



Presents

# *A Homecoming*

*With Guest Flute Soloist Genevieve Eichman*

*Jeff C. Krauklis, Conductor*

Sunday, February 2, 2025  
3:00 PM

Trygve Mathison Fine Arts Center  
Holmen High School

*free admission*

## PROGRAM

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**AN OUTDOOR OVERTURE**

Aaron Copland (1900-1990)

**FANTAISIE PASTORALE HONGROISE**

Albert Franz Doppler, Op. 26 (1821-1883)

*Arranged by Jeff C. Krauklis*

Genevieve Eichman, *guest flute soloist*

**HANDEL IN THE STRAND**

Percy Aldridge Grainger (1882-1961)

**CELEBRATION from “Symphonic Songs for Band”**

Robert Russell Bennett (1894-1981)

*Intermission*

**GEORGE WASHINGTON BICENTENNIAL MARCH**

John Philip Sousa (1854-1932)

*Edited by Frederick Fennell*

**SYMPHONY FOR BAND (Symphony No. 6)**

Vincent Persichetti, Op. 69 (1915-1987)

1. Adagio allegro
2. Adagio sostenuto
3. Allegretto
4. Vivace

## Program Notes

Pulitzer prize-winning American composer Aaron Copland (14 November 1900, Brooklyn, N.Y. - 2 December 1990, Sleepy Hollow, N.Y.) is often referred to as "the Dean of American composers." He studied closely with the legendary pedagogue Nadia Boulanger, and his music achieved a balance between modern music and American folk styles, and the open, slowly changing harmonies of many of his works are said to evoke the vast American landscape. Copland incorporated percussive orchestration, changing meter, polyrhythms, polychords and tone rows. In the 1970s, Copland virtually stopped composing, although he continued to conduct. In addition to composing and conducting, he wrote several books, including *What to Listen for in Music* (1939), *Music and Imagination* (1952), and *Copland on Music* (1960).

Copland composed ***An Outdoor Overture*** for an entirely indoor occasion: a concert by the orchestra of the High School of Music and Art in New York City on December 16, 1938. The school's conductor, Alexander Richter, was in the process of launching a campaign to foster the writing of "American music for American youth," and the composer found the invitation to write such a work "irresistible" (all the more, perhaps, because his music was undergoing a stylistic change). The overture was a milestone in confirming this change and proved crucial, of course, as the works of this period, including *Appalachian Spring* and *Rodeo*, and culminating in the *Third Symphony* of 1946, have remained his best-loved and most-performed scores. This band arrangement was made by Copland himself -- at his publisher's suggestion -- ten years after its composition. The "outdoor" in the title stems from the style of spacious chordal writing. Solemn fanfares and weighty marches are thoughtful moments where one might consider an adventurer's place in the larger context of the outdoor world.

\* \* \*

Albert Franz Doppler (16 October 1821, Lemberg, Poland – 27 July 1883, Baden bei Wien, Austria), was a flute virtuoso, making his public debut at the age of 13, and a composer best known for his flute music. Doppler formed a flute duo with his brother Karl, four years younger, and as a duo they caused quite a sensation throughout Europe. They toured and both became members of the orchestra of the German Theater, Budapest, in 1838 with Albert appointed first flutist at the age of 18, and both then moved on to the Hungarian National Theater in 1841. A composition student of Franz Liszt, Doppler's music (not surprisingly) contains aspects of Russian and Hungarian music. Later, he also acquired the position of Professor of Flute at the Vienna Conservatoire from 1864 until 1867.

Doppler's *Fantaisie Pastorale Hongroise, op. 26* is an exciting work that embraces the nationalistic vibe of the late Romantic era but also adds a bit of the famous French Flute School flair. It has become a standard in advanced flute repertoire, a brilliant showpiece that is widely performed in contest and recital settings. Composed in his later years (early 1870s), this arrangement was completed 40 years ago by today's conductor at the suggestion of today's soloist. They're delighted to reunite all these years later to breathe new life into this work during its milestone anniversary.

\* \* \*

George Percy Grainger (8 July 1882, Brighton, Victoria, Australia – 20 February 1961, White Plains, N.Y.) was an Australian-born composer, pianist and champion of the saxophone and the concert band, who toiled 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).

In 1932, he became Dean of Music at New York University, and underscored his reputation as an experimenter by putting jazz on the syllabus and inviting Duke Ellington as a guest lecturer. Twice he was offered honorary doctorates of music, but turned them down, explaining, "I feel that my music must be regarded as a product of non-education."

Though the music by which Grainger is frequently associated with comes from his many collections of folk music, ***Handel in the Strand*** is one of his rare original works. Composed in 1911 before he enlisted in the U.S. Army during World War I, according to Grainger, "My title was originally entitled *Clog Dance*. But my dear friend William Gair Rathbone (to whom the piece is dedicated) suggested the title *Handel in the Strand*, because he felt the music reflected Handel and the light whimsy of English musical comedy. The work, then, is meant to reflect "jovial old Handel as if careening down the Strand [the street that is the home of London musical comedy] to the strains of modern English popular music."

\* \* \*

Robert Russell Bennett (15 June 1894, Kansas City, Mo. – 18 August 1981, New York City, N.Y.) was an American composer whose early music studies were with his parents and Carl Busch and from 1926-29, like Copland, he studied composition with Nadia Boulanger. Most of his career was spent as an orchestrator for over 300 Broadway musicals from the 1920s into the 1960s. Examples of these include *Show Boat*, *Anything Goes*, *Kiss Me Kate*, *Annie Get Your Gun*, *South Pacific*, *The King and I*, *My Fair Lady*, *The Sound of Music*, and *Camelot*. He also worked on the documentary *Victory at Sea* by developing melodies by Richard Rodgers into over twelve hours of music. A prolific composer of numerous original works for wind band, he also made arrangements for band of popular works such as *Porgy and Bess*, *Oklahoma!*, and *The Sound of Music*.

Bennett's second work for band, the **Symphonic Songs**, is in three movements, each depicting a song form and presented in Bennett's typical charming Americana style. It was commissioned by the Kappa Kappa Psi Band Fraternity and premiered by the National Intercollegiate Band at the 1957 national convention in Salt Lake City. The final movement, ***Celebration***, recalls an old-time county fair with cheering throngs (in the woodwinds), a circus act or two, and the inevitable mule race.

\* \* \*

John Philip Sousa (6 November 1854, Washington, D.C. – 6 March 1932, Reading, Pennsylvania) was America's best-known composer and conductor during his lifetime. Highly regarded for his military band marches, Sousa is often called the "The March King" or "American March King". His father played trombone in the U.S. Marine band, so young John grew up around military band music. Sousa started his music education, playing the violin, at the age of six and was found to have absolute (perfect) pitch. When Sousa

reached the age of 13, his father enlisted him as an apprentice of the United States Marine Corps. Sousa served his apprenticeship for seven years, until 1875, and apparently learned to play all the wind instruments while also continuing with the violin. Several years later, Sousa returned to the U.S. Marine Band as its head in 1880, and remained as its conductor until 1892. Upon leaving, he organized his own band and the Sousa Band toured from 1892-1931, performing 15,623 concerts in America and abroad, making them the most-recognized band in the world.

In 1930, a special commission was formed in Washington, D.C., to coordinate the upcoming national celebration of the two-hundredth anniversary of George Washington's birth, and Sousa was engaged to compose a special march for the occasion. He completed the score to the **George Washington Bicentennial March** in June of that year, and performed it on its 1930 and 1931 tours before the actual bicentennial in 1932. Sousa himself took part in the climactic ceremony held at the Capitol Plaza on February 22, 1932, where he conducted the combined premier bands of the U.S. Army, Navy, and Marine Corps. This would be the last time he would conduct the Marine Band in public. Just a few weeks later, after finishing a rehearsal in preparation for a concert in Reading, Pennsylvania, Sousa unexpectedly passed away on March 6, 1932.

\* \* \*

American composer, music educator and pianist Vincent Persichetti (6 June 1915, Philadelphia, Penn. – 14 August 1987, Philadelphia) began his musical life at a young age, first studying the piano, then the organ, double bass, tuba, theory, and composition. By the age of 11 he was paying for his own musical education and helping by performing professionally as an accompanist, radio staff pianist, church organist, and orchestra performer. At the age of 16 he was appointed choir director for the Arch Street Presbyterian Church in Philadelphia, a post he would hold for the next 20 years. During all of this, Persichetti was a student in the Philadelphia public schools and received a thorough musical education at the Combs College of Music, where he earned a degree in 1935.

Starting at the age of 20, he was simultaneously head of the theory and composition departments at the Combs College, a conducting major with Fritz Reiner at the Curtis Institute, and a piano major with Olga Samaroff at the Philadelphia Conservatory. He received a diploma in conducting from the Curtis Institute and graduate degrees from the Philadelphia Conservatory. In 1947 he joined the faculty of the Juilliard School of Music, and became the chairman of the Composition Department in 1963.

His works for winds rank as some of the most original and well-crafted compositions in the medium, and his **Symphony No. 6 for Band** is rightly considered one of the "cornerstones" of the genre. Composed during a time when directors vigorously sought repertoire that distinguished bands as serious performance groups, it was commissioned and premiered by Clark Mitze and the Washington University Band at the MENC Convention in St. Louis on April 16, 1956. According to the composer, it could have been titled *Symphony for Winds*, following, as it did, his *Symphony No. 5 for Strings*. Persichetti, however, did not wish to avoid the word "band," which he felt no longer had the connotation of a poor quality of music. In the autumn 1964 *Journal of Band Research*, he wrote, "Band music is virtually the only kind of music in America today (outside of the 'pop' field) which can be introduced, accepted, put to immediate and wide use, and

become a staple of the literature in a short time.” According to Jeffrey Renshaw, “The *Symphony for Band* ... was in many ways such a departure from the established concepts of band works that it influenced the attitudes of generations of composers.” Over fifty years later, this work continues to receive frequent performances and is regarded as a masterpiece of modern band repertoire.

## **Genevieve Eichman** *Soloist*

Gina Eichman is an active performing flutist in the Baltimore-Washington DC area. Now in her 30<sup>th</sup> season with the Annapolis Symphony Orchestra, Ms. Eichman has played Second Flute/Piccolo with well-known conductors and soloists including Leon Fleischer, Peter Serkin, Pascal Roge, Steven Isserlis, Lynn Harrell, Midori, James Ehnes, Anne Akiko Myers, Christopher Parkening and Denyce Graves. In July 2022, the ASO toured Spain with music director José-Luis Novo and guest soloist, guitarist Pepe Romero, playing to enthusiastic audiences in major concert halls in Madrid, Valencia, Zaragoza and Granada. As acting principal flute with the Baltimore Chamber Orchestra, Ms. Eichman performed Prokofiev’s Classical Symphony in a concert broadcast nationally on NPR’s Performance Today.



Ms. Eichman graduated from Trinity University, where she was a student of La Crosse native, Bernard Birnbaum, a long-time member of the San Antonio Symphony. While at Trinity, she spent six months in Europe, studying with Maxence Larrieu (Geneva Conservatory) and Michel Debost and Kathy Chastain (Paris Conservatory). She completed her master’s degree in flute performance at The Peabody Institute of the Johns Hopkins University, as a student of Robert Willoughby, the “American Grand Master of the Flute” (*Flute Magazine, UK*). She also has a passion for early music and the Baroque flute and has studied with such luminaries as François Lazarevitch (Les Musiciens de Saint-Julien), Gwyn Roberts (Tempesta di Mare), and Minnesota-native David Ross.

Ms. Eichman is excited to return to La Crosse to perform Doppler’s *Hungarian Pastorale Fantasie* with Jeff Krauklis, her Gale-Ettrick-Trempealeau High School band director. A student of the late Vicki Bigley, Ms. Eichman was a member of the La Crosse Youth Symphony from 1981-1985. In 1984, she was the winner of the LYSO Concerto Competition and performed Chaminade’s *Concertino For Flute* with the youth orchestra. Ms. Eichman continues the legacy of Mrs. Bigley with her own dedication to teaching.

She and her husband, Philip Alman, live in Ellicott City, Maryland with their three sons and two poodles.

Ms. Eichman performs on a 14K gold Haynes, with a custom white gold Haynes headjoint.

**La Crosse Wind Symphony Personnel**  
*(listed alphabetically by section)*

**PICCOLO/FLUTE**

Stephanie Brookman

**FLUTE**

Mona Gardner  
Rita Koch-Thometz  
Nancy Pilmonas  
Nancy Von Arx  
Eileen Weyrauch

**OBOE**

Siena Folkers  
Hailey Olson

**BASSOON**

Elizabeth Bahr  
Bree Keister

**E-flat CLARINET**

Charles Craig

**CLARINET**

Mary Andersen  
Michael Chesher  
Jordan Cox  
Charles Craig  
Kristin Freedlund  
Juan Garcia-Well  
Harry Hindson  
Katie Larson  
Elizabeth Pearse  
Jennifer Warthan

**ALTO CLARINET**

Jordan Cox

**BASS CLARINET**

Jacob Erickson  
Jean Hindson

**CONTRABASS  
CLARINET**

Elizabeth Pearse

**SOPRANO SAXOPHONE**

Andrew Jones

**ALTO SAXOPHONE**

Andrew Jones  
Evan Noel

**TENOR SAXOPHONE**

Bob Johnson  
Jennifer Schraufnagel

**BARITONE SAXOPHONE**

Nate Johnson

**CORNET/TRUMPET**

Josh Beron  
Gary Boyd  
Jaime Greenfield  
Sara Hallberg  
Jacob Hinman  
Scott Jensen  
Eric Larson  
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**

Mark Lakmann  
Alex Mix

**TUBA**

Scott Bradford  
Geoff O'Donnell

**STRING BASS**

Troy Birdsong

**PERCUSSION**

Hayden Englerth  
Tammy Fisher  
Dakota Kallas  
Alex Knoepker  
Jim Knutson  
Parker Tabbert

Future Performances

Sunday, April 13, 2025 - 3:00 pm

***Trygve Mathison Fine Arts Center at Holmen High School***

**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 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 numerous 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:***

*Michelle Jensen and the Holmen H.S. Band Department  
Kristin Mueller, District Administrator, Holmen Schools  
Holmen High School Activities Office  
Alex and Jacqueline Vaver, soloist sponsorship  
Robert (Bix) Swerman, Website and Facebook Coordinator  
Kris Cvikota and Webteam, Inc for Website Design  
Logan and Onalaska High Schools (for additional loan of music)  
Scott Jensen, concert recording  
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