II in the 529th Army Air Force Band, for which he created more than 100 works, and following the war was a student of Vittorio Giannini at Juilliard.

He was staff composer and arranger for both the National Broadcasting Corporation and the American Broadcasting Corporation. In 1953, Reed became conductor of the Baylor Symphony Orchestra at Baylor University in Waco, Texas and in 1955 he accepted the post of editor at Hansen Publishing in New York.

In 1966 he left this position to join the faculty of the School of Music at the University of Miami, holding a joint appointment in the Theory-Composition and Music Education departments, and to develop the unique (at the time) Music Industry degree program at that institution, of which he became director. He lived in Miami for the remainder of his life.

His *Armenian Dances, Part II* from 1976, complete a four-movement suite (along with Part I) for concert band based on authentic Armenian folk songs from the collected works of Gomidas Vartabed (1869-1935), the founder of Armenian classical music and collector of over 4000 Armenian folk songs. ***Lorva Horovel*** (Plow song from the district of Lori) is the final movement of the suite and has a complex improvisational melody which was extensively researched by Gomidas. In its rich rhythmic and melodic structure, it reveals elements dating back to pre-Christian times. The song is connected with the farmer and his physical and spiritual being during his work. It is the immediate result of his labor, with his pleas to the oxen and his exclamations while plowing. These expressions resound throughout the free-flowing melodic, rhythmic and intervallic structure of this beautiful song.

**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!**

***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  
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Holmen High School Activities Office  
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*Chatfield Music Lending Library*

*La Crosse Community Non Profits Initiative (LCNI)*

*Members of the La Crosse Wind Symphony and their Families*

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