



Presents

Give Us This Day

Featuring Our 2024 High School Honors Musicians

And Special Guest Conductor Dr. Tammy Fisher

Jeff C. Krauklis, Conductor

Sunday, April 28, 2024
7:00 PM

Trygve Mathison Fine Arts Center
Holmen High School

free admision

PROGRAM

THE UNIVERSAL JUDGEMENT (Il Giudizio Universale)

Camille De Nardis (1857-1951)
Arranged by Antonio Cafarella

FIRST SUITE FOR BAND

Alfred Reed (1921-2005)

1. March
3. Rag
4. Gallop

ALLEGRO IMPETUOSO from "Two Symphonic Movements"

Vaclav Nelhybel (1919-1996)

Intermission

Featuring our 2024 High School Honor Musicians

THE BILLBOARD MARCH

John N. Klohr (1869-1956)
Edited by Frederick Fennell

SATIRIC DANCES (for a Comedy by Aristophanes) Norman Dello Joio (1913-2008)

1. Allegro pesante
2. Adagio mesto
3. Allegro spumante

GIVE US THIS DAY (Short Symphony for Wind Ensemble)

David Maslanka (1943-2017)

- I. Moderately Slow
- II. Very Fast

Program Notes

Like many composers and bandmasters of the 19th century, Camille de Nardis (1857, Orsogna, Italy - 1951, Naples, Italy) is largely forgotten nowadays, but in his lifetime he achieved considerable professional success. He was vice director of the Naples Conservatory, director of the San Carlos Opera Theater, and conductor of the Naples Quartet Society. In addition to his reputation as a composer, he was also well-known as a teacher in his native country. His compositions include an oratorio and several operas.

The Universal Judgment (Il Giudizio Universale) is the work of a young de Nardis who was only 21 years old when he completed this symphonic poem, which was awarded first prize in a national band contest in Naples in 1878 and another competition in Turin in 1880. The composition is an epitome of Italian Romanticism reminiscent of Verdi. It is an original opus for military band which personifies the Romantic focus upon emotion and one's self and is based on the religious concept of a journey of purification consisting of hardships with glimpses of hope and joy for those who are awaiting the universal judgment before receiving final blessedness. In 1934 Antonio Cafarella prepared this arrangement for American bands specifically for the Goldman Band and it remained popular for many years.

* * *

With over 250 published works for concert band, wind ensemble, orchestra, chorus, and various smaller chamber music groups, Alfred Reed (1921, Manhattan, New York - 2005, Miami, Florida) was one of the nation's most prolific and frequently performed composers. Many of his works have been on the required performance lists throughout this country and Japan and his work as a guest conductor and clinician took him to 49 states, Europe, Canada, Mexico, Japan, Australia and South America.

He served as a 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. Reed was staff composer and arranger for both the National Broadcasting Corporation and the American Broadcasting Corporation and held teaching positions at Baylor University in Waco, Texas and the University of Miami in Florida.

First Suite For Band was commissioned in the summer of 1974 for the Edmonton Public School Symphonic Band for performance at the Canadian Music Educators Association convention in that city the following Spring. The suite consists of four independent, contrasting movements (three of which are being performed today), each prefaced by a one-word title giving a clue to the character of its music. *March* is a tense, dissonant-tinged and hard-driving marching theme. *Rag* is a light scherzo, set in rag-time rhythms and motifs while *Gallop* is an authentically styled American circus gallop, whose tempo marking: *As fast as possible (but no faster!)* embodies the feeling of dance and celebration. The use of instrumental colors, notably within the brass and percussion sections, enriches the composition with depth and excitement. The energetic pace extends to a woodwind featurette, "a la miniature steam calliope," which exemplifies the fun and playfulness of the piece. These attributes combine to create a sense of exhilaration and movement that crescendos into a brilliant finish.

* * *

Vaclav Nelhybel (1919, Polanka, Czechoslovakia - 1996, Scranton, Pennsylvania) was a Czech composer and conductor. He studied composition and conducting at the Prague Conservatory of Music and musicology at the universities of Prague and Fribourg, Switzerland. He was already affiliated with Radio Prague as composer and conductor while still a student there. By 1948 he had become active in Swiss National Radio as a composer/conductor. Since 1957 he had lived in New York, became a U.S. citizen, and was active as a composer, conductor and lecturer up to his death in 1996.

In 1962, Nelhybel received his first exposure to a concert band. He wrote: "The first band I heard played a piece by Persichetti, and it was so good I just caught fire. I was fascinated with the possibilities of what you can do with half an acre of clarinets, half an acre of flutes, and half an acre of percussion. So I said, why not try it? I did, and it seemed to open new creative channels in my mind." It was the enthusiasm of the students that truly inspired him to compose. His music is complex and exciting; it employs linear counterpoint, freely dissonant harmonic textures, and forceful rhythms.

In 1969 Nelhybel composed ***Two Symphonic Movements***. Not surprisingly, this pair of pieces -- the first longer and generally slow in tempo, the second shorter and generally fast in tempo -- is conceived along much the same lines, i.e., straightforward development of a motif. In this case both pieces are based on the same thematic material derived from four notes: D, A, F, and B-flat. The second movement, *Allegro impetuoso*, is a symphonic development of new thematic features of this four-note motif from the first movement. This 'gravitational center' generates and releases tensions which Nelhybel calls the human element in music and is the sine qua non of communication between composer and listener. He is not a revolutionary innovator. He is, rather, a synthesist, bringing all of past techniques into a harmonious entity.

* * *

John Nicholas Klohr (1869, Cincinnati, Ohio - 1956, Cincinnati, Ohio) was a composer of band music and a graduate of the Cincinnati public schools. He was a vaudeville trombonist by trade, but also performed as a member of Cincinnati's musical life. He played in the Syrian Temple Shrine Band, led by fellow composer Henry Fillmore and from 1921 to 1926, Klohr was a trombonist in Henry Fillmore's concert band. He was also an early member of the American Society of Composers, Authors, and Publishers (ASCAP) and worked as editor of the band and orchestra department of the John Church Company, a music publisher in Cincinnati.

The Billboard March was published in 1901 and dedicated to the general amusement newspaper of the same name. Until its outdoor entertainment section was succeeded by *Amusement Business* in 1961, *Billboard* remained pre-eminent in its field. Klohr didn't think much of this march at first, but conceded it was a success after the royalties paid for his home in Cincinnati. It also proved to be his primary claim to fame. The first two strains of this lively piece are delightful, but the acclaim of this classic circus march rests on the instant recognizability of the trio theme, used for years as an introduction to countless entertainment acts of all sorts.

* * *

Born into a musical family, Pulitzer Prize-winning American composer Norman Dello Joio (1913, New York City - 2008, East Hampton, New York) is descended from three generations of Italian organists. As a graduate student at Juilliard he arrived at the conclusion that he did not want to spend his life in a church choir loft, and composition began to become his primary musical interest. In 1941, he began studies with Paul Hindemith, the man who profoundly influenced his compositional style. It was Hindemith who told Dello Joio, "Your music is lyrical by nature, don't ever forget that." Dello Joio states that, although he did not completely understand at the time, he now knows what he meant: "Don't sacrifice necessarily to a system; go to yourself, what you hear. If it's valid, and it's good, put it down in your mind. Don't say I have to do this because the system tells me to. No, that's a mistake."

Influenced by jazz, dance and liturgical chant, Dello Joio's formal structure is always clear. His many works for chorus, orchestra and wind band have established him as one of our foremost figures in contemporary American music.

Satiric Dances was commissioned by the Concord Band, Concord, Massachusetts, to commemorate the Bicentennial of April 19, 1775, the day that launched the American War for Independence. At the North Bridge, in what is now Minute Man National Historical Park, the first ordered firing upon British Regulars by Colonial militiamen resulted in "the shot heard 'round the world." Dello Joio, then Dean of Boston University's School for the Arts, agreed to do the commission, but stipulated it would be based on a piece he had used as background music for a comedy by Aristophanes. The most famous comic dramatist of ancient Greece, Aristophanes was born an Athenian citizen about 445 BC. His plays commented on the political and social issues of fifth century Athens and frequently employed satire.

The first dance movement is annotated as *allegro pesante*. The brass entry signifies the importance of the work, but the brisk tempo keeps the simplicity of "peasantry" from being ponderous. Taking a much slower *adagio mesto* tempo, the second dance begins with a melancholy tune from the flutes and low brass. The movement has light and delicate features that are quite exposed. Its central theme might evoke thoughts of a dance in a meadow that eventually reverts into a more solemn theme. Without a break in the music, the final movement is introduced by a driving crescendo from the bongo drums. The tempo is indicated as *allegro spumante* and is the fastest of the composition. The quick turns and dynamics evoke images of the objects that were the titles of Aristophanes' plays: *Clouds*, *Wasps*, and *Birds*.

* * *

David Maslanka (1943, New Bedford, Massachusetts - 2017, Missoula, Montana) was an American composer who has become one of America's most original and celebrated musical voices. He has published dozens of works for wind ensemble, orchestra, choir, percussion ensembles, chamber ensembles, solo instrument, and solo voice. However, he is especially well-known for his wind ensemble writing. Dr. Maslanka attended the Oberlin College Conservatory where he studied composition with Joseph Wood, and spent a year at the Mozarteum in Salzburg, Austria. He also did graduate work in composition at Michigan State University with H. Owen Reed. Maslanka's unique compositional technique is known for its emphasis on meditation, psychoanalysis, self-discovery, and the accession of one's own subconscious energies. His search for spiritual and metaphysical discovery ultimately spurred him to leave New York City in 1990, and move to Missoula, Montana, where he lived and worked until his death.

Regarding his work **Give Us This Day**, from 2005, Maslanka writes:

The words "Give us this day" are, of course, from the Lord's Prayer, but the inspiration for this music is Buddhist. I have recently read a book by the Vietnamese Buddhist monk Thich Nhat Hahn (pronounced "Tick Nat Hahn") entitled "For a Future to be Possible." His premise is that a future for the planet is only possible if individuals become deeply mindful of themselves, deeply connected to who they really are. While this is not a new idea, and something that is an ongoing struggle for everyone, in my estimation it is the issue for world peace. For me, writing music, and working with people to perform music, are two of those points of deep mindfulness.

*Music makes the connection to reality, and by reality I mean a true awakesness and awareness. **Give Us This Day** gives us this very moment of awakesness and awareness so that we can build a future in the face of a most dangerous and difficult time.*

I chose the subtitle, “Short Symphony for Wind Ensemble,” because the music is not programmatic in nature. It has a full-blown symphonic character, even though there are only two movements. The music of the slower first movement is deeply searching, while that of the highly energized second movement is at times both joyful and sternly sober. The piece ends with a modal setting of the choral melody “Vater Unser in Himmelreich” (Our Father in Heaven) – No. 110 from the 371 four-part chorales by Johann Sebastian Bach.



Dr. Tammy Fisher

Guest Conductor

Dr. Tammy Fisher has been a member of the music department at the University of Wisconsin – La Crosse since August 2001. She is the Director of the Screaming Eagles Marching Band, Conductor of the Symphonic Band, instructor of percussion studies and leads the music education program. She also serves as a supervisor of student teachers in the School of Education.



A native of Pennsylvania, Dr. Fisher holds the BS in Music Education from Clarion University of Pennsylvania, the MM in Music Education from Indiana University of Pennsylvania, and the PhD in Music Education from the University of North Carolina - Greensboro.

Dr. Fisher performs with numerous jazz bands including the 7 Rivers Jazz Band, the Jazz Foundation and Grumpy Old Men Big Band. She held the position of Principal Timpanist in the La Crosse Symphony Orchestra from 2001 to 2020. Dr. Fisher is a frequent guest clinician and adjudicator of bands and percussion ensembles throughout Minnesota, Wisconsin and Illinois. In 2023, Dr. Fisher was one of seven UWL faculty to receive the Eagle Teaching Excellence 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

OBOE

Garrett O'Connell

Hailey Olson

BASSOON

Harry Hindson

Spencer Ketterling

CLARINET

Mary Andersen

Michael Chesher

Kristin Freedlund

Katie Larson

Elizabeth Pearse

Jennifer Warthan

BASS CLARINET

Jacob Erickson

ALTO SAXOPHONE

Andrew Jones

Jo Ann Knipfer Sherman

TENOR SAXOPHONE

Bob Johnson

BARITONE SAXOPHONE

Nate Johnson

CORNET/TRUMPET

Josh Beron

Gary Boyd

Sara Hallberg

Scott Jensen

Eric Larson

Tony Sanders

Robert Swerman

Daren Tran

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

Hayden Englerth

Tammy Fisher

Dakota Kallas

Jim Knutson

Jeff Krauklis

Leora Robinson

PIANO

Mary Ellen Hauptert

And proudly presenting our

2024 High School Honors Musicians

Justin Christen, Baritone Sax - *Onalaska*

Logan Eilers, Trombone - *Sparta*

Siena Folkers, Oboe - *La Crosse*

Kai Gallant, Horn - *Onalaska*

Mia Gallant, Oboe - *Onalaska*

Alex Gamble, Trombone - *Onalaska*

Danielle Hammell, Flute - *Eastern Allamakee*

Abigail Holthe, Horn - *Holmen*

Kaden Layland, Trumpet - *Holmen*

Ireland MacGlashin, Tenor Sax - *La Crosse*

Wren Miles, Clarinet - *Holmen*

Brooklyn Schultz, Flute - *Sparta*

Kelly Swenson, Trumpet - *Home Schooled*

Santi Alberto Soriano Toribio, Clarinet - *La Crosse*

Sam Vahle, Euphonium - *Holmen*

Sheryl Wang, Alto Sax - *Holmen*

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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Alex and Jaqueline Vaver
Members of the La Crosse Wind Symphony and their Families*

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