



Presents

Warm Music For a Cold Day

Jeff C. Krauklis, Conductor

Sunday, February 1, 2026
3:00 PM

Trygve Mathison Performing Arts Center
Holmen High School

free admisson

P R O G R A M

PRELUDE, HYMN AND RECESSIONAL

Jeff C. Krauklis (1960-)

IRISH SUITE

Leroy Anderson (1908-1975)

The Irish Washerwoman
The Minstrel Boy
The Rakes of Mallow
The Girl I Left Behind Me

YAGI-BUSHI

traditional, Arranged by Naohiro Iwai (1923-2014)

I n t e r m i s s i o n

PETITE SYMPHONIE

Charles Gounod, Op. 90 (1818-1893)

Edited by Frederick Fennell

Adagio and Allegretto
Andante Cantabile
Scherzo
Finale

THE PLANETS: JUPITER

Gustav Holst (1874-1934)

Transcribed by James Curnow

ROCKY POINT HOLIDAY

Ron Nelson (1929-2023)

JEFF C. KRAUKLIS retired as a band director in 2019 after a thirty-five year teaching career, the final 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 high school teaching positions in Galesville, Wisconsin and Menominee, Michigan. Krauklis has served as an adjunct faculty member at UW-La Crosse where he conducted the Symphonic Band; Viterbo University, where he instructs Instrumental Techniques and Music Appreciation and is also currently directing the Wind Ensemble at Winona State University. 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 various musical theater, 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 (now the Wisconsin Concert 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:

*Andrew Jones and Angela Klinkner, Holmen H.S. Band Staff
Dr. Kristin Mueller, District Administrator, Holmen Schools
Holmen High School Activities Office
Robert (Bix) Swerman, Website and Facebook Coordinator
Kris Cvikota and Webteam, Inc for Website Design
Central High School (for additional loan of music)
Scott Jensen, Concert Recording
La Crosse Neighborhoods Inc. (LCNI)
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Program Notes

In the Fall of 2001, long-time La Crosse Logan High School band director Steve Bina had the idea of commissioning an original wind work to commemorate the school's approaching 75th anniversary. Even more, he envisioned a work that would embrace and incorporate the school's Alma Mater, never mind that they didn't yet have one. He contacted fellow musician and composer Jeff Krauklis (25 August 1960, Elkhorn, Wisconsin), who a few years earlier had collaborated on another project for the Logan bands, to pitch his idea. The project would consist of two parts - first, composing an acceptable Logan Alma Mater, then crafting it into a larger work for wind band to be premiered in Spring, 2003. The resulting work is the highly festive ***Prelude, Hymn and Recessional***, a work in three sections that draws all its motivic elements from the alma mater hymn.

Regarding the alma mater, Krauklis recalls, "I told Steve that if I had the text first, I felt I could create a more effective musical sentiment, rather than writing some random hymn and trying to fit appropriate lyrics to it. Oh, and I don't write lyrics. I suggested that there might be an opportunity here to do a cross-curricular project with Logan's language department. Perhaps they could hold a creative writing contest among senior composition students? Start by researching various alma maters and what memories they invoke and values they embody regarding their institutions of learning. The final submissions could be judged by a panel of language and music staff, plus administration." The format was agreeable to all and the winning entry was co-authored by Kim Aspenson and Sara Bina, Logan HS Class of 2002:

*To Alma Mater, we pledge our loyalty.
From places far and near.
And in our hearts we praise thee Rangers sharing memories so dear.
With voices ringing strong and true we sing our vic'try cheers.
With our flag flown high we'll show our pride in Logan through the years.*

* * *

Harvard-educated Leroy Anderson (29 June 1908, Cambridge, Massachusetts - 18 May 1975, Woodbury, Connecticut) was an American composer born to Swedish immigrants. After completing two music degrees by 1930, he stayed on at Harvard directing the band and working towards a Ph.D in German and Scandinavian languages that he never completed. After hearing Anderson's arrangements for the Harvard Band, Arthur Fiedler asked him to make an arrangement of Harvard songs for the Boston Pops Orchestra. This eventually led to Fiedler hiring Anderson as an arranger for the Boston Pops and from 1938 to 1950, Anderson's compositions received their first performance with either Arthur Fiedler or himself conducting the BPO. Anderson wrote primarily for full orchestra. Soon after completing each orchestral composition, he would then personally score many of the more popular works for concert band.

Anderson's ***Irish Suite***, combines folk material with the composer's own whimsicality. The score was commissioned by the Eire Society of Boston and carries a dedication to Arthur Fiedler, who conducted its first performance on June 6, 1947, at Symphony Hall in Boston.

The complete suite includes six melodies which range from the nostalgic to the humorous, from the plainly sentimental to the purely exuberant. Anderson only scored the four movements heard here for band. Although the melodies come from overseas, the brilliant *Irish Suite* is typical of Anderson's nimble orchestration, ingenious charm, and happy inventiveness. (A note about the *Rakes of Mallow* — "Rake" is short for rakehell, defining a fellow of severely dubious character. In much earlier times, a rake was more admirable: he combined riotous living with intellectual and artistic pursuits.)

* * *

Naohiro Iwai (2 October 1923 – 10 May 2014) was a Japanese composer, arranger and conductor. In 1947, Iwai graduated from the Tokyo Ongaku School's Instrumental Department (today this is part of the Tokyo Geijyutu University). Following his graduation, he entered the jazz field, gaining experience by working as an arranger with many bands, including the Anny Pile Orchestra and Franky Sakai's "City Slickers" Band.

He arranged over 5,000 songs in the classical and popular styles for many different purposes and was very active nation-wide as a conductor and adjudicator, most famous for his band clinics. As a composer, arranger and conductor it was his aim to develop pop music for brass and concert bands.

The **Yagi Bushi** is a popular folk song and dance performed at matsuri in Gunma and Tochigi, Japan. It consists of dancers with broad hats called *kasa* going in a counter-clockwise circle around a mikoshi. It has a driving rhythm performed on a hand-gong and various drums - but most uniquely, on upturned sake barrels. The dance is very energetic and ends with everyone throwing their hats in the air. Several long ballads are often sung to this melody.

* * *

In his youth, French composer Charles Gounod (17 June 1818, Paris - 18 October 1893 in Saint-Cloud) studied harmony and counterpoint with Antoine Reicha and eventually studied at the Paris Conservatory. In 1837 Gounod finished in second place for the Prix de Rome but won the award two years later. This prize allowed him to study for two years in Rome as well as Austria and Germany. During this time he met Mendelssohn who would influence him compositionally. In 1843 his pianist mother arranged for Charles to work at a church. (Throughout the early part of his life he debated entering the priesthood.) His music gained prominence in the 1850s through opera commissions and his most influential works include numerous masses, the opera *Faust* (1859), and the piano piece *Funeral March of a Marionette* (1873).

Gounod's ***Petite Symphonie*** was composed in 1885. His good friend, and flute professor at the Paris Conservatoire, Paul Taffanel, commissioned him to write a chamber piece for winds. Its instrumentation of a wind octet, with an added flute part in honor of Taffanel, is modeled after Mozart's wind serenades. Like many French instrumental works of the late Romantic era, *Petite Symphonie* is anti-Wagnerian in its simplicity and its conservative form. In four movements, the work follows the form of a standard symphony. Themes are regular in structure, follow traditional harmonic expectations, and contrast in mood.

With an overall character of elegant conversation, the work features a Haydnesque slow introduction to a lively allegro, and a slow movement like an operatic aria for flute over sonorous winds. In the Scherzo and Finale, the musical ideas are beguiling both in their charm and in the manner of their distribution amongst the players. Though Gounod wrote little instrumental music, two symphonies of 1855 and a handful of late string quartets are all skillfully wrought essays in traditional forms, graceful and unpretentious.

* * *

Gustav Holst (21 September 1874, Gloucestershire, U.K. – 25 May 1934, London) was a British composer and educator who learned piano at an early age, but was stricken with a nerve condition that affected the movement of his right hand, forcing him to give up the piano for the trombone. He received his degrees from The Royal College of Music in London, where he met fellow composer (and lifelong friend) Ralph Vaughan Williams and became interested in Hindu mysticism and spirituality, interests that would later shape the course of his compositional output. He remains forever lionized in the band world for being among the first prominent classical composers to take the new medium of the concert band seriously, composing two early masterworks for winds and percussion.

When it came to outside interests, Holst usually concerned himself only with those that stimulated his creative imagination. During a tour of Spain in 1913, a fellow traveler, author Clifford Bax, introduced him to astrology. Soon afterwards, Holst wrote a friend, "...recently the character of each planet suggested lots to me, and I have been studying astrology fairly closely."

The resulting large-scale orchestral suite, *The Planets*, depicts the astrological characters of seven planets in our solar system (he didn't include Earth since it is astrologically inert, and Pluto had yet to be discovered). **Jupiter**, "the Bringer of Jollity," with its Falstaffian sense of humor, is the most popular of the movements and it conveys the astrological significance of Jupiter as benevolent and generous. Perhaps the cause of its popularity lies in the very English tune which is introduced toward the middle of the movement. Solemn and carol-like, the melody was later arranged as the hymn tune *Thaxted*, after the village where Holst lived for many years. Adapted to fit a poem by Sir Cecil Spring-Rice, *I vow to thee, my country*, the music became associated with the strong patriotic feelings resulting from the human cost of World War I. Later, the tune was incorporated in the hymn *O God Beyond All Praising*.

* * *

American composer Ron Nelson (14 December 1929, Joliet, Illinois – 24 December 2023, Scottsdale, Arizona) began piano lessons and wrote his first composition, entitled *The Sailboat*, at the age of six and became a church organist at 13. He received his bachelor of music degree in 1952, the master's degree in 1953, and the Doctor of Musical Arts degree in 1956, all from the Eastman School of Music at the University of Rochester. Dr. Nelson also studied in France at the Ecole Normale de Musique and at the Paris Conservatory under a Fulbright Grant in 1955. He then joined the Brown University faculty the following year, and taught there until his retirement in 1993. Though he composed two

operas, a mass, music for films and television, 90 choral works, and over 40 instrumental works, composing for band became a major focus. In 1993, his *Passacaglia (Homage on B-A-C-H)* made history by winning all three major wind band compositions – the National Association Prize, the American Bandmasters Association Ostwald Prize, and the Sudler International Prize. He was awarded the Medal of Honor of the John Philip Sousa Foundation in Washington, D.C., in 1994.

Rocky Point Holiday was a commission from Frank Bencriscutto and the University of Minnesota band for a tour of Russia. It was composed between 1968 and 1969. Bencriscutto had heard Nelson's orchestral work *Savannah River Holiday* and decided he wanted something virtuosic to take with him on the Russian tour. When asked about the limitations of his band, Bencriscutto told him there were none. "I'm going to write a tremendously difficult piece," Nelson warned him. "That's fine," replied Bencriscutto, and thus *Rocky Point Holiday* was born. Nelson says, "This was a pivotal moment in my notion of wind ensemble scoring, in which I focused on orchestrating in an extremely transparent way." The bulk of the work on the composition occurred while Nelson was on vacation at a Rhode Island seaside resort. It was inspired by the now-closed Rocky Point Amusement Park in Warwick. The piece's rapid shifts in meter, brilliant harmonies, and virtuosic passages are intended to mirror the thrills of a roller coaster ride, making it a beloved staple of the wind band repertoire.



Rocky Point Amusement Park, 1940's

La Crosse Wind Symphony Personnel

(listed alphabetically by section)

PICCOLO

Stephanie Brookman

FLUTE

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

OBOE

Carrie Cunningham *
Janene Leeper *

BASSOON

Elizabeth Bahr *
Bree Keister *

CLARINET

Mary Andersen
Mikayla Bohner
Michael Chesher *
Charles Craig *
Harry Hindson
Angela Klinkner
Katie Larson
Elizabeth Pearce
Jennifer Warthan

BASS CLARINET

Jake Erickson

CONTRA BASS

CLARINET

Elizabeth Pearce

ALTO SAXOPHONE

Alejandro Cruz-Lambert
Andrew Jones

TENOR SAXOPHONE

Jennifer Schraufnagel

BARITONE SAXOPHONE

Nathanial Johnson

TRUMPET

Josh Beron
Gary Boyd
Jaime Greenfield
Sara Hallberg
Scott Jensen
Eric Larson
Evelyn Lutz
Robert Swerman

HORN

Tammy Bartz *
Bonny Fish
Thomas Hunt *
Jodi Monerson
Vickie Rortvedt

* personnel for Gounod
Petite Symphonie

TROMBONE

Michelle Jensen
Tom Jensen
George Von Arx

BASS TROMBONE

Rachel O'Donnell

EUPHONIUM

John Bausch
Alex Mix

TUBA

Scott Bradford
Geoff O'Donnell

STRING BASS

Troy Birdsong *

PIANO

Kim Shively

PERCUSSION

Noah Blackburn
Wyatt Cameron
Regan Cunningham
Corbin Haar
Dakota Kallas
Alex Knoepker
Jim Knutson
Jacob Stumpf
Adelaide Woodward

Next Performance

Sunday, April 12, 2026 - 3:00 pm

Trygve Mathison Fine Arts Center at Holmen High School