



Presents

Music of Our Time

Jeff C. Krauklis, Conductor

Sunday, February 6, 2022
3:00 PM

Trygve Mathison Performing Arts Center
Holmen High School

free admision

February 6, 2022

OVERTURE IN C

Charles Simon Catel (1773-1830)
edited by Richard Franko Goldman and Roger Smith

CHORALE AND ALLELUIA, Op. 42

Howard Hanson (1896-1981)

MARCH OF THE BELGIAN PARATROOPERS

Pierre Leemans (1897-1980)
arranged by Charles A. Wiley

THREE SHANTIES FOR WINDS AND PERCUSSION

1. Allegro con brio
2. Allegretto semplice
3. Allegro vivace

Malcolm Arnold (1921-2006)
arranged by Jeff C. Krauklis

Intermission

Rondino

Ludwig van Beethoven (1770-1827)

SUITE FRANCAISE, Op. 248

- I. Normandie
- II. Bretagne
- III. Ile de France
- IV. Alsace-Lorraine
- V. Provence

Darius Milhaud (1892-1974)

Program Notes

The music of Charles Simon Catel (1773-1830) is no longer familiar, although it was greatly admired in its time. Catel was one of the important musicians of France, remembered for his association with the Band of the National Guard (of which he became bandmaster at the age of seventeen) and with the Paris Conservatory, where he was a professor and later an inspector. His treatise on harmony was for many years the accepted text on this subject. He was associated with Gossec, Cherubini and others in important public activities on behalf of music in France.

Catel's compositions include operas, symphonies and chamber music, as well as many works for wind instruments. He is thus, with Gossec and Mehul, one of the very first important composers whose name is associated with the development of bands.

The **Overture in C**, composed in 1792 for the Band of the National Guard, shows Catel at his best. In its elegance and clarity, it is characteristic of the perfection of late eighteenth century style, and compares more than favorably with similar works by Mehul, Gossec or Cherubini. It is one of the most delightful of all the works composed for wind band during this period. With the influence of Mozart clearly recognizable, the **Overture in C** is in straightforward sonata form, after a slow introduction. It was rediscovered by Richard Franko Goldman, and edited for present-day use by Mr. Goldman and Roger Smith, receiving its first performance by the Goldman Band on June 19, 1953.

* * *

Howard Hanson (1896-1981) is one of the most important figures in the American musical world. He has exerted widespread influence as a composer, conductor and educator. Born in Wahoo, Nebraska, in 1896, Dr. Hanson studied music at the Institute of Musical Art (Juilliard School of Music), New York, and at Northwestern University. In 1921, he was the first composer to enter the American Academy in Rome, having won its *Prix de Rome*. Upon his return to the United States in 1924, he became director of the Eastman School of Music in Rochester, a position he held for forty years. Dr. Hanson took an active part in various educational activities and was a frequent lecturer on music education.

Frederic Fennell described Hanson's first band composition, the 1954 **Chorale and Alleluia** as "the most awaited piece of music to be written for the wind band in my twenty years as a conductor in this field." The composition opens with a fine flowing chorale. Soon the joyous *Alleluia* theme appears and is much in evidence throughout. A bold statement of a new melody makes its appearance in the lower brasses in combination with the above themes. The effect is one of cathedral bells, religious exaltation, solemnity and dignity. The music is impressive, straightforward and pleasingly non-dissonant, and its resonance and sonority are ideally suited to the medium of the modern symphonic band.

* * *

Pierre Leemans (1897-1980) has had a great influence on Belgium music - especially band music. He studied piano, harmony, orchestration and composition between 1919 and 1922 after having taught at the Etterbeek Music Academy (near Brussels) since 1917. He served in the army for a year when he was twenty-two, taught music again until 1932, then resigned to become pianist-conductor-program director for the N.I.R. (the official broadcasting company). In 1945 he wrote a prize-winning dirge for the fallen heroes of WWII and later won first and second prizes (of 109 anonymous composers) in a composition contest for the official march of the 1958 Brussels World Fair.

During his brief post-WWI stint in the army, Leemans was asked by his regimental commander to compose a march; it was begun but never finished. At the end of World War II, while dining with a group of paratroopers, he was again asked to compose a march. During the ride home from dinner that night, he remembered the earlier march theme and the ending came to him in the car and upon arriving home he sat down and wrote out all the parts to ***March of the Belgian Paratroopers***. As Leemans explained, "Like all successful music, this tune came from my pen as water out of a fountain."

* * *

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.

Three Shanties was originally composed for woodwind quintet in 1943. A "shanty" is a sailor's work song, and Arnold's popular suite combines spirited rhythmic writing with a melodious and harmonious style that possesses the quality of immediate appeal to the general public while avoiding obvious banality. Harmonically, the music often reveals modalities common to English folk song, and the many dissonances used are not so much modern atonal devices as they are included for their humorous qualities. Heavily influenced by Arnold's "colorful" imagination, the three movements draw inspiration from well-known tunes: *What Should We Do with a Drunken Sailor?*, *Boney Was a Warrior* and *Johnny Come Down to Hilo*.

This version for full winds and percussion was completed in March 1989 at the suggestion of John Paynter and premiered the following month at Northwestern University. The work attempts less to be true to the quintet original than it does to English band writing in general and Arnold's style of orchestration in particular, though there are several references to the original instrumentation to be found throughout. The entire work has also been lowered one whole step from the original keys of C, E-flat and C.

* * *

Ludwig van Beethoven (1770-1827) displayed musical talent as a child, but suffered at the hands of his father who hoped he could mold the boy into a prodigy like Mozart. The incompetence of his father finally resulted in young Beethoven becoming the sole provider for his family. His ability as a pianist, organist, violinist and composer won him an official position at the Bonn Court from 1782 to 1792 when he left for Vienna, his home for the rest of his life. While he was first known in Vienna as a brilliant pianist, a slowly developing deafness caused him to abandon performance for composition. Beethoven is credited with freeing music from the restraints of classicism and leading the way to individualism and subjective feeling in composition.

Beethoven's **Rondino** in E-flat major shares with his more substantial wind Octet, Op. 103, the year of composition (1792), key, and scoring (pairs of oboes, clarinets, horns, and bassoons), and in fact was probably composed originally as an alternate finale for that work. It's one of many pieces Beethoven composed as *tafelmusik* (table music - meant to be played at feasts and banquets) for the court of Maximilian Franz, Elector of Cologne, in whose service he had been since 1784. In contrast to the energetic Octet, this is a more mellow work, an Andante that begins with a spacious, horn-flavored melody serving as a refrain; it makes two varied and embellished returns, the first with tender filigrees from the non-melody instruments, and the second with lightly witty little flourishes from the oboes and clarinets. In between come two minor-mode episodes, gentle nocturnes; the first features the clarinet in a plaintive little aria, and the second is a substantial duet for the horns. The coda fades into the distance, but not before requiring the horns to play an extended passage alternately unmuted and muted, which must have been a challenge to the players of the time, who had to hand-stop some notes on their valveless instruments.

* * *

Darius Milhaud (1892-1974) was a student at the Paris Conservatory, where he won awards in violin, counterpoint and fugue. His studies were interrupted by WWI and he did not return to Paris until 1919 when he became associated with the group of young French composers known as "Les Six." This group felt that French music had become a slave to impressionism and could be freed only through simplicity. They exerted a profound influence on modern French music, and Milhaud's artistic stature continued to grow until he became recognized as the major composer of France.

Milhaud was a distinguished composer, pianist and lecturer. His style of composition shows the influence of American jazz and South American rhythm and he used polytonal and polyharmonic devices extensively. In 1940 when the Germans overran his native country, Milhaud came to the United States. He served as composer-in-residence at Mills College in Oakland, California until his death.

In 1944, Leeds Music was looking for a piece of music suitable for high school bands and commissioned a work from Milhaud, who delivered beautifully with his **Suite Francaise**. It was premiered by the Goldman band in New York City on June 13, 1945. Says Milhaud of the piece:

“For a long time I have had the idea of writing a composition fit for high school purposes and this was the result. In the bands, orchestras and choirs of American high schools, colleges and universities where the youth of the nation be found, it is obvious that they need music of their time, not too difficult to perform, but, nevertheless keeping the characteristic idiom of the composer. The five parts of this Suite are named after French Provinces, the very ones in which the American and Allied armies fought together with the French underground of the liberation of my country: Normandy, Brittany, Ile-de-France (of which Paris is the center), Alsace-Lorraine and Provence (my birthplace). I used some folk tunes from these provinces. I wanted the young American to hear the popular melodies of those parts of France where their fathers and brothers fought to defeat the German invaders, who in less than seventy years have brought war, destruction, cruelty, torture and murder, three times, to the peaceful and democratic people of France.”

In addition to the authentic folk tunes he uses, Milhaud provided melodic material of his own which he used to masterfully “weave” the movements together, while each remains uniquely “of its place.”

1. **NORMANDIE** The first movement uses two lively Norman folk songs: *Germaine*, about a warrior coming home through the eyes of a young woman, and *The French Shepherdess and the King of England*, about a comic meeting between the two title characters. Original material was added to help depict the region where so many American servicemen landed in France during WWII.
2. **BRETAGNE** A fog-horn announces the beginning of the second movement for a province with deep ties to the sea. The movement uses the sea shanties *La Paimpolaise* and *Les Marins de Groix*, as well as *La chanson des metamorphoses*, a song that imagines the singer’s lover transformed.
3. **ILE-DE-FRANCE** The third movement depicts the bustle of Paris with lively, largely carefree folk material. It begins with *I Tend a Rosebush With my Right Hand*, a children’s round that alternates bars of 3 and 2, and which Milhaud sets in 4 while still retaining the accents of the original. The lyrical melody that soon crops up is *Voici la Saint-Jean*, a summer festival song. *The Fair Maid of the White-Rose Tree* also makes an appearance.
4. **ALSACE-LORRAINE** This movement takes a melancholy turn, suggesting distant artillery fire around a solemn funeral procession, fitting for a region that borders Germany and was taken over during the war. Still, the movement’s ending suggests hope and triumph to come.
5. **PROVENCE** This was Milhaud’s childhood home. The movement is joyous and innocent and uses the most original material. The only folk song is *Magali*, another story of a lover transformed.

La Crosse Wind Symphony Personnel

(listed alphabetically by section)

PICCOLO

Stephanie Brookman

FLUTE

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

OBOE

Mariah Forster Olson *
Abigail Kading *

ENGLISH HORN

Nola Dienger Hanson

BASSOON

Liz Peregrine Bahr *
Harry Hindson *

CLARINET

Josh Baker *
Michael Chesher *
Jordan Cox
Kristin Freedlund
Audrey Karcher
Jennifer Warthan

BASS CLARINET

Jacob Erickson

ALTO SAXOPHONE

Kate Haller Ailabouni
Andrew Jones

TENOR SAXOPHONE

Josh Dohm

BARITONE SAXOPHONE

Nate Johnson

TRUMPET

Joshua Beron
Gary Boyd
Jaime Greenfield
Sara Hallberg
Scott Jensen
Jacob Klingbeil
Eric Larson
Robert Swerman

HORN

Justin Davis *
Bonny Fish *
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
Sam Hantzsch
Dave Kies
Carson Kopecky
Van Maxwell
Paula Neuzil
Mary Wirkus

** personnel for Beethoven
RONDINO*

Next Performance

Sunday, April 24, 2022 - 7:00 pm

Trygve Mathison Performing 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. 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*

*Robert (Bix) Swerman, Website and Facebook Coordinator
La Crosse Central and Logan High Schools (for loan of music)
Paul Geyer Insurance*

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