



Presents

A Fine Finish

*Featuring Our 2026 High School Honors Musicians
and Special Guest Conductor, Dr. Thomas A. Hunt*

Jeff C. Krauklis, Conductor

Sunday, April 12, 2026
3:00 PM

Trygve Mathison Fine Arts Center
Holmen High School

free admission

PROGRAM

COLAS BREUGNON OVERTURE

Dmitri Kabalevsky (1904-1987)
Transcribed by Donald Hunsberger

VISIONS OF FLIGHT

Robert Sheldon (1954-)

LINCOLNSHIRE POSEY

Percy Aldridge Grainger (1882-1961)

Dublin Bay (Lisbon)
Horkstow Grange
Rufford Park Poachers
The Brisk Young Sailor
Lord Melbourne
The Lost Lady Found

Intermission

Featuring our 2026 High School Honors Musicians

THE KLAXON (March)

Henry Fillmore (1881-1956)
Edited by Frederick Fennell

HAVENDANCE

David R. Holsinger (1945-)

NIMROD from “Enigma Variations”

Edward Elgar (1857-1934)
Arranged by Alfred Reed

AUFBRUCH

Rolf Rudin, Op. 78 (1961-)

Dr. Thomas A. Hunt, *guest conductor*

La Crosse Wind Symphony Personnel

(listed alphabetically by section)

PICCOLO/FLUTE

Stephanie Brookman

FLUTE

Mona Gardner
Pamela
Helgerson-Dome
Rita Koch-Thometz
Eileen Weyrauch

OBOE

Carrie Cunningham
Janene Leeper

BASSOON

Jeffrey Copp
Bree Keister

CLARINET

Mikayla Bohner
Jordan Cox
Charles Craig
Angela Klinkner
Katie Larson
Jennifer Warthan

BASS CLARINET

Jake Erickson

SOPRANO SAXOPHONE

Andrew Jones

ALTO SAXOPHONE

Alejandro Cruz-Lambert
Andrew Jones

TENOR SAXOPHONE

Jennifer Schraufnagel

BARITONE SAXOPHONE

Nathaniel Johnson

TRUMPET

Josh Beron
Gary Boyd
Neil Clyne
Jaime Greenfield
Sara Hallberg
Scott Jensen
Eric Larson
Robert Swerman

HORN

Sharon Bryant
Bonny Fish
Thomas Hunt
Jodi Monerson
Vickie Rortvedt

TROMBONE

Michelle Jensen
Tom Jensen
George Von Arx

BASS TROMBONE

Rachel O'Donnell

EUPHONIUM

John Bausch
Mark Lakmann

TUBA

Scott Bradford
Geoff O'Donnell

STRING BASS

Troy Birdsong

PERCUSSION

Noah Blackburn
Wyatt Cameron
Regan Cunningham
Corbin Haar
Sam Hantzsch
Dakota Kallas
Jim Knutson
Jacob Stumpf

And proudly presenting our

2026 High School Honors Musicians

Kreston Burt, Trumpet - *Holmen*
Abigail Holthe, Horn - *Holmen*
Elyse Keister, Clarinet - *Onalaska*
Elliott Leonhardt, Flute - *La Crosse*
Grant Meier, Trumpet - *La Crosse*
Oliver Merkey, Percussion - *La Crosse*

Seth Russell, Clarinet - *Holmen*
Marcella Vahle, Flute - *Holmen*
Amaury Valdovinos, Trumpet - *Arcadia*
Andrew Weber, Horn - *Holmen*
Abigail Wera, Euphonium - *Holmen*
Caleb Wyss, Alto Saxophone - *Holmen*

Program Notes

Dmitri Kabalevsky (1904, St. Petersburg, Russia - 1987, Moscow, Russia) was a Russian composer and professor of composition at the Moscow Conservatory. Although perhaps not as well known as Shostakovich and Prokofiev, Kabalevsky was one of Russia's highly gifted composers. His style is in the Tchaikovskian idiom with appropriate modern trimmings -- which is another way of saying that his music has great and immediate appeal for the average listener. Kabalevsky was 14 when he and his family moved from St. Petersburg to Moscow, where he attended the Scriabin School of Music from 1919 to 1925. In 1925 he entered the Moscow Conservatory, and studied composition with Nikolai Miaskovsky, who apparently had the greatest influence on his early works. Kabalevsky later developed his own style, marked by clear tonality and energetic rhythms.

Kabalevsky's first opera, *Colas Breugnon: Master of Clamecy* (1937) was based on a novel of the same name by French author Romain Rolland. The story centers on the love life of a 16th century scalawag wood carver, Colas Breugnon, who is antagonized by a villainous Duke. The spirited music in the comedic opera turns dramatic when soldiers return and introduce a plague to the village and the Duke orders the wood carvers' statues burned. The comedy returns when the wood carver gets revenge on the Duke by carving a statue of the Duke riding backwards on a donkey for the entire village to see and enjoy. The excitement and brisk nature of the **Overture to Colas Breugnon** has not only made it a favorite in orchestra halls, but transcriptions for concert band have also ensured its popularity in the wind band genre.

* * *

Robert Sheldon (1954, Chester, Penn.) is an American composer, arranger, conductor and educator. Having taught instrumental music in the Florida and Illinois public schools, he is best known for his many years on the faculty at Florida State University where he taught conducting and instrumental music education classes, and directed the university bands. An internationally recognized clinician, Sheldon has conducted numerous Regional and All-State Honor Bands throughout the United States and abroad, is Conductor of the Prairie Wind Ensemble in residence at Illinois Central College, and teaches Composition at Bradley University. The American School Band Directors Association has honored him with the Volkwein Award for composition and the Stanbury Award for teaching. He has also been a twenty-one-time recipient of the American Society of Composers, Authors and Publisher's Standard Award for his compositions in the concert band repertoire. Sheldon was honored by the International Assembly of Phi Beta Mu in 1990 as being the International Outstanding Bandmaster of the year.

Commissioned by the Homestead High School Band, Homestead, Florida, **Visions of Flight** (1990) is typical of many of his most effective works for concert band - joyful and uplifting. A flourishing woodwind opening heralds a brilliant brass declaration contrasted by the warm sonorities of several colorful and often calm, expressive episodes. Interesting interplay of flight-suggestive motives brings the ensemble to a dramatic and lively conclusion.

* * *

Born George Percy Grainger (1882, Brighton, Victoria, Australia – 1961, White Plains, N.Y.) the Australian-born composer, pianist and champion of the saxophone and the concert band worked under the stage name of Percy Aldridge Grainger. Grainger was an innovative musician who anticipated many forms of twentieth century music well before they became established by other composers. As early as 1899 he was working with "beatless music", using metric successions (including such sequences as 2/4, 2½/4, 3/4, 2½/4) to develop a style of orchestration that he called "Elastic Scoring". A self-described picturesque naturalist, he strived to retain something of the original flavor of British folk songs and their singers by strict observance of peculiarities of performance such as varying beat lengths and the use of "primitive" techniques such as parallelism.

Around the turn of the last century, Grainger made several forays into rural England collecting rare folk music at its source. During his early trips, he notated songs he heard with pad and pencil. Eventually, he began using his Edison recording phonograph, hiking from town to town with the cumbersome machine strapped to his back and sticking a microphone in the face of his singers as the songs were recorded live onto wax cylinders. Perhaps his most productive outings were in 1905 and 1906 when he proceeded to collect folk tunes from Lincolnshire, which he later used to craft his **Lincolnshire Posey**, a suite made up of six of these songs - *Lisbon* (Sailor's song), *Horkstow Grange* (The Miser and his Man—a local Tragedy), *Rufford Park Poachers* (Poaching Song), *The Brisk Young Sailor* (who returned to wed his True Love), *Lord Melbourne* (War Song) and *The Lost Lady Found* (Dance Song).

Commissioned by the American Bandmasters Association and premiered at their 1937 national convention in Milwaukee with the composer conducting, this bunch of "musical wildflowers" (hence the title) are not only true to the verse structure of the folk songs, but attempt to depict the singers from whom Grainger collected the songs. According to Grainger, "The work is dedicated to the old folksingers who sang so sweetly to me. Indeed, each number is intended to be a kind of musical portrait of the singer who sang its underlying melody -- a musical portrait of the singer's personality no less than of his habits of song -- his regular or irregular wonts of rhythm, his preference for gaunt or ornately arabesqued delivery, his contrasts of legato and staccato, his tendency towards breadth or delicacy of tone." Since its premiere, *Lincolnshire Posey* has been recognized as a cornerstone of the wind band repertoire.

* * *

American composer James Henry Fillmore Jr. (1881, Cincinnati, Ohio - 1956, Miami, Fla.) was the eldest of five children. In his youth he mastered piano, guitar, violin, and flute -- as well as the slide trombone, which at first he played in secret, as his conservative religious father believed it an uncouth and sinful instrument. Fillmore was also a singer for his church choir as a boy. He began composing at 18, with his first published march, *Higham*, named after a line of brass instruments. Fillmore entered the Cincinnati Conservatory of Music in 1901. After this he traveled around the United States as a circus bandmaster with his wife, an exotic dancer named Mabel May Jones. Fillmore gained fame as the Father of the Trombone Smear, writing a series of fifteen novelty tunes featuring trombone smears called "The Trombone Family", a number of which have a strong ragtime influence. While best known for march music and circus screamers, Fillmore also wrote waltzes, foxtrots, hymns, novelty numbers, overtures and waltzes.

Composed in 1929 and published the next year, **The Klaxon March** (subtitled *March of the Automobiles*) was written for the Cincinnati Automobile Show which began at the Music Hall in January, 1930. Fillmore also invented a new instrument for the occasion called a klaxophone, a brace of 12 of the noisy devices, car-battery powered and table mounted, tuned to play along with the band, possibly in the trio and break strains. As another nod to the automobile horn, the horn section of the band is featured in the work, with the subdued and simple tune in the trio and the final strain.

* * *

David R. Holsinger (1945, Hardin, Mo.) is yet another prominent contemporary American composer, conductor, arranger and educator. Twice the recipient of the prestigious Ostwald Composition Prize of the American Bandmasters Association, Holsinger was educated at Central Methodist College, Fayette, Missouri, Central Missouri State University, Warrensburg, and the University of Kansas, Lawrence. His primary composition study has been with Donald Bohlen at Central Missouri State and Charles Hoag at the University of Kansas. In 1999, following 15 years of service as music minister, worship leader, and composer in residence to Shady Grove Church in Grand Prairie, Texas, composer/conductor Holsinger joined the School of Music faculty at Lee

University, Cleveland, Tennessee, as conductor of the Lee University Wind Ensemble. Holsinger's duties also included teaching advanced instrumental conducting and composition. He retired in 2023. Over the past ten years, Holsinger has served as Visiting Composer in Residence at eleven American colleges or universities and his compositions have received kudos in several national competitions.

David Holsinger's first child, his daughter Haven, was the inspiration for his 1983 composition **Havendance**. Its driving rhythms represent the energy of an eight year old dreaming of being a ballerina. The composition undergoes several variations in style, but it is always filled with energy. Some passages evoke the image of a single dancer, with solo pirouettes and leaps; these light efforts grow to draw in the full dance company with an unrelenting, underlying rhythm.

In the composer's own words, "For her earliest holiday costume, my daughter Haven wanted to be dressed as a ballerina. It was a passion that has not stopped to this day. *Havendance* was the first of the 'children's dances'. I was teaching at the time of its composition in Chillicothe, Missouri, and the former band director, Claude T. Smith (Yes, THAT Claude T. Smith) and I were asked to write pieces for an anniversary concert of a North Central Missouri honor band. Haven was eight and constantly twirling, leaping and dancing about the house, and she seemed the perfect subject for a 'dance' piece. Twenty years and many printings later, *Havendance* still represents her passion; however, I must say, that if Haven really had to dance to this piece today, her toe shoes would probably smoke!" DRH

* * *

Sir Edward William Elgar, 1st Baronet, OM, GCMG (1857, Lower Broadheath, England – 1934, Worcester, England) was an English composer. His father was a talented violinist and organist who made his living as a piano tuner and kept a small shop selling instruments and sheet music. As a youth, Edward would borrow music scores from his father's shop and take them into the quiet countryside to study. His knowledge of composition came from reading every book on music theory he could find, and from being appointed conductor to a band in nearby Worcester at 22, Elgar learned the capabilities and tonal range of the various instruments. From the death of Handel in 1759, England hadn't produced a significant composer. Queen Victoria had wanted all music to sound like Mendelssohn's, and composers obliged. Elgar, not being trained in the conservatories, felt a strong urge to develop new tunes, though his early attempts didn't earn him much money. Among his best-known compositions are orchestral works including the *Enigma Variations* and the *Pomp and Circumstance Marches*.

Elgar wrote the *Enigma Variations* in 1899 and dedicated them "To My Friends Pictured Within." The theme and 14 variations belong to the period in which Elgar developed the style that catapulted him to international acclaim and placed him in the front rank of English composers. The story is told of how Elgar, returning home after a long day of giving violin lessons, sat down to unwind at the piano and tinkered by improvising. His wife commented on one of the melodies that emerged, and out of that exchange was born the concept of fashioning the original melody as it might be played by some of their friends in their own style. In all, fourteen people and a dog are featured in the Variations. The beautifully lyrical **Nimrod** (Variation IX) is dedicated to the publisher A.J. Jaeger. (Nimrod is the great hunter of the bible; Jaeger is the German word for hunter.)

* * *

German composer Rolf Rudin (1961, Frankfurt/Main, Germany) studied music education, composition, conducting and theory of music in Frankfurt and in Würzburg. After graduating in composition (1991) and conducting (1992) he lectured on music theory at the Frankfurter

Musikhochschule from 1993 to 2001. Since then, he has been living as a freelance composer in Erlensee near Frankfurt/Main. In 2010 he received the Cultural Award of the Main-Kinzig-Region near Frankfurt for outstanding cultural and artistic performance. Many of his compositions for chamber music, choir and orchestra have won prizes at German and international competitions and are performed worldwide. An enthusiastic composer of wind band music, from 1999 to 2005 Rudin was a member of the International WASBE (World Association for Symphonic Bands and Ensembles) board, and since November 2012 he has been president of the German Section of WASBE. Most of his compositions are commissioned works for institutes, orchestras, wind ensembles, choirs and musicians of Germany and other countries. Some of his compositions have been nominated as compulsory pieces at German and international competitions.

Rudin's **Aufbruch** for Symphonic Wind Orchestra, op. 78 was composed in 2008 and is a musical manifestation of the thoughts and feelings he had at the time it was composed. The piece is filled with Rudin's characteristic long musical lines, colorful harmonic progressions, sudden changes in mood and a warm, full orchestration. The title of the work translates to "departure" and opens an individual window of meaning for every listener, as "Aufbruch" can mean anything from the start of a longer journey to a change in one's current way of life, or a shift in personal attitude, etc.

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Dr. Thomas A. Hunt *Guest Conductor*

Dr. Thomas Hunt is currently active as a performer and teacher in the La Crosse area where he performs regularly in various capacities. Prior to his arrival in La Crosse, he previously served as a faculty member, wind band director and horn instructor at multiple universities, lastly at Ohio Northern University in Ada, Ohio, where he conducted the ONU Wind Orchestra for ten years. Under his direction the group performed four full programs each year and went on three major European tours.



Much of his education and experience as a French Horn performer took place in Germany, where he attended the Berlin Konservatorium, and the University Mozarteum in Salzburg, Austria. It also included membership in orchestras there such as the renowned Essen Philharmonic. Hunt has also performed with Lyric Opera Chicago, the Deutsche Opera Berlin, the WDR Radioorchester Cologne and Camerata Academica Salzburg.



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 directed the Symphonic Band; Winona State University, where he led the Wind Ensemble and 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 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
Rachel O'Donnell and Michelle Jensen, Honors Committee
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
Winona State University (for additional loan of music)
Scott Jensen, Concert Recording
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