



Presents

Variations On a Theme

*Featuring Our 2025 High School Honors Musicians
and Special Guest Conductor, Alden J. Hoefer*

Jeff C. Krauklis, Conductor

Sunday, April 13, 2025
3:00 PM

Trygve Mathison Fine Arts Center
Holmen High School

free admission

PROGRAM

OVERTURE FOR WINDS Felix Mendelssohn-Bartholdy, Op. 24 (1809-1847)
Edited by John Boyd

CHESTER from “New England Triptych” William Schuman (1920-1992)

SOLAS ANE Samuel R. Hazo (1966-)

VARIATIONS ON “AMERICA” Charles Ives (1882-1961)
Orchestrated by William Schuman
Transcribed by William E. Rhoads

Intermission

Featuring our 2025 High School Honor Musicians

AMPARITO ROCA (Spanish Pasodoble) Jaime Texidor (1884-1957)
Arranged by Aubrey Winter

VARIATIONS ON “SCARBOROUGH FAIR” Calvin H. Custer (1939-1998)

BUSHDANCE Ralph Hultgren (1953-)

Alden J. Hoefler, *special guest conductor*

Program Notes

Romantic composer Felix Mendelssohn-Bartholdy (1809, Hamburg, Germany - 1847, Leipzig, Germany) was recognized early as a musical prodigy, but his parents were cautious and did not seek to capitalize on his talent. He did enjoy early success in Germany where he was well-received as a composer, conductor and pianist and is credited for reviving interest in the music of Johann Sebastian Bach. His essentially conservative musical tastes set him apart from many of his more adventurous musical contemporaries such as Franz Liszt, Richard Wagner and Hector Berlioz, though his impressive musical output includes symphonies, concerti, oratorios, piano music and chamber music.

Mendelssohn's **Overture for Winds, Op. 24** was composed in July of 1824 for the court orchestra of Bad Doberan near Rostock, where the fifteen-year-old musician was accompanying his father. Writing for the Boston Symphony, George Marke remarks, "Some artists develop their craft slowly, others seem to begin at the top. There is little difference between Mendelssohn's early and his mature works." The original score was lost but recopied by Mendelssohn in July of 1826. These two scores were entitled *Nocturno* and were written for eleven winds. Later, in 1838, he rescored the work for twenty-three winds and percussion in the manner of the British and German military bands of the day in a possible attempt to acquire greater performance and publication opportunities, re-titling the work ***Ouverture fur Harmoniemusik (Overture for Wind Band)***.

* * *

William Howard Schuman (1910, Bronx, NY - 1992 New York, NY) was one of America's leading composers of the twentieth century. Completing study at the Malkin Conservatory in New York, at Teachers College of Columbia University, and at the Mozarteum Academy in Salzburg, Schuman became instructor at Sarah Lawrence College and later was appointed president of the Julliard School of Music. Schuman began to acquire national prominence when in 1939 his *American Festival Overture* was performed by Koussevitsky and the Boston Symphony. A listing of his compositions includes an opera, six symphonies, concertos, choral works, band works and chamber music.

The music of Schuman is generally characterized by great emotional tension and rhythmic vivacity, with contrapuntal structures that reach great complexity. *Newsreel*, a delightful suite of descriptive music was Schuman's first venture into the wind band medium and was completed in 1941. In 1956 he composed a prelude *When Jesus Wept* and an overture ***Chester*** to be performed as a single composition. In later years he added an opening movement *Be Glad Then, America* and the three works became known as his landmark *New England Triptych*. The tune ***Chester*** was born during the very time of the American Revolution, appearing in 1778 in a book of tunes and anthems composed by William Billings. It was so popular that it was sung throughout the colonies from Vermont to South Carolina. It became the song of the American Revolution, sung around the campfires of the Continental Army and played by fifers on the march. The music and words, both composed by Billings, expressed perfectly the burning desire for freedom which sustained the colonists through the difficult years of the Revolution:

*Let tyrants shake their iron rod,
And Slav'ry clank her galling chains,
We fear them not, we trust in God,
New England's God forever reigns.*

*The Foe comes on with haughty Stride;
Our troops advance with martial noise,
Their Vet'rans flee before our Youth,
And Gen'ral's yield to beardless Boys.*

*What grateful Off'ring shall we bring?
What shall we render to the Lord?
Loud Halleluiahs let us Sing,
And praise his name on ev'ry Chord.*

* * *

Contemporary American composer Samuel R. Hazo (1966, Pittsburgh, PA) received his bachelor's and master's degrees from Duquesne University where he served on the Board of Governors and was awarded as Duquesne's Outstanding Graduate in Music Education. In 2003, Mr. Hazo became the first composer in history to be awarded the winner of both composition contests sponsored by the National Band Association and in 2004, Mr. Hazo's compositions were listed in a published national survey of the "Top Twenty Compositions of All Time" for wind band.

Sòlas and *Ané* are two Gaelic words meaning Joy (Solas) and Yesterday/Yesteryear (Ané). It was named for the absolute pleasure Margene Pappas, director of bands at Oswego High School in Oswego, Illinois, had spending every day living the music with her students. ***Sòlas Ané*** was premiered on May 28th, 2006. That day was declared "Margene Pappas Day" in Oswego, in celebration of her career in music education upon her retirement, and the concert featured her present band as well as an Oswego High School alumni band comprised of some of the top professional musicians and music professors in the world.

* * *

Charles Ives (1874, Danbury, Conn.- 1954, New York, NY) was the son of U.S. Army Bandleader George Ives. At a young age, Ives studied organ and went on to Yale to study composition with Horatio Parker. Believing that he could not earn a living writing the music that he wanted to write, he formed a successful insurance business and composed in the evenings. Much of his music was ignored during his own lifetime, and many of his compositions were not published until decades after he had written them. Widely considered an innovator, his compositional style was largely experimental, but also incorporated American folk tunes and hymn songs to paint a unique tonal portrait. In 1947 he received a Pulitzer Prize for his *Third Symphony* (1911), after its debut only a year earlier in 1946.

Variations on "America" was originally a composition for organ. Composed in 1891 when Ives was seventeen, it is an arrangement of the traditional tune known as *My Country, 'Tis of Thee*, and was at the time the de facto anthem of the United States. Its variations are a witty, irreverent piece for organ, probably typical of a "silly" teenage phenom like Ives, who later later described the opus as "but a boy's work, partly serious and partly in fun." These variations serve, however, as perhaps the most comprehensive illustration of Ives's youthful sweep of style. According to his biographers, the piece was played by Ives in organ recitals in Danbury and Brewster, New York, during the same year. At the Brewster concert, his father would not let him play the pages which included canons in two or three keys at once, because they were "unsuitable for church performance – They upset the elderly ladies and made the little boys laugh and get noisy!"

This work was transcribed for orchestra in 1964 by William Schuman and for band in 1968 by William Rhodes.

* * *

Jaime Texidor (1884, Barcelona - 1957 Baracaldo, Spain) was a composer, conductor, and publisher who lived much of his life in Baracaldo, a picturesque city in northern Spain. He was a particularly prolific composer of music for wind band. He wrote pasodobles (reportedly more than 100), descriptive poems, potpourris, waltzes, schottisches, sardanas (national dance of Catalonia), tangos, folk dances, polkas, jotás, and a number of processional, funeral, and concert marches. After playing saxophone in the Baracaldo Municipal Band for several years, in 1927 Texidor

became the conductor of that ensemble and led the band until 1936. During that time, he composed and arranged so much music that he decided to establish his publishing company.

Although the original score of the pasodoble **Amparito Roca** was reportedly written (possibly under a different title) by the British bandmaster Reginald Ridewood (1907-1942), Jaime Texidor undoubtedly copyrighted the work and arranged for its publication by Editorial Musica Moderna in Madrid and, in 1935, by Boosey & Hawkes in London. In April 1936, an ad by Boosey & Hawkes in *The Musical Progress and Mail* included the title *Amparito Roca* followed by a translation, "The Sheltered Cliff." The present conductor of the Baracaldo Municipal Band, Juan Esteve Galán, has stated, however, that Texidor composed the work and dedicated it to a girl named Amparito (diminutive of Amparo) Roca, and that she still lives in that area. Regardless of its origin, researchers agree that *Amparito Roca* is still one of the band world's most popular pasodobles.

* * *

American musician, conductor and composer Calvin H. Custer (1939, Atlantic City, NJ - 1998, Syracuse, NY) was associated with the Syracuse Symphony Orchestra during the majority of his musical career serving in the keyboard, horn and string bass sections, holding various conducting positions, and serving as staff arranger. He helped to implement the orchestra's chamber music program which continues to perform in local schools and libraries to this day. He attended Carnegie Mellon University and Syracuse University where his composition teachers included Nikolai Lopatnikoff, Ernst Bacon, and Earl George. He also studied conducting with Karl Kritz, first music director of the Syracuse Symphony.

First published in 1989, **Variations on Scarborough Fair** epitomizes Custer's command of orchestration and understanding of musical pacing. The tune *Scarborough Fair* is a traditional English ballad in Dorian mode whose roots go back to at least 1650 and has undergone numerous changes and reincarnations since. Here, Custer infuses the work with a powerful, yet often sensitive, contemporary wind band treatment that includes bold brass fanfares, contemplative solos, obligato duets, a woodwind choir, fugue, mixed meters and colorful use of piano and percussion throughout before a triumphal finish in D Major.

* * *

Ralph Hultgren (1953, Box Hill, Victoria, Australia) is an Australian musician who began his professional music career as a trumpet player in 1970 and has been composing and arranging music since he was 15. He has performed with the Central Band of the Royal Australian Air Force, the Melbourne Symphony Orchestra, the Australian Brass Choir, and has worked as a freelance musician for the theatre, opera, cabaret, and recording studios. From 1979-1990, Mr. Hultgren was composer/arranger in residence for the Queensland Department of Education's Instrumental Music Program. During this time he produced 185 works for that department. Mr. Hultgren has twice won the coveted "Yamaha Composer of the Year Award" for his symphonic band works and in 1998 he became the recipient of the "Citation of Excellence," the Australian Band and Orchestra Directors' Association's highest honor.

Bushdance was composed for and premiered at the 1987 Queensland Department of Education's "Musically Outstanding Students" scholarship camp in Brisbane, Australia. The work was written to feature the songs of the "bushdance" (akin to the American "barn dance") and to portray the excitement of the trip to and participation in the evening's entertainment. Songs included in the composition (in order of appearance) are *The Darvy Knick Knack*, *The Waves of Tory*, *Big Fairy Mountain* and *Little Fairy Mountain*, and *Soldier's Joy*. In striving for authenticity, Hultgren even makes use of the lagerphone (logga-phone), a traditional Australian bushland percussion instrument used to provide rhythm and pulse.

Alden J. Hoefler

Guest Conductor

Alden J. “Buz” Hoefler holds a Bachelor of Arts Degree in Music Education from Luther College and a Master of Music Education Degree with an emphasis in Instrumental Conducting from Southern Methodist University. He has done advanced work at UW-Madison.

Hoefler joined the faculty at UW-La Crosse in the Fall of 1991. Prior to that, he enjoyed a successful teaching career in public high schools in Minnesota and Wisconsin. His Wind Symphony from Oconomowoc High School was invited on three occasions, 1978, 1985 and 1990, to perform for the Midwest International Band and Orchestra Clinic in Chicago. In 1982, the Wind Symphony represented the National MENC at their National Convention in San Antonio, Texas. It performed for three Wisconsin State Music Conventions. The John Philip Sousa Foundation awarded the Wind Symphony its highest honor, The Sudler Flag of Honor for the Wind Symphony’s long record of outstanding concert performances in 1986.



On five occasions, Hoefler received the Citation of Excellence from the National Band Association. He was listed in the John Philip Sousa Society’s “Who’s Who in Young American Wind Band Conductors” while in his 30’s and has received the Carlo Sperati Distinguished Service Award for Excellence in Music Education from his alma mater, Luther College. During the calendar year of 1989, he participated in a teacher exchange to Melbourne, Australia where he taught at the Yarra Valley Anglican School. He also served as Executive Secretary of the Australian Band and Orchestra Directors Association.

In 1991, Mr. Hoefler accepted a position as Director of Orchestral Activities at the University of Wisconsin-La Crosse. He was a tireless recruiter. During his years in that position, the orchestra grew from eighteen members to ninety-three. On three occasions the UW-L Orchestra toured Europe performing in France, Germany, Switzerland, Austria, the Czech Republic, Hungary and Poland.

The Symphony Orchestra often performed with other organizations from the Department of Music including the Concert Choir and Jazz I. It also often provided a vehicle for solo performance for Music Department faculty including Dr. Mary Tollefson (on several occasions), Dr. Terence Kelly, The Weekly-Arganbright Duo, Joyce Grill and Dr. Gregory Balfany.

In addition to conducting the Symphony Orchestra, Mr. Hoefler created and conducted a Chamber Orchestra, conducted the Wind Ensemble and Varsity Band, taught both Basic and Advanced Conducting, taught Low Brass Techniques and Orchestra Techniques, taught private lessons on trombone, euphonium and tuba, taught Music 308 (the capstone course in Instrumental Music Education) and supervised student teachers and interns.

During his time in the Music department, UW-L graduated a number of outstanding music educators including two who were named “Teacher of the Year” in their school districts in the same year and two who have served as President of the State Chapter of the National Band Association. Many have gone on to earn advanced degrees, including two with doctorates.



La Crosse Wind Symphony Personnel

(listed alphabetically by section)

PICCOLO/FLUTE

Stephanie Brookman

FLUTE

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

OBOE

Hailey Olson
Abigail Toussaint

BASSOON

Harry Hindson
Bree Keister

CLARINET

Mary Andersen
Michael Chesher
Charles Craig
Juan Garcia-Well
Karen Keil
Katie Larson
Elizabeth Pearse
Jennifer Warthan

BASS CLARINET

Jordan Cox
Jean Hindson

CONTRABASS

CLARINET

Elizabeth Pearse

ALTO SAXOPHONE

Andrew Jones
Jennifer Schraufnagel

TENOR SAXOPHONE

Bob Johnson

BARITONE SAXOPHONE

Nate Johnson

CORNET/TRUMPET

Josh Beron
Gary Boyd
Neil Clyne
Jaime Greenfield
Sara Hallberg
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

Alex Mix
Andrew Nicholson

TUBA

Scott Bradford
Geoff O'Donnell

STRING BASS

Troy Birdsong

PERCUSSION

Noah Blackburn
Wyatt Cameron
Hayden Englerth
Sam Hantzsch
Dakota Kallas
Jim Knutson

PIANO

Michelle Jensen

And proudly presenting our

2025 High School Honors Musicians

Aria Bast, Percussion - *La Crosse*
Alejandro Cruz-Lambert, Alto Sax - *West Salem*
Logan Eilers, Trombone - *Sparta*
Siena Folkers, Oboe - *La Crosse*
Olindo Fonseca, Bass Clarinet - *Holmen*
Kai Gallant, Horn - *Onalaska*
Mia Gallant, Oboe - *Onalaska*
Abigail Holthe, Horn - *Holmen*

Eddie Hughes, Clarinet - *Onalaska*
Elyse Keister, Clarinet - *Onalaska*
Ireland MacGlashin, Tenor Sax - *La Crosse*
Elizabeth Matz, Flute - *Onalaska*
Danny Ott, Flute - *Holmen*
Santi Alberto Soriano Toribio, Clarinet - *La Crosse*
Sam Vahle, Euphonium - *Holmen*

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. Also an avid performer and brass teacher, he maintains a private 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!

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La Crosse Neighborhoods Inc. (LCNI)
Members of the La Crosse Wind Symphony and their Families*

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