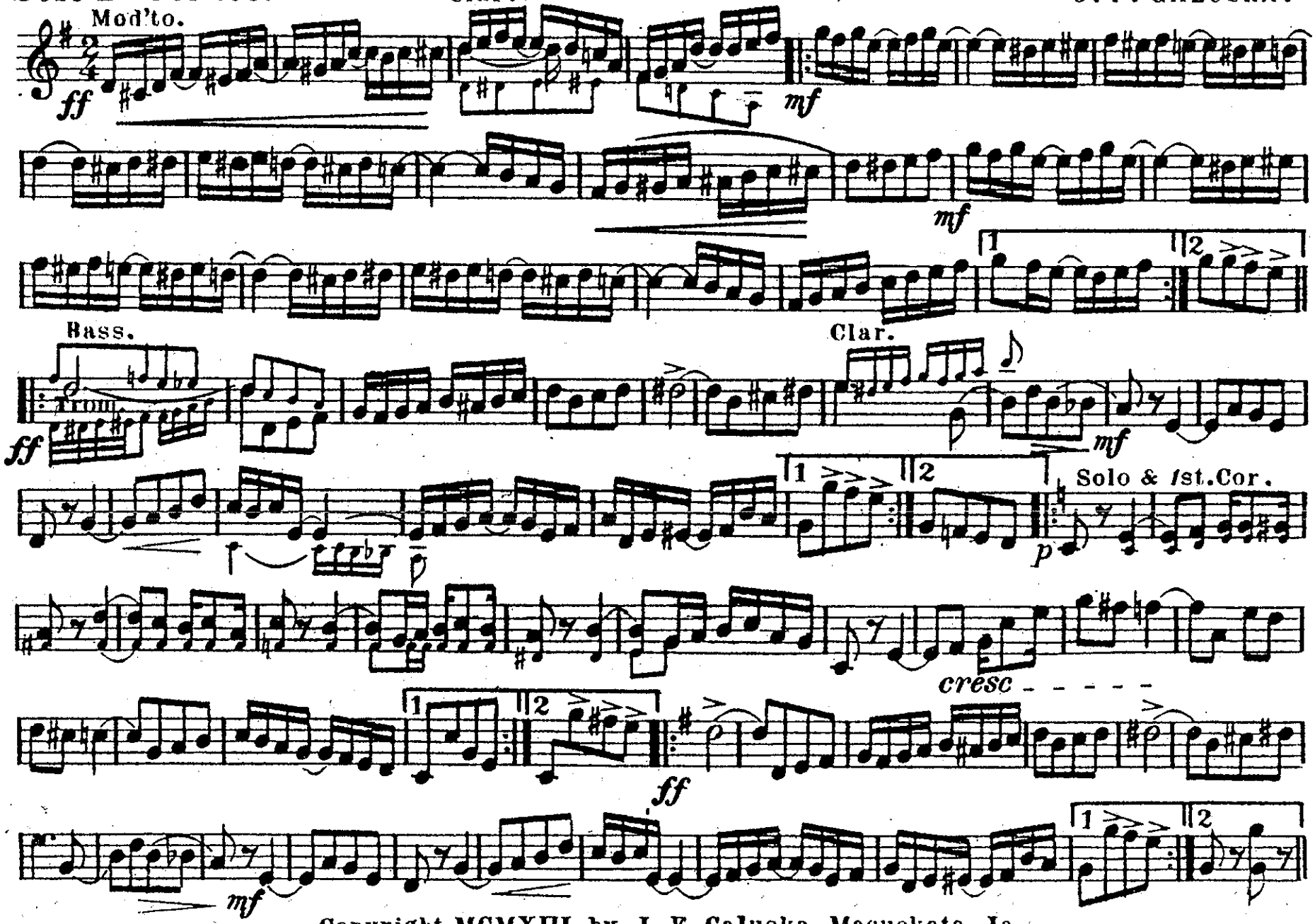
Dedicated to Mr. Frank Holton. Chicago. Ill.

March - HOLTON SPECIAL

Solo B♭ Cornet.

Clar. (Trombone Characteristic)

J. F. GALUSKA.



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J.F. Galuska

It was October of 1908 when the Royal Hungarian Orchestra made a stop on its tour that was to have a profound effect on music in Iowa. The 11-member orchestra disembarked from its train, and found itself in the small Iowa town of Lost Nation (pop. 600). Despite the size of the community, the concert was a well-attended success, and the orchestra members were treated like the royalty of their name. They were treated so well in fact, that when the train came through the next day, one member decided to stay behind.

John Francis Galuska (ga-LUS-ka) was born in Hungary on May 30, 1881. (John Francis is probably an Americanized version of his Hungarian name, as is also the present-day pronounciation of his surname.) He and his mother emigrated to the United States in 1887. His father and brother never came to this country. At the time of this writing, it is not known where they settled upon their arrival, although Chicago seems likely. His mother died three years later, and nothing is known about his childhood or what his early musical influences may have been. He graduated with distinction from the Leffingwell Violin School of Chicago in 1906.

On January 15, 1909, the ***Lost Nation Chronicle*** carried a large ad for "Mr. John Francis Galuska, Cornetist & Violinist—Teacher of Violin, Viola, and all Brass Instruments including clarionet [sic]." The ad promised expert instruction on all instruments of the orchestra as well as instruction in theory, harmony, and composition. It even included a brief paragraph of endorsement from W.W. Leffingwell himself. Mr. Galuska soon had all the students he could handle. His students joined forces with the Christensens, a fine local family band, to form a new expanded ensemble. This group eventually combined with the band in Maquoketa (muh-KOE-keh-tuh), a much larger community about 10 miles north of Lost Nation. This group became the Maquoketa Concert Band. Galuska played cornet and violin as needed with the local groups.

The federal census of 1910 reveals that Galuska was living in a boarding house in Maquoketa, making a living as a music teacher. In 1912 he was able to purchase a half interest in Maquoketa's popular Pastime Theatre. The next big event in his life was his marriage on July 8, 1915, to Laura Sidle, a musically gifted young lady from Delmar (DEL-mer), another small town about 10 miles away from Maquoketa. The couple purchased a home in Delmar where they reportedly had a very pleasant social life and raised a family. John Galuska eventually directed a wind group with the eponymous name "Galuska's Band." (It is unclear whether this was a new group or a renaming of the Maquoketa Concert Band. Galuska had a pin from the Maquoketa Concert Band that is dated 1918, but the local papers only mention appearances of the group "Galuska's Band" from 1919 until his departure in the spring of 1921. References to the "Maquoketa Concert Band" reappeared in the summer of 1921 when a new leader took over.) He also directed the Delmar Band and the Orpheum Concert Orchestra. All groups were praised in the local press for their spirited, snappy performances. Galuska began composing during the 19-teens. His first publication was a characteristic march, *"The Holton Special,"* in 1913. This was a self-published work that was dedicated to Frank Holton, trombone soloist and musical instrument manufacturer.

By 1920, Galuska was feeling the financial need for a "day job," so he secured a position with Snow White Pharmacy in Maquoketa, selling Edison phonographs. In March of 1921, the family moved to Maquoketa, but by May had already announced their intention to move to Atwood, Kansas. The move was a rainy, muddy adventure as recounted in a letter Galuska sent in June to the editor of Maquoketa's ***Jackson Sentinel***.

The Atwood residency was short-lived and quiet, with no newspaper announcements of his activities for the next three years. Apparently he decided to concentrate on composing during this period since this is when the rest of his known compositions were published. (The need for peace and freedom from distractions in order to pursue music composition may have been the reason for the move to Atwood.) His *"Harmoniana*

Overture" was very popular, and was issued in three different arrangements by three different publishers. However, most of his compositions are marches and trombone "smears," which were issued by the C.L. Barnhouse Company. The *"Atwood March"* was published by Barnhouse in 1924.

By 1924 the Galuska family had moved to Red Oak, a town in Southwest Iowa, where John assumed the directorship of the Red Oak Municipal Band. This band also made a number of radio broadcasts. Reports of his success with the Red Oak Band continued through 1928.

Following the Red Oak period, the Galuska family settled in Newton, Iowa (home of the Maytag appliance company) where they remained throughout the 1930s and 1940s. Mr. Galuska became a barber, and was a popular local fixture of the community. He directed the Newton Municipal Band for 12 years.

As he aged, John Galuska began to suffer increasingly from high blood pressure, and finally died of a cerebral hemorrhage on January 30, 1946, at the age of 64. He was survived by his wife Laura, four daughters, a son (John F. Galuska, Jr.), and three grandchildren. Laura moved to Burbank, California, and died there in 1981, 100 years after the birth of her husband, a true Iowa "music man."

References:

Suzann White, granddaughter of J.F. Galuska

The Heritage Encyclopedia of Band Music (William Rehrig / ed. by Paul Bierley, Integrity Press, 1991 & 1996)

Jackson County Historical Society, Maquoketa, Iowa (special thanks to Bonnie Wells Mitchell)

Jasper County Genealogical Society, Newton, Iowa (special thanks to Diana Wagner)

"Two National Championships, 20 State Titles" (***Des Moines Register***, April 26-May 3, 1970)

http://www.ancestry.com

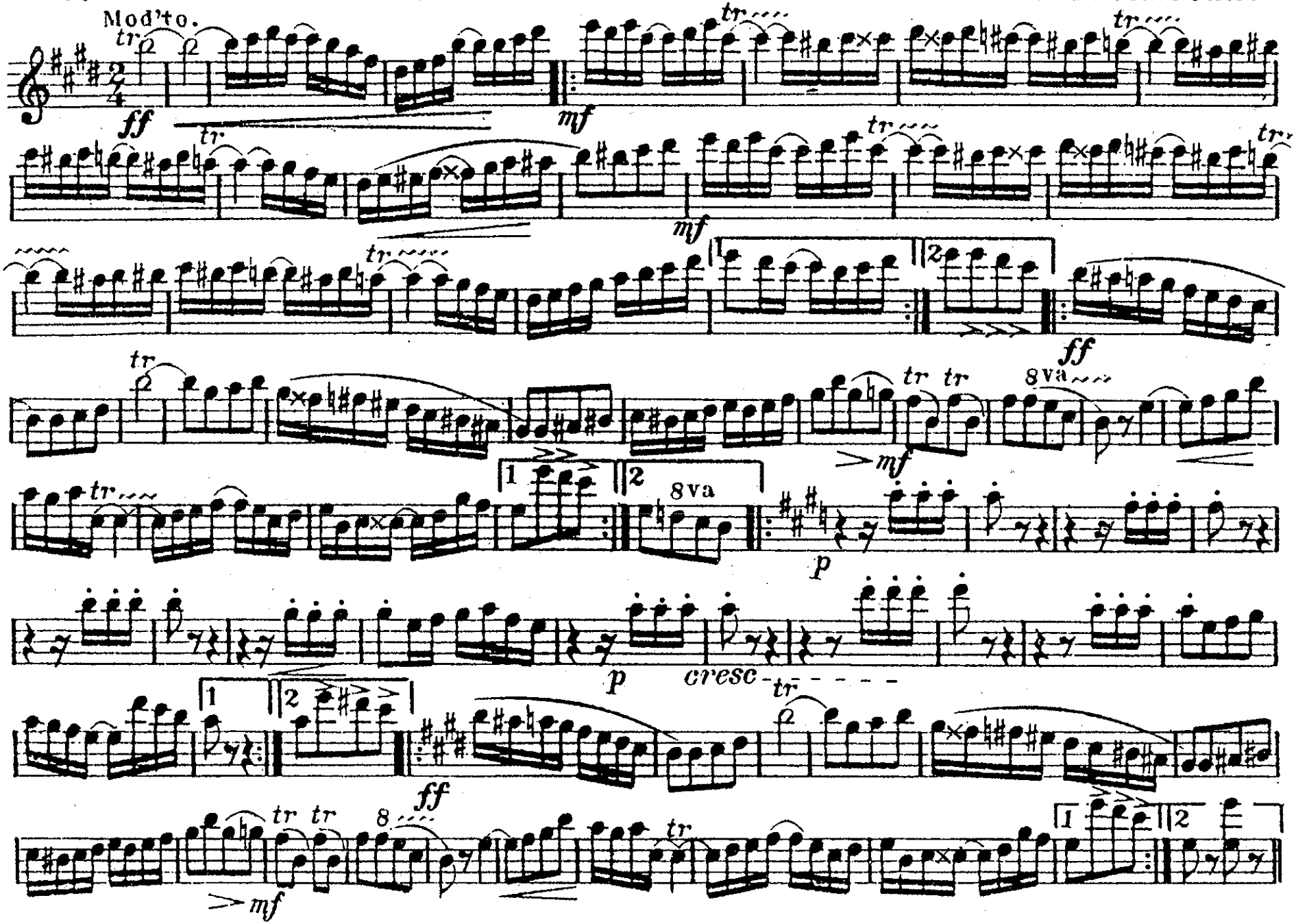
http://www.newspaperarchive.com

Biography by Jay Kahn

March - HOLTON SPECIAL

Piccolo.

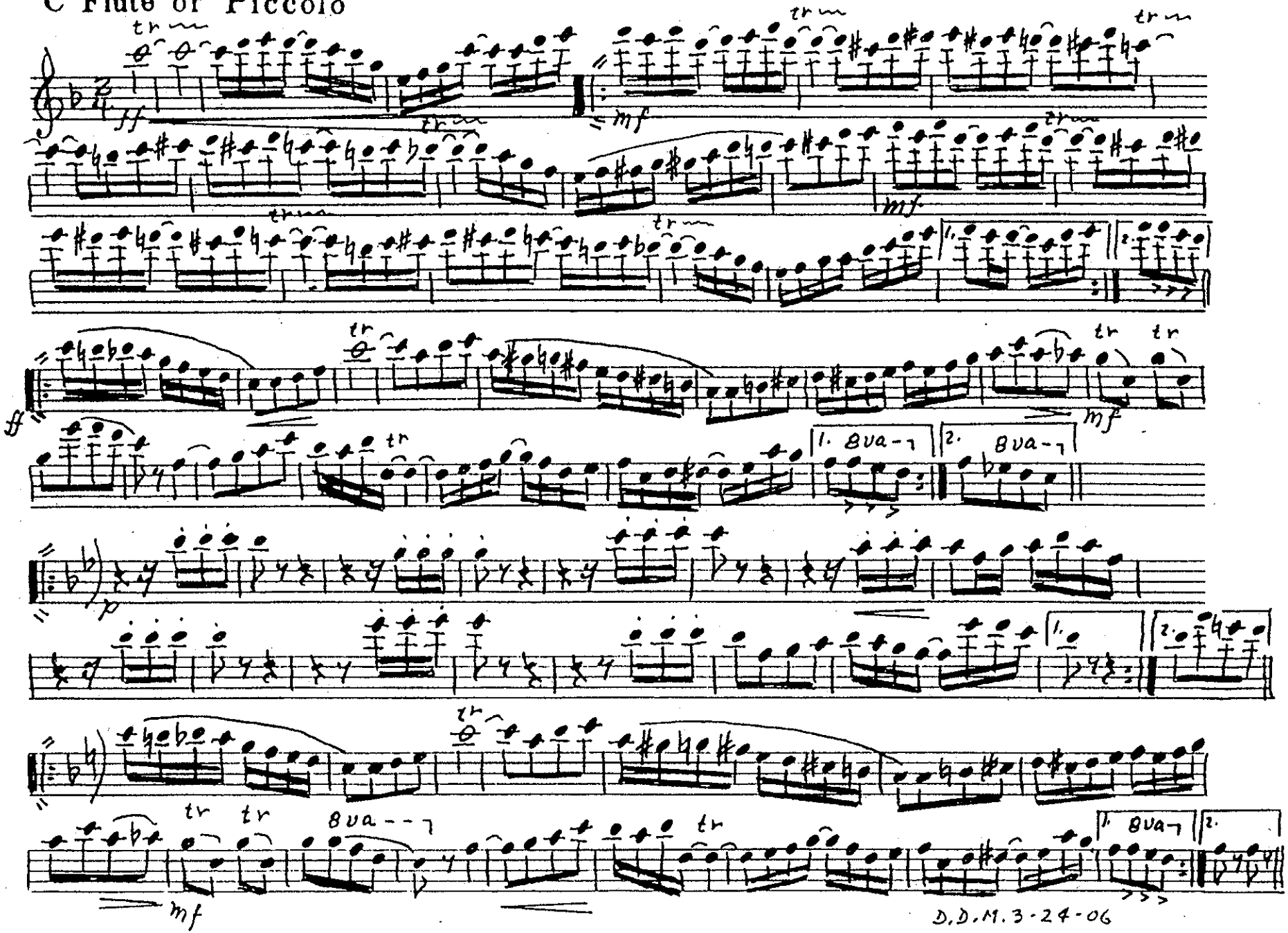
J. F. GALUSKA.



March - HOLTON SPECIAL

C Flute or Piccolo

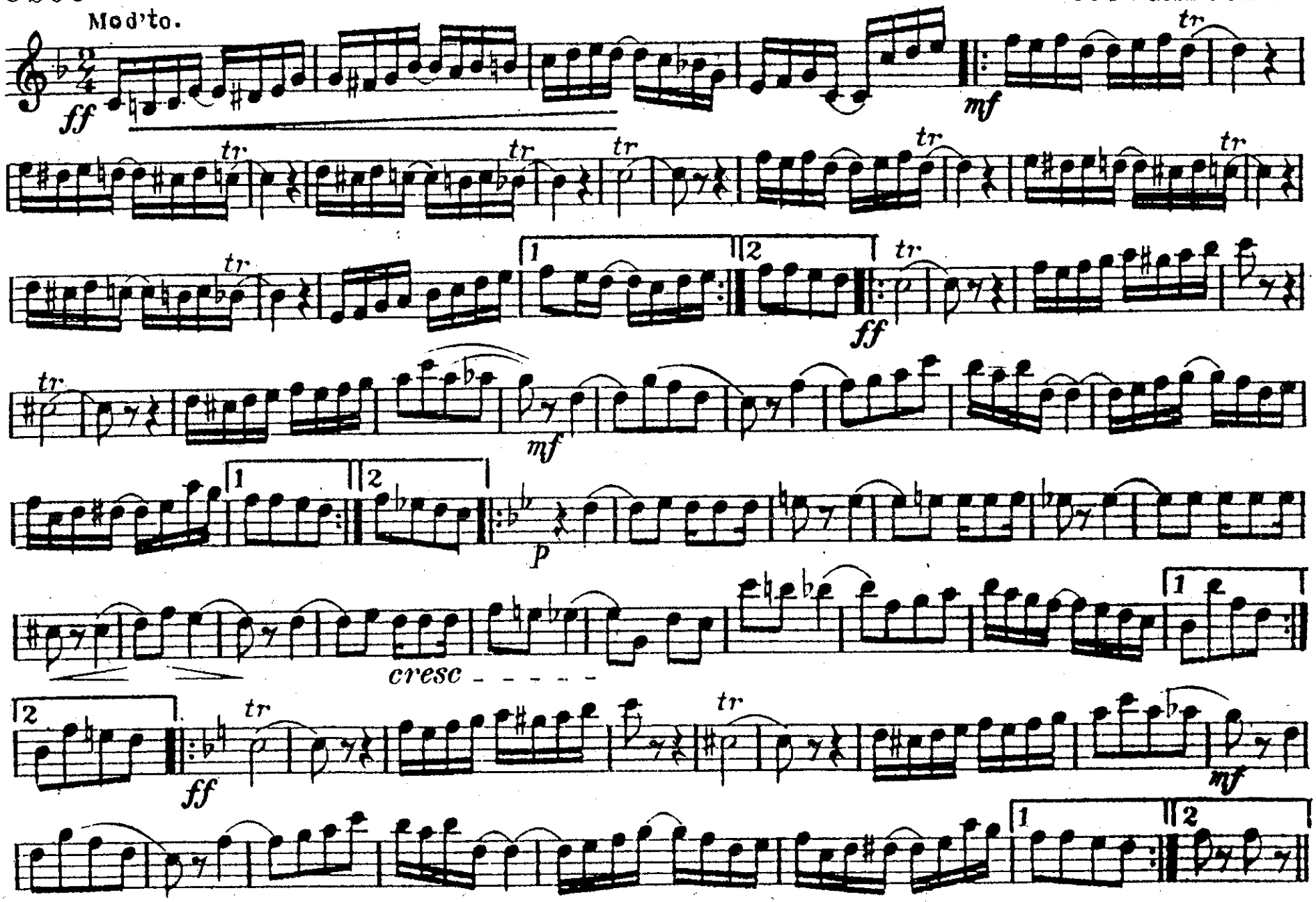
J. F. GALUSKA.



March - HOLTON SPECIAL

Oboe.

J. F. GALUSKA.

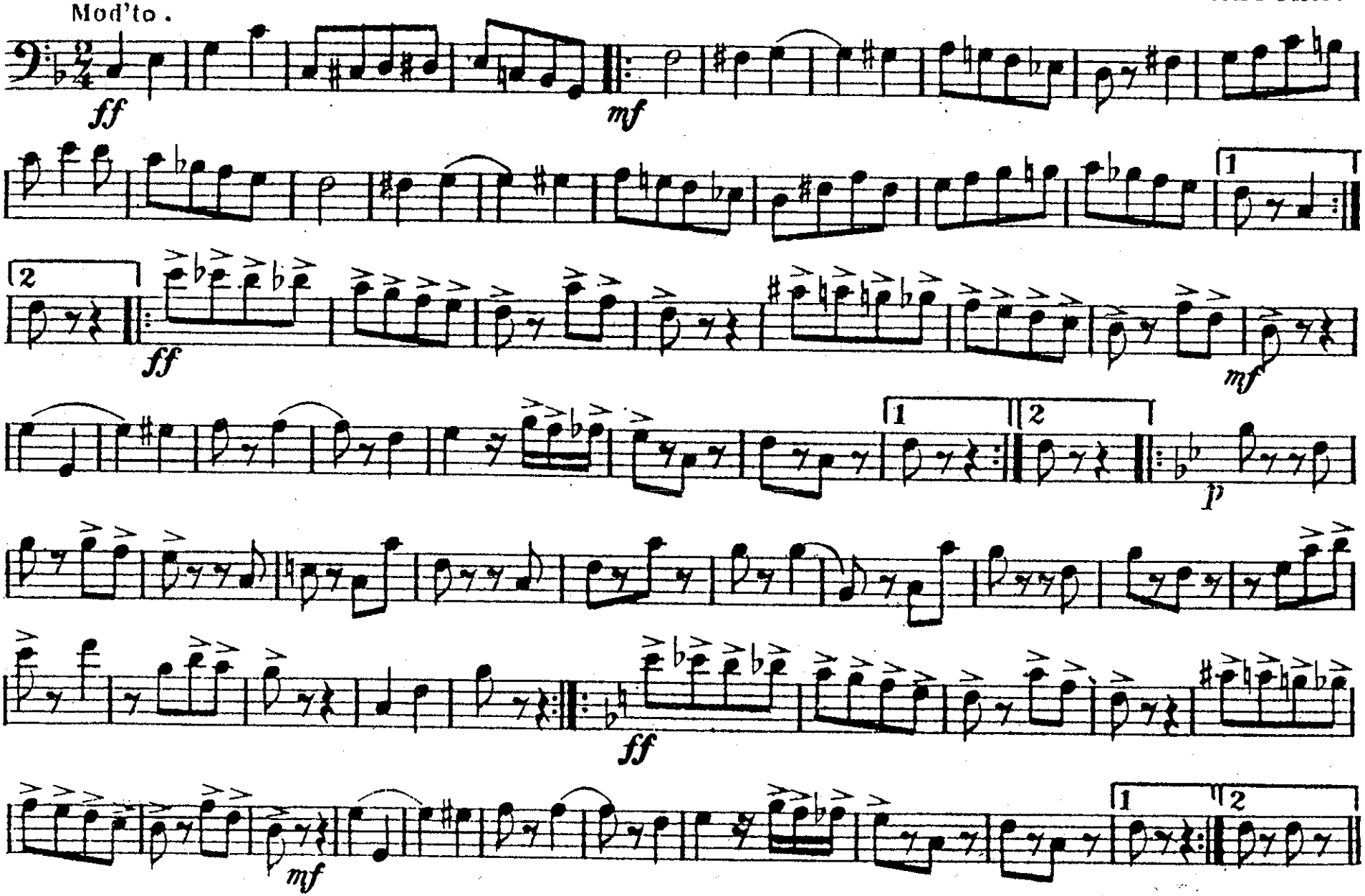


March - HOLTON SPECIAL

Bassoon.

Mod'to.

J. F. GALUSKA.

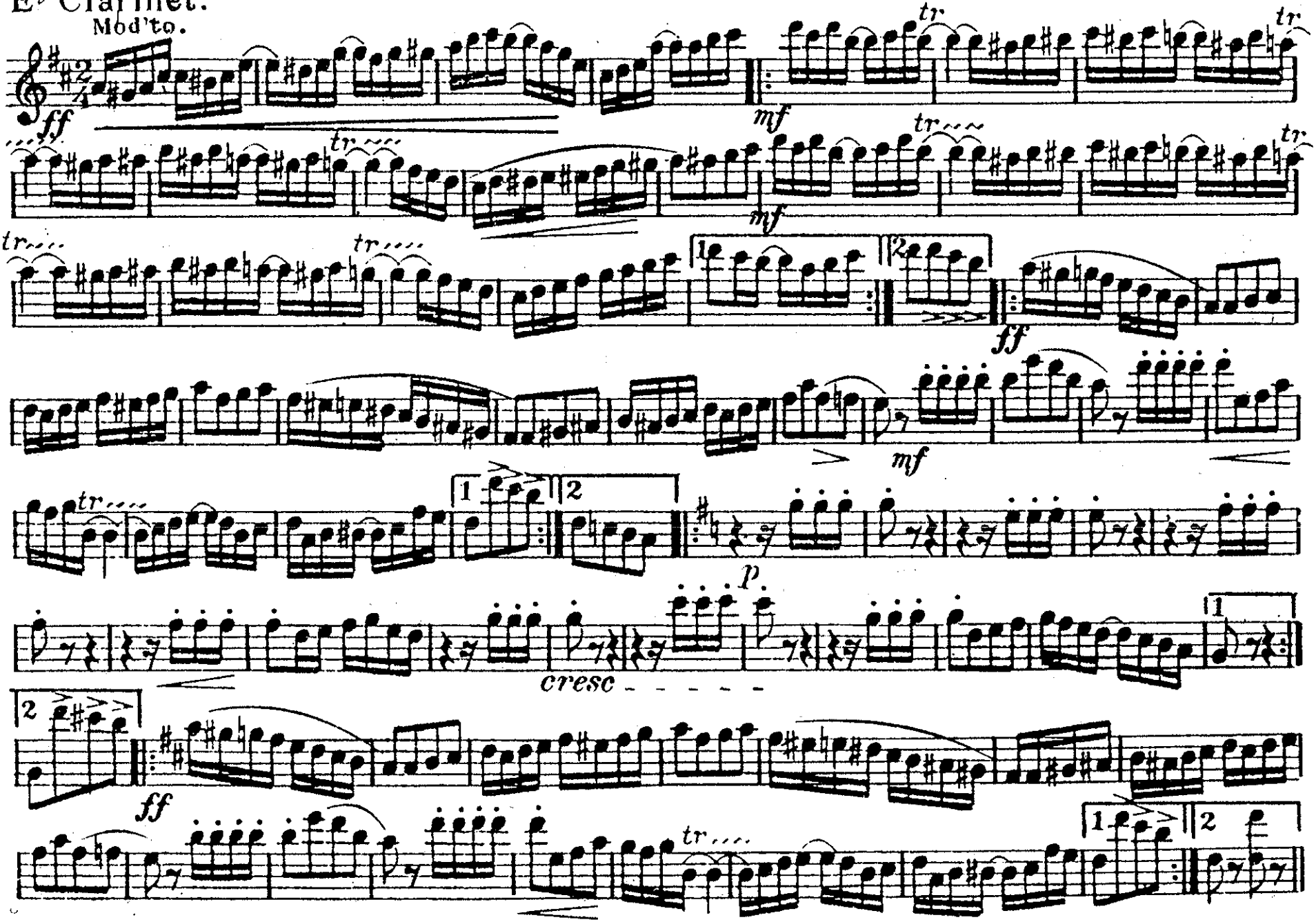


March - HOLTON SPECIAL

E♭ Clarinet.

Mod'to.

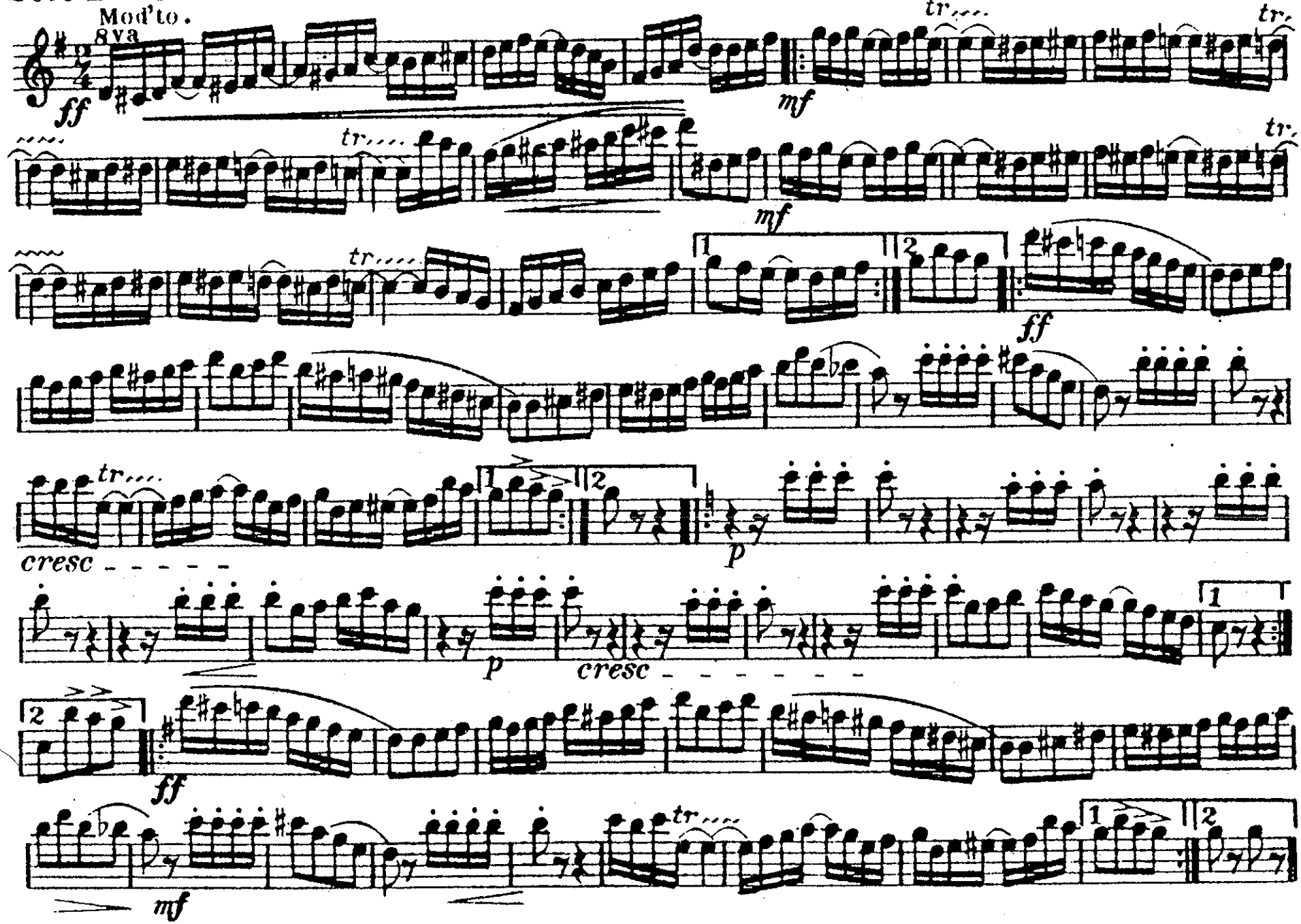
J. F. GALUSKA.



March - HOLTON SPECIAL

Solo B♭ Clarinet.

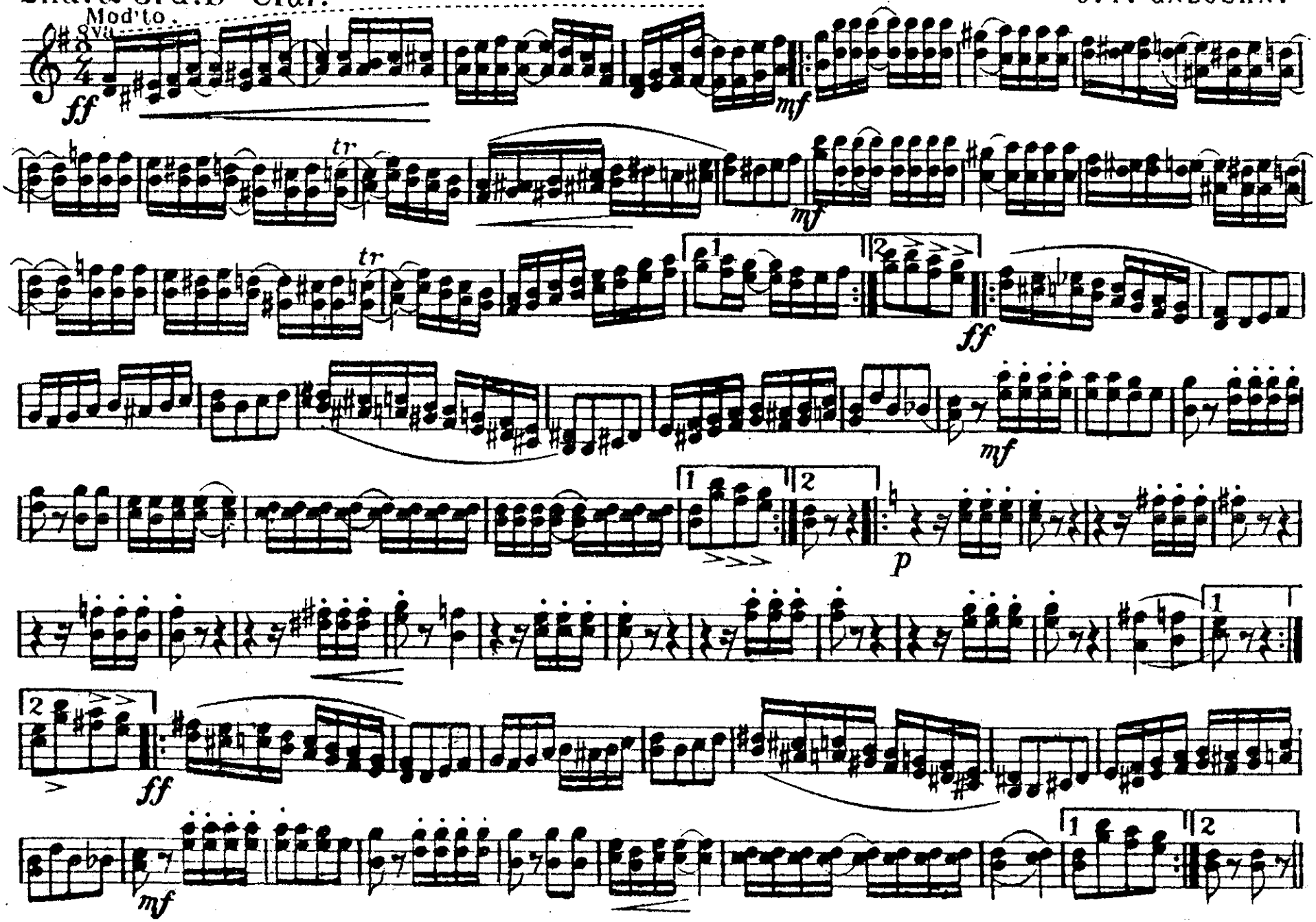
J. F. GALUSKA.



March - HOLTON SPECIAL

2nd. & 3rd. B♭ Clar.

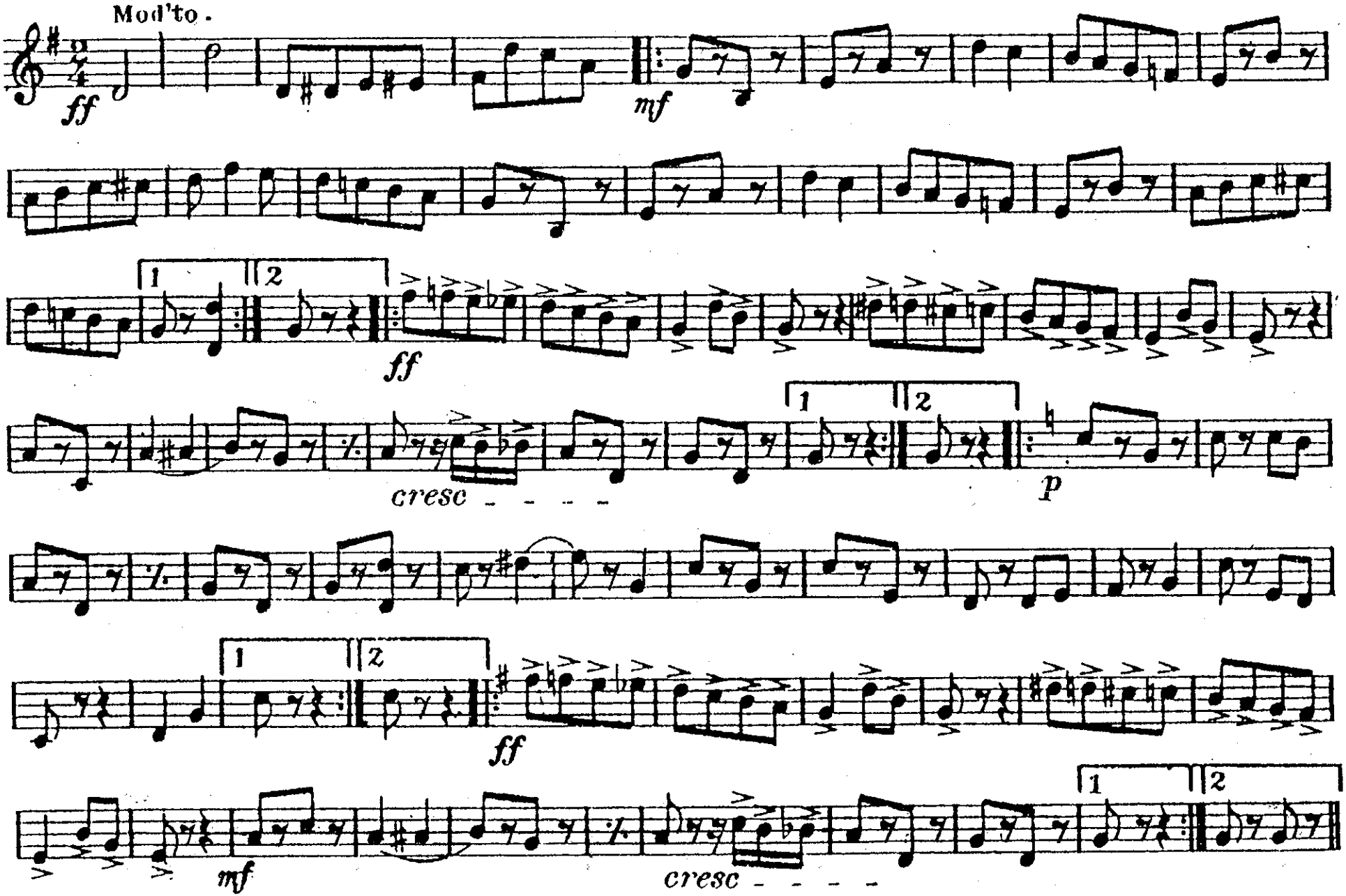
J. F. GALUSKA.



March - HOLTON SPECIAL

B♭ Bass Clarinet

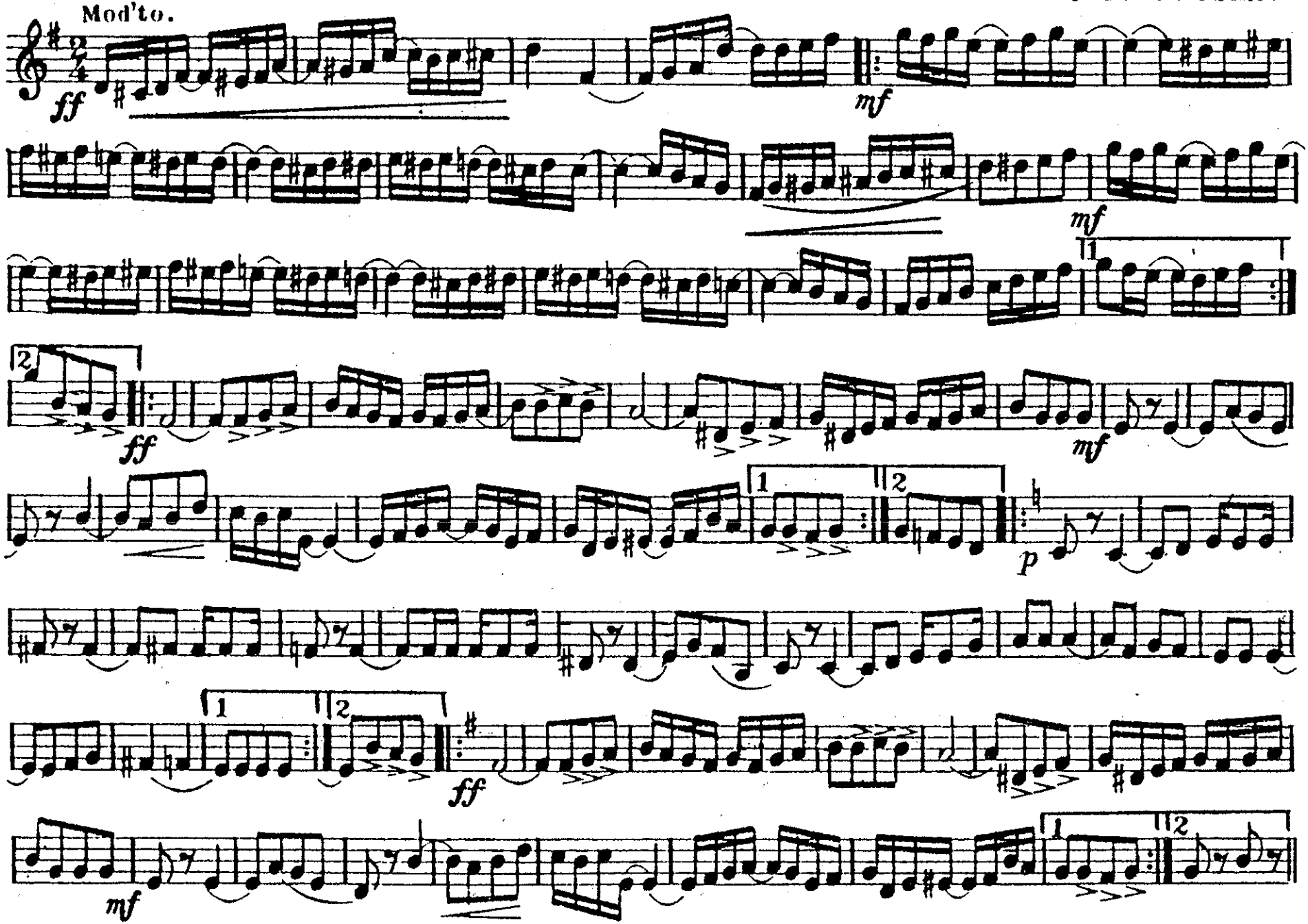
J. F. GALUSKA.



March - HOLTON SPECIAL

SOPRANO SAXOPHONE.

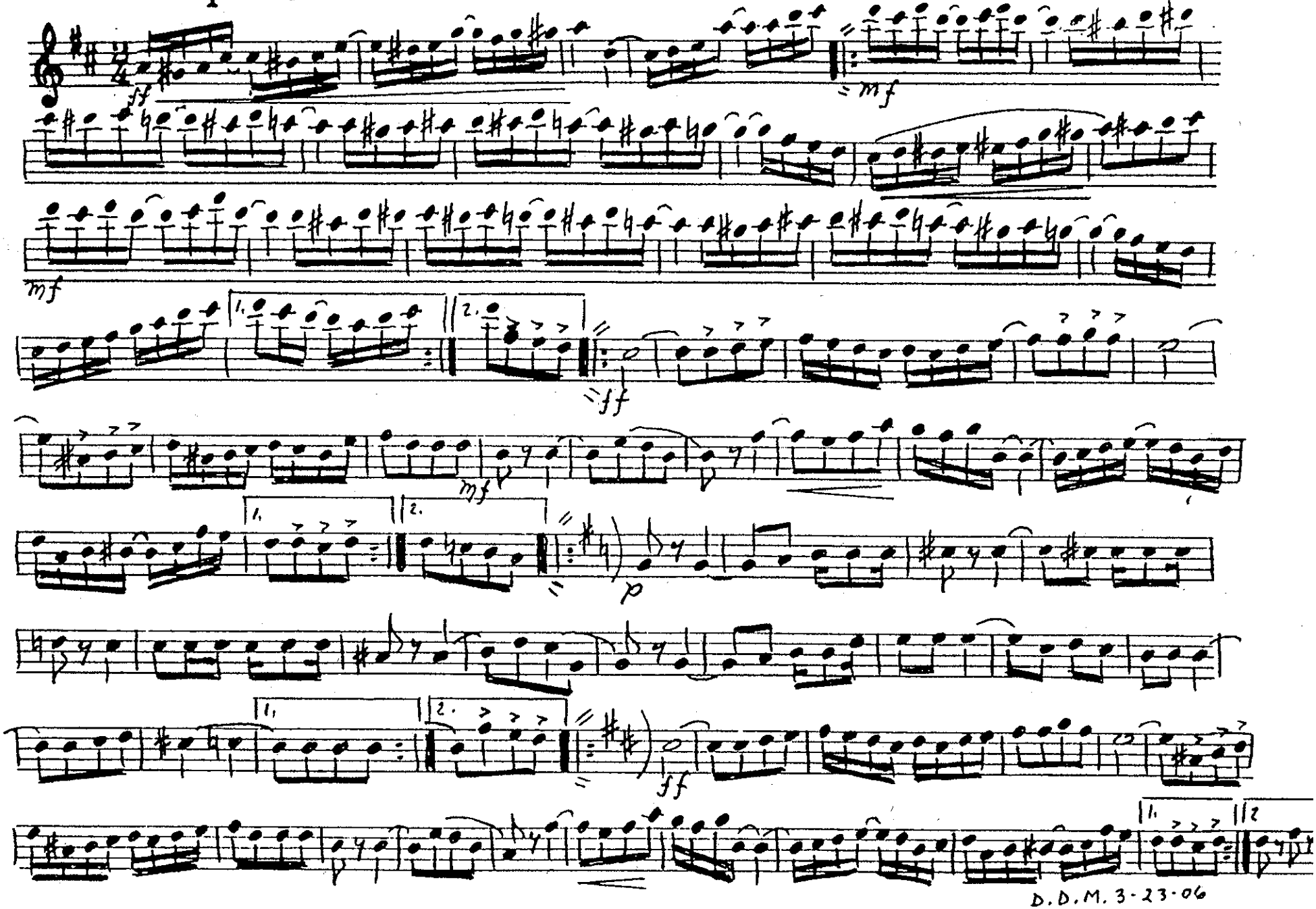
J. F. GALUSKA.



March - HOLTON SPECIAL

Alto Saxophone

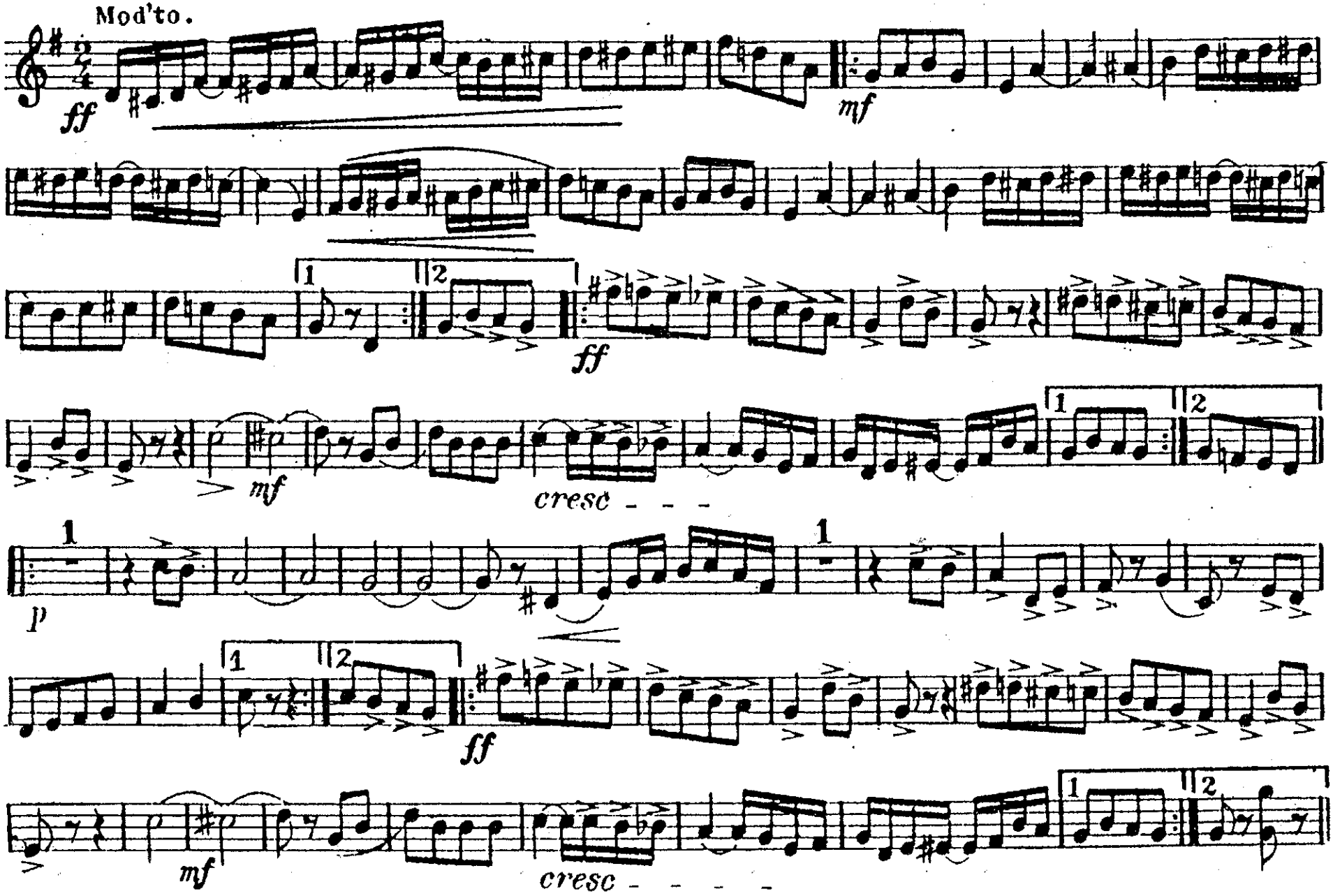
J. F. GALUSKA.



March - HOLTON SPECIAL

Tenor Saxophone

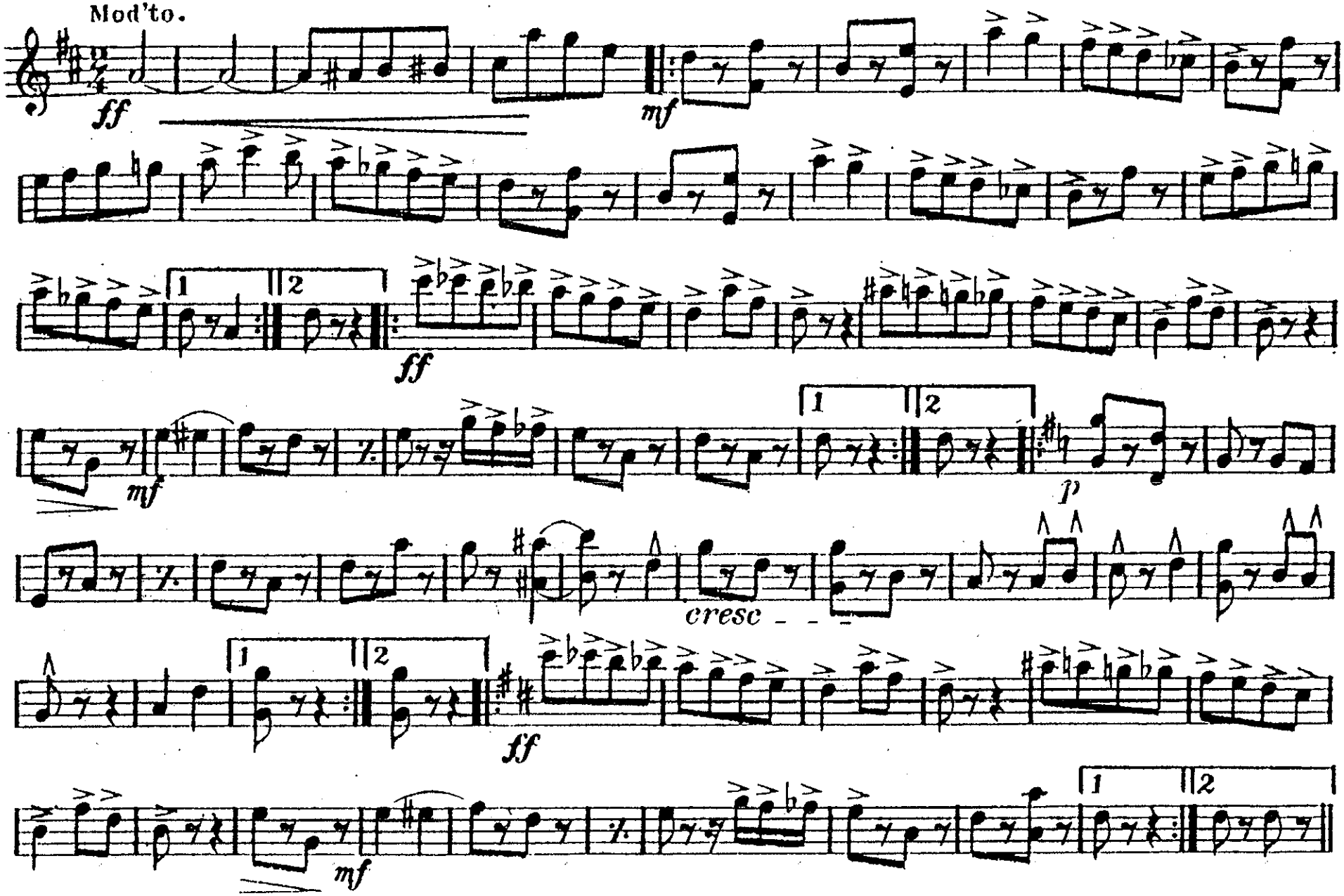
J. F. GALUSKA.



March - HOLTON SPECIAL

Baritone Saxophone

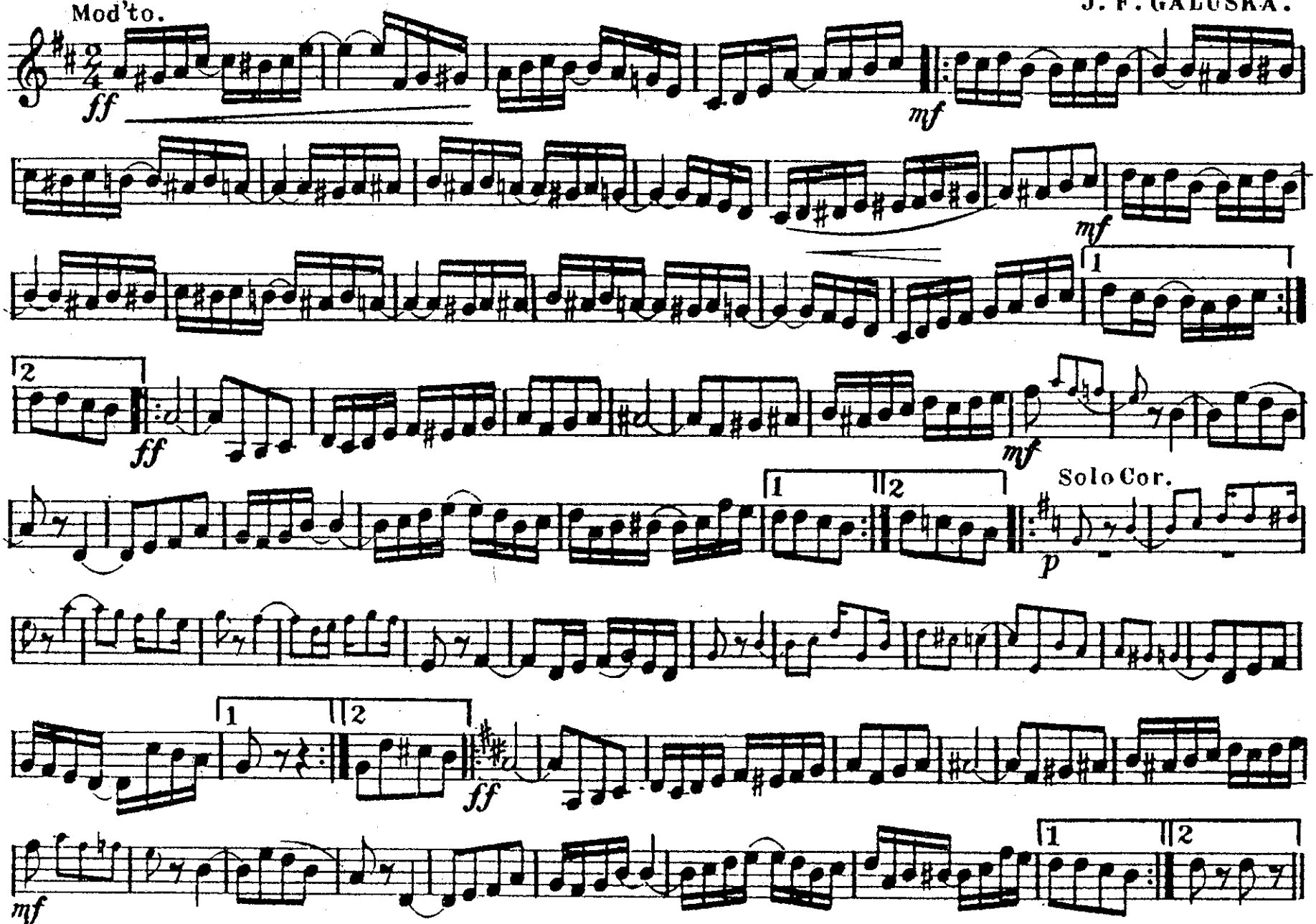
J. F. GALUSKA.



E♭ Cornet.

March - HOLTON SPECIAL

J. F. GALUSKA.



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Solo B♭ Cornet.

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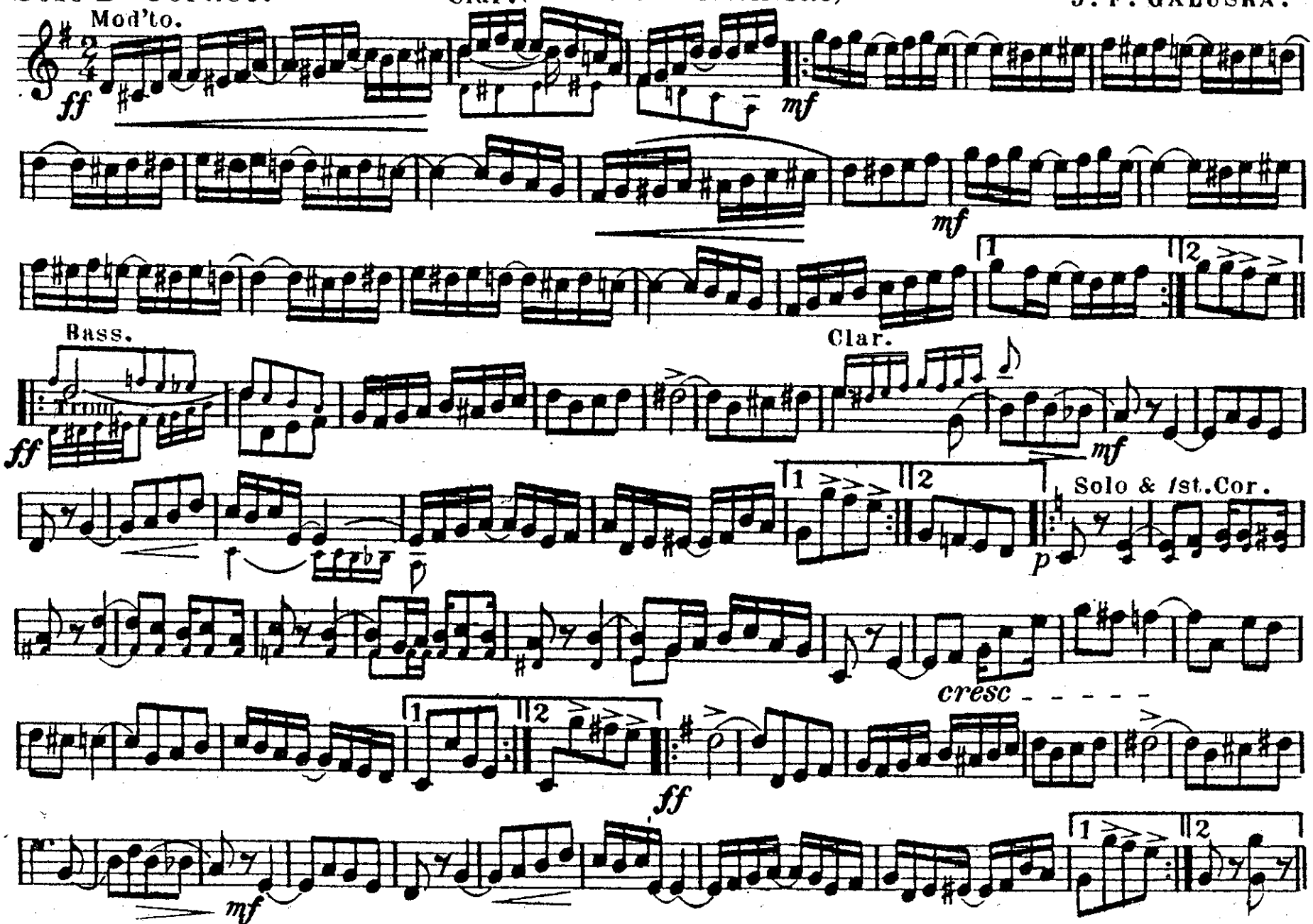

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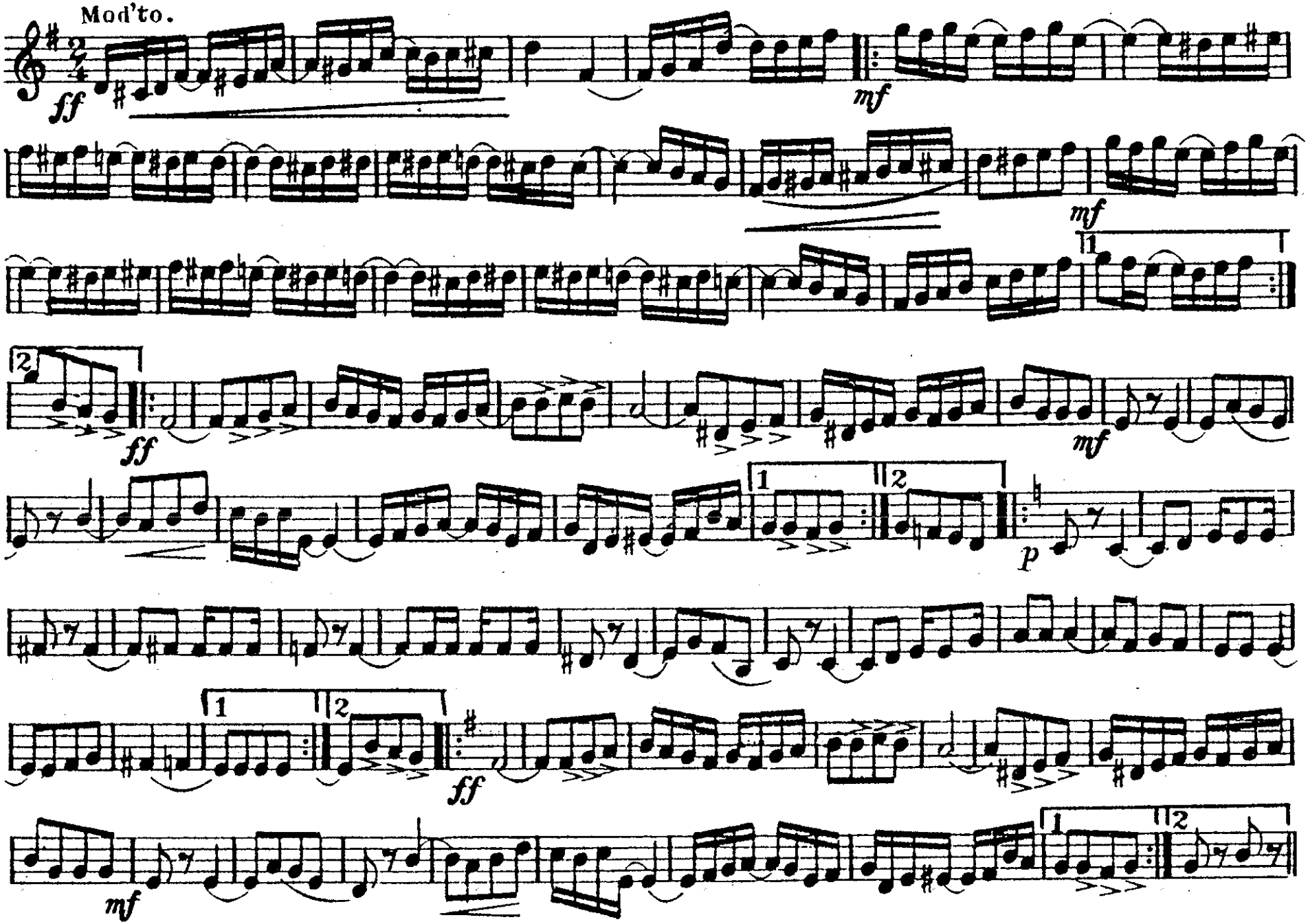
March - HOLTON SPECIAL

1st. B♭ Cornet.

J. F. GALUSKA.

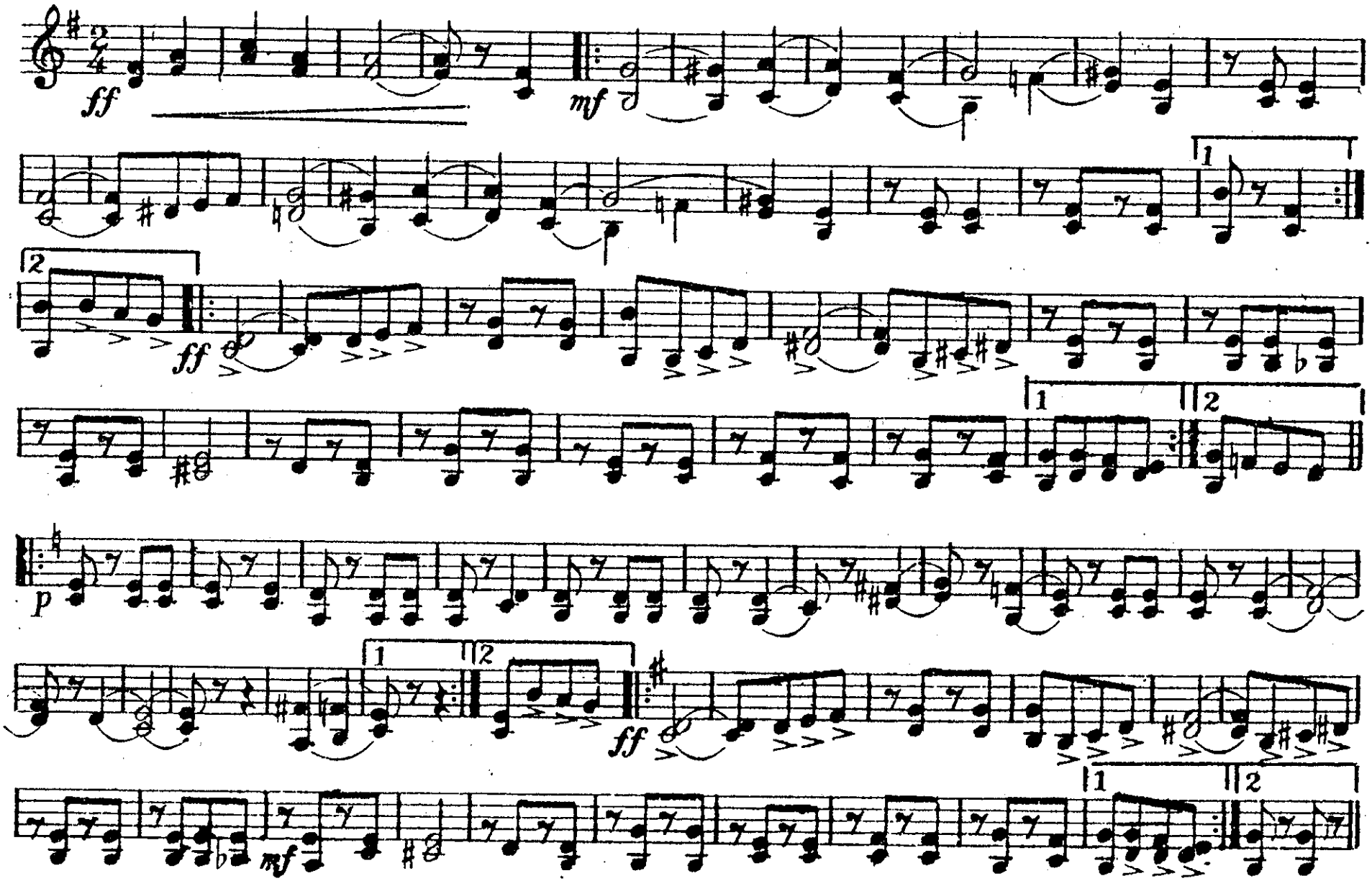


March - HOLTON SPECIAL

2nd. & 3rd. B♭ Cornets.

Mod'to.

J. F. GALUSKA.



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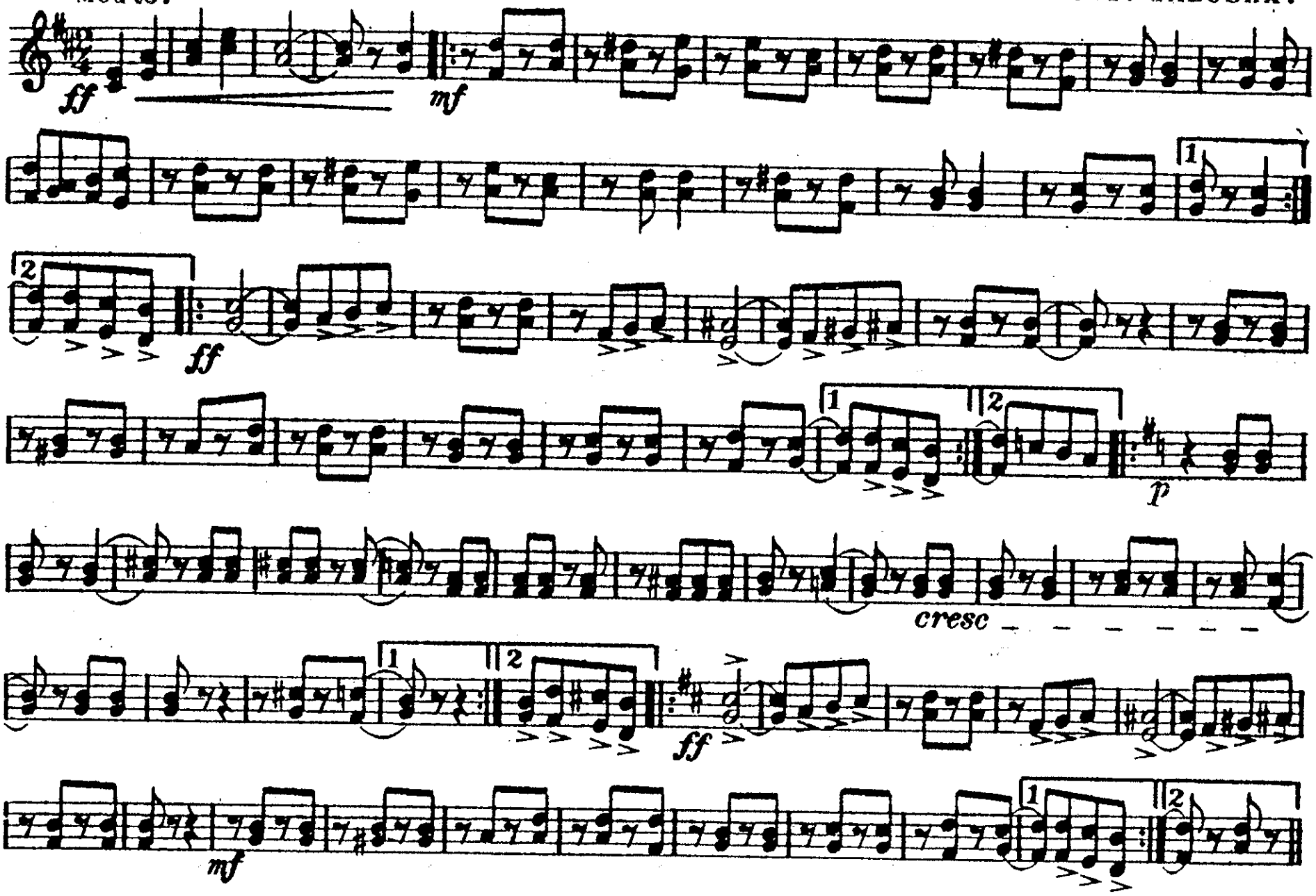
March - HOLTON SPECIAL

1st. & 2nd. Horns.

Mod'to.

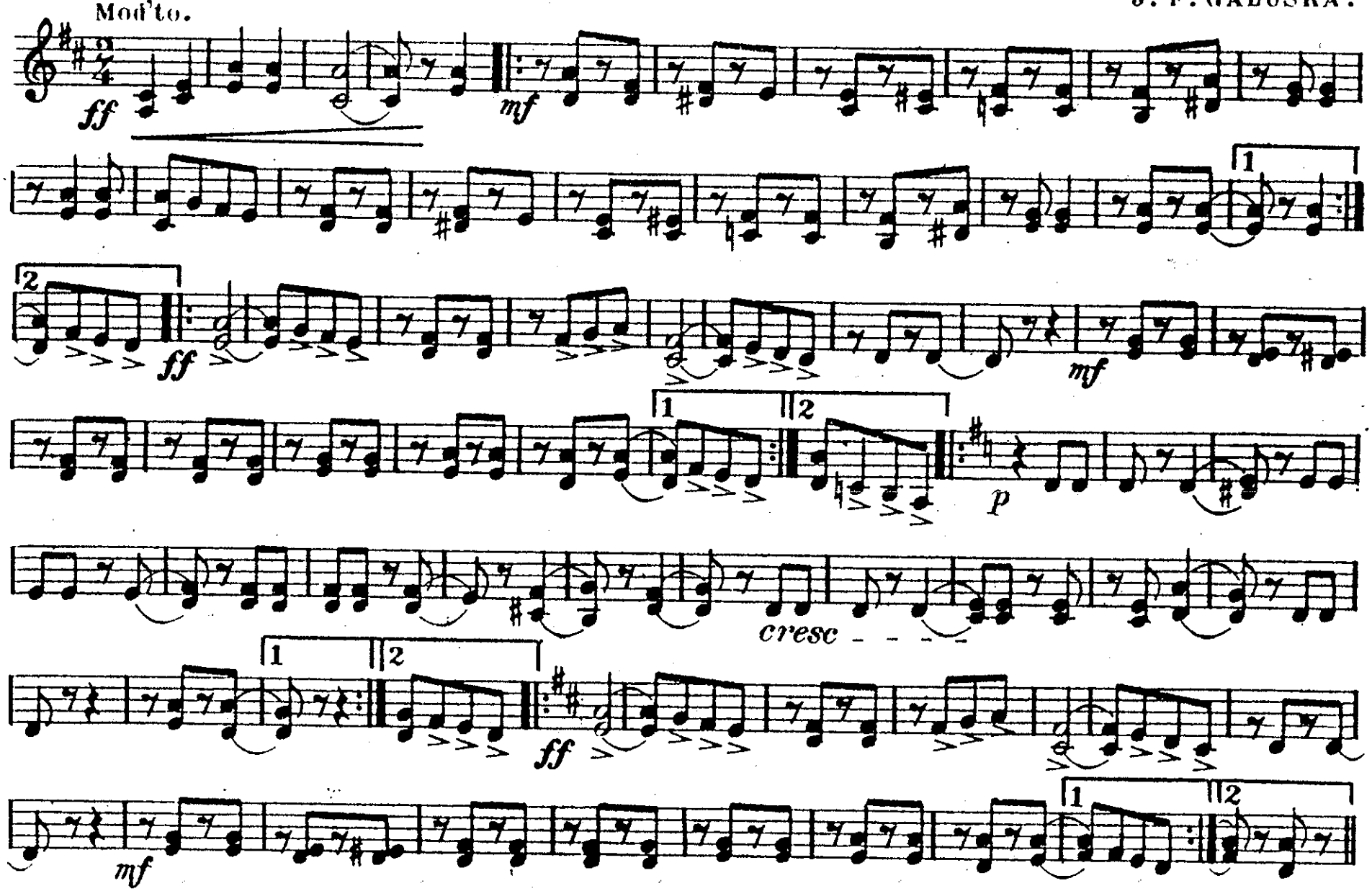
J. F. GALUSKA.



March - HOLTON SPECIAL

3rd. & 4th. Altos.

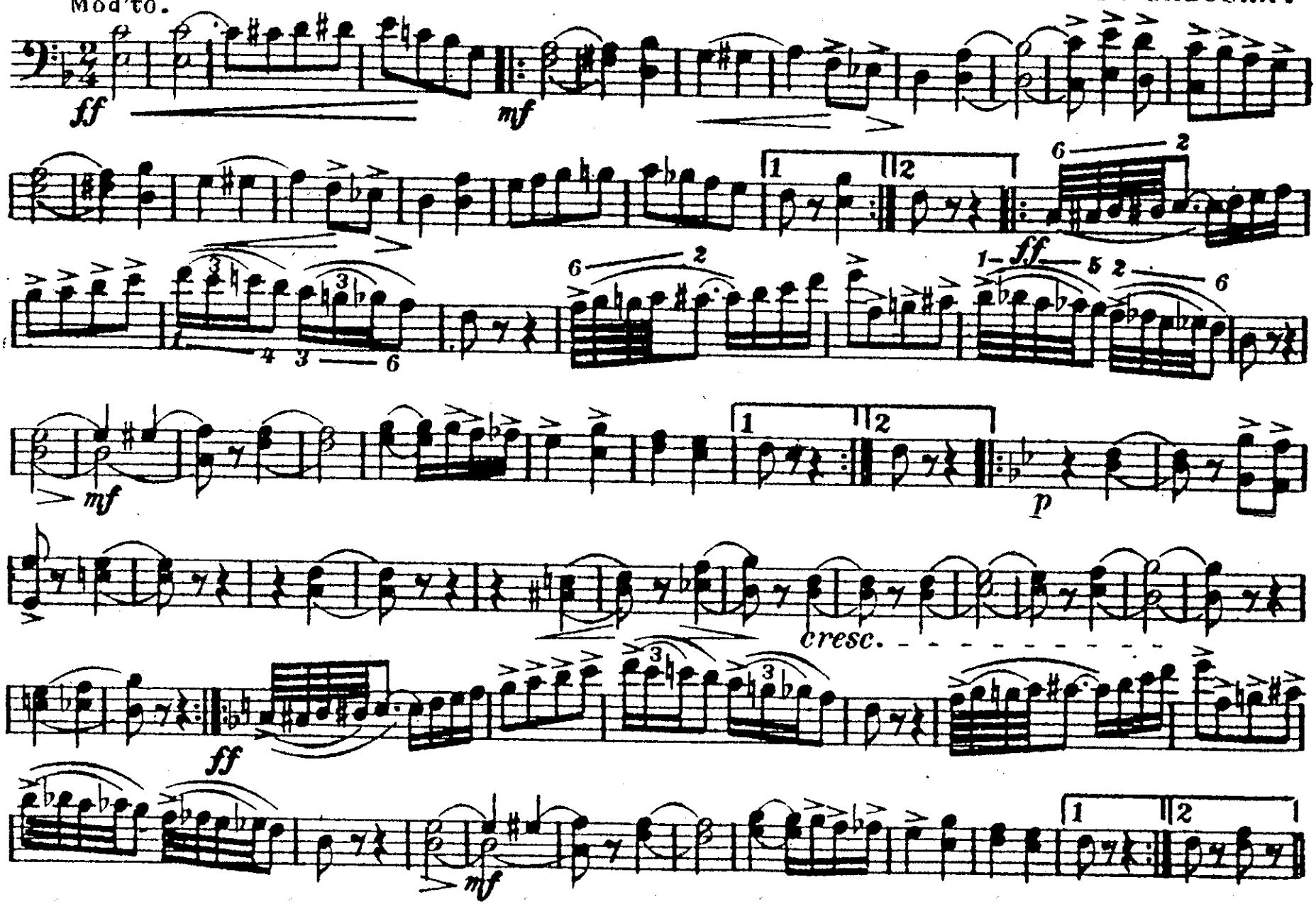
J. F. GALUSKA.



March - HOLTON SPECIAL

1st. & 2nd. Trombones.

J. F. GALUSKA.



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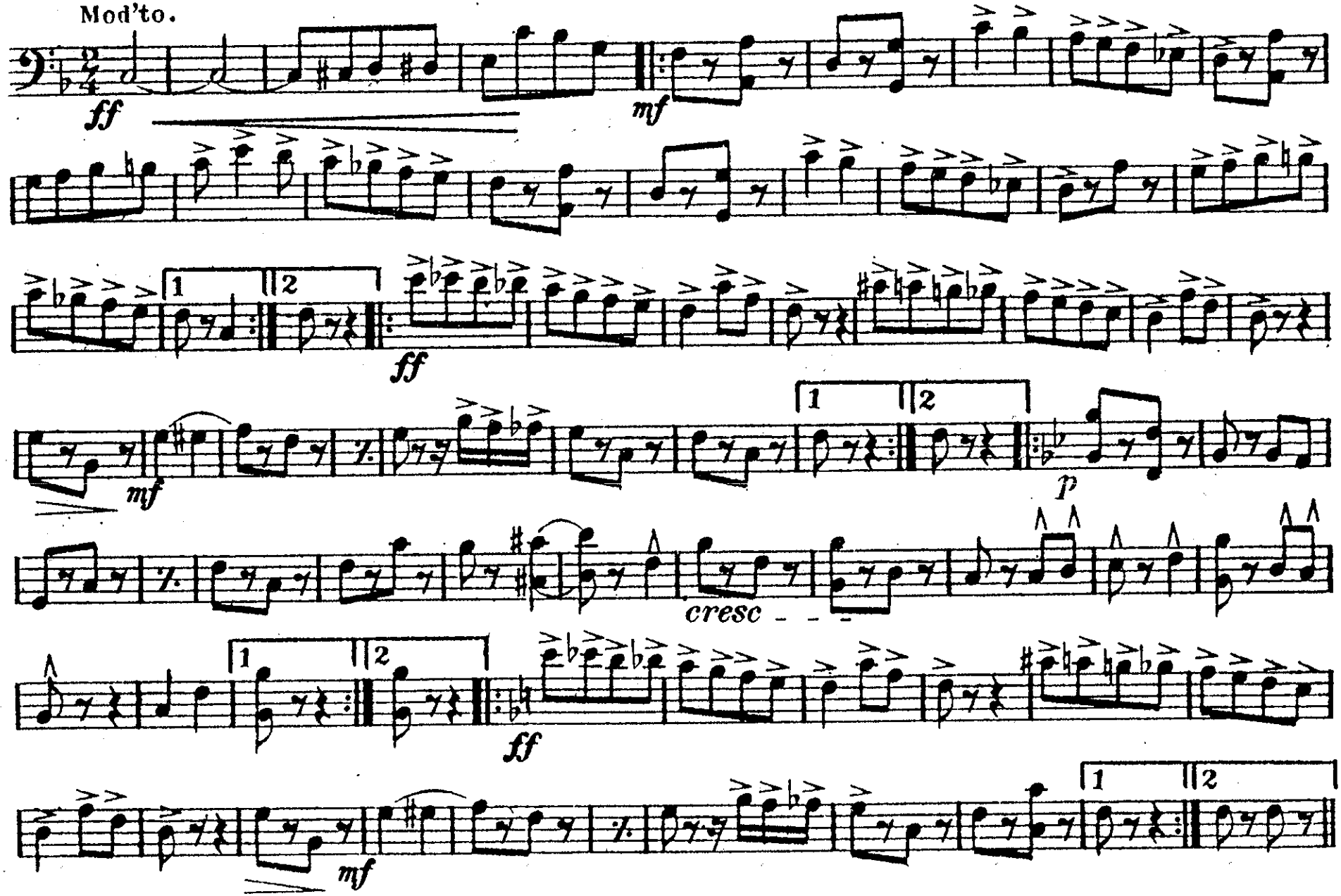
March - HOLTON SPECIAL

3rd. Trombone.

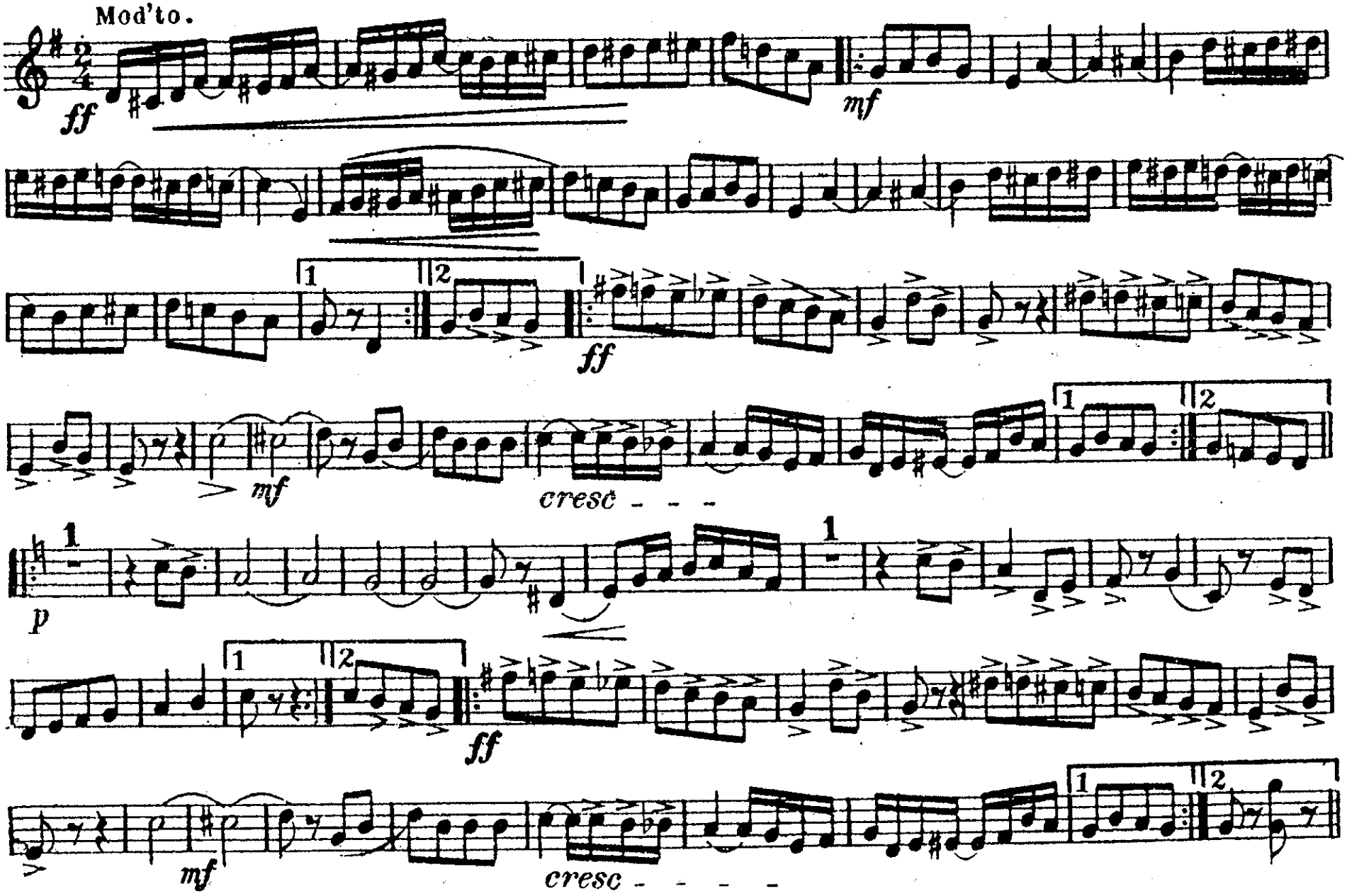
J. F. GALUSKA.



March - HOLTON SPECIAL

Baritone.

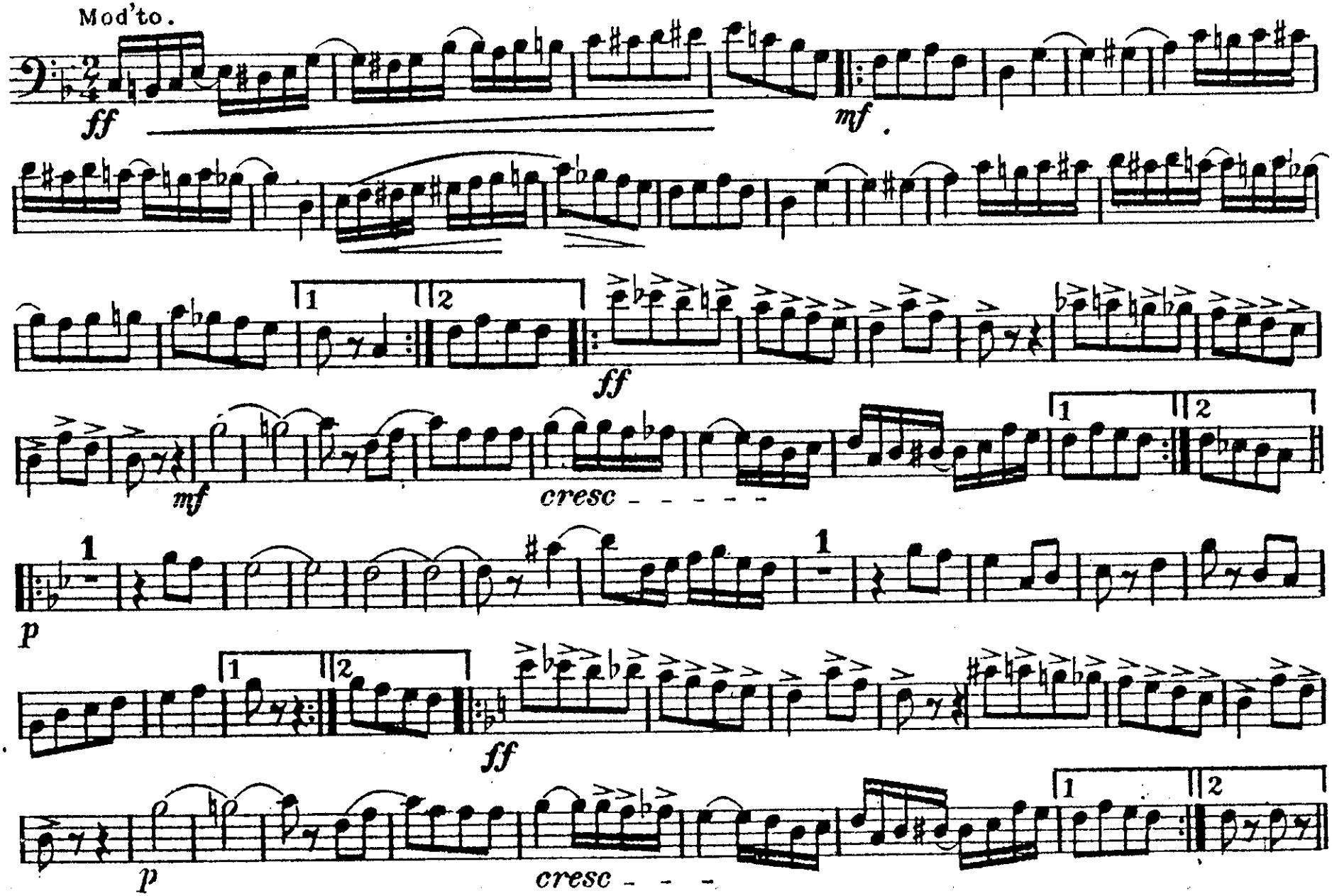
J. F. GALUSKA.



March - HOLTON SPECIAL

Baritone.

J. F. GALUSKA.



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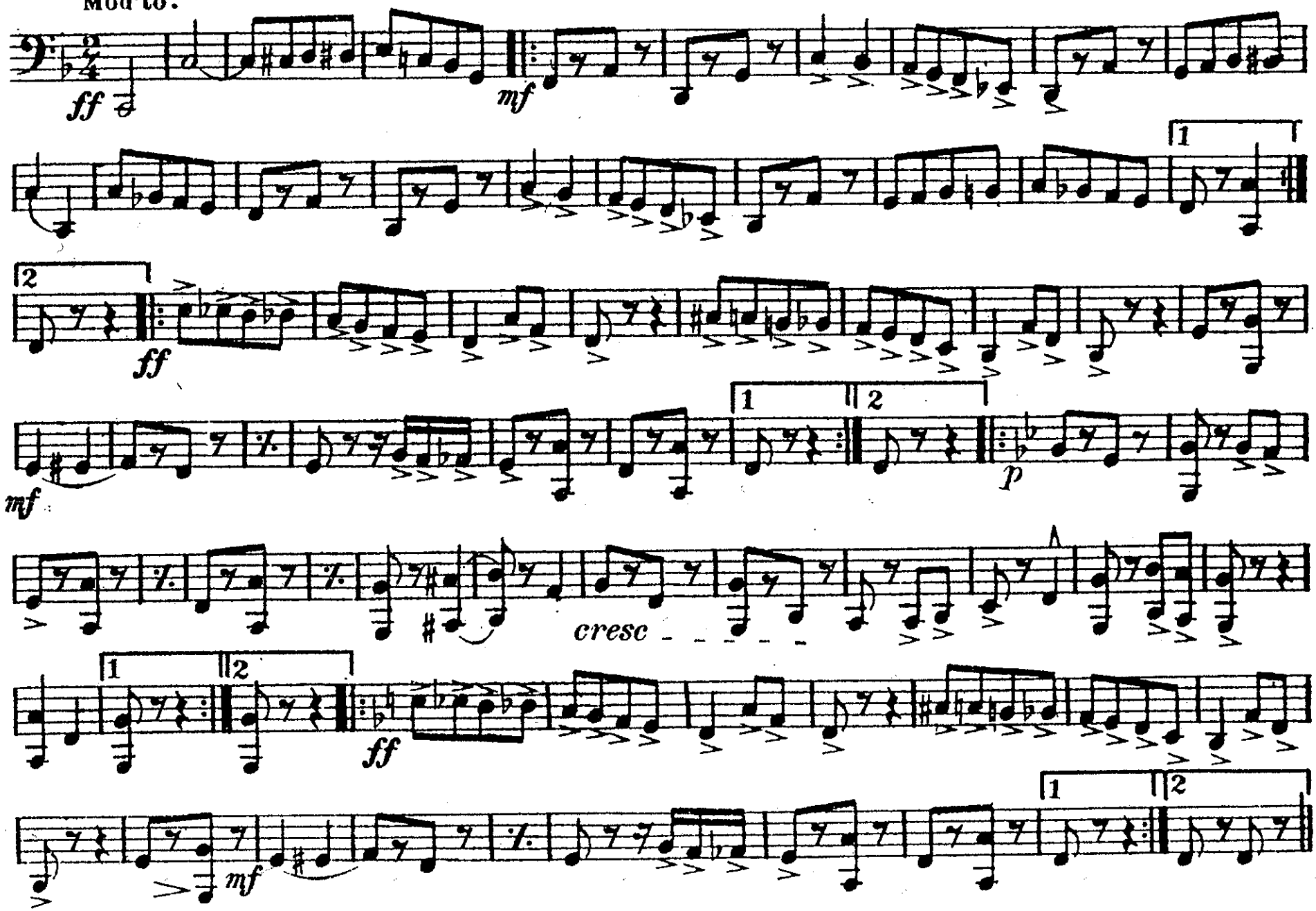
March - HOLTON SPECIAL

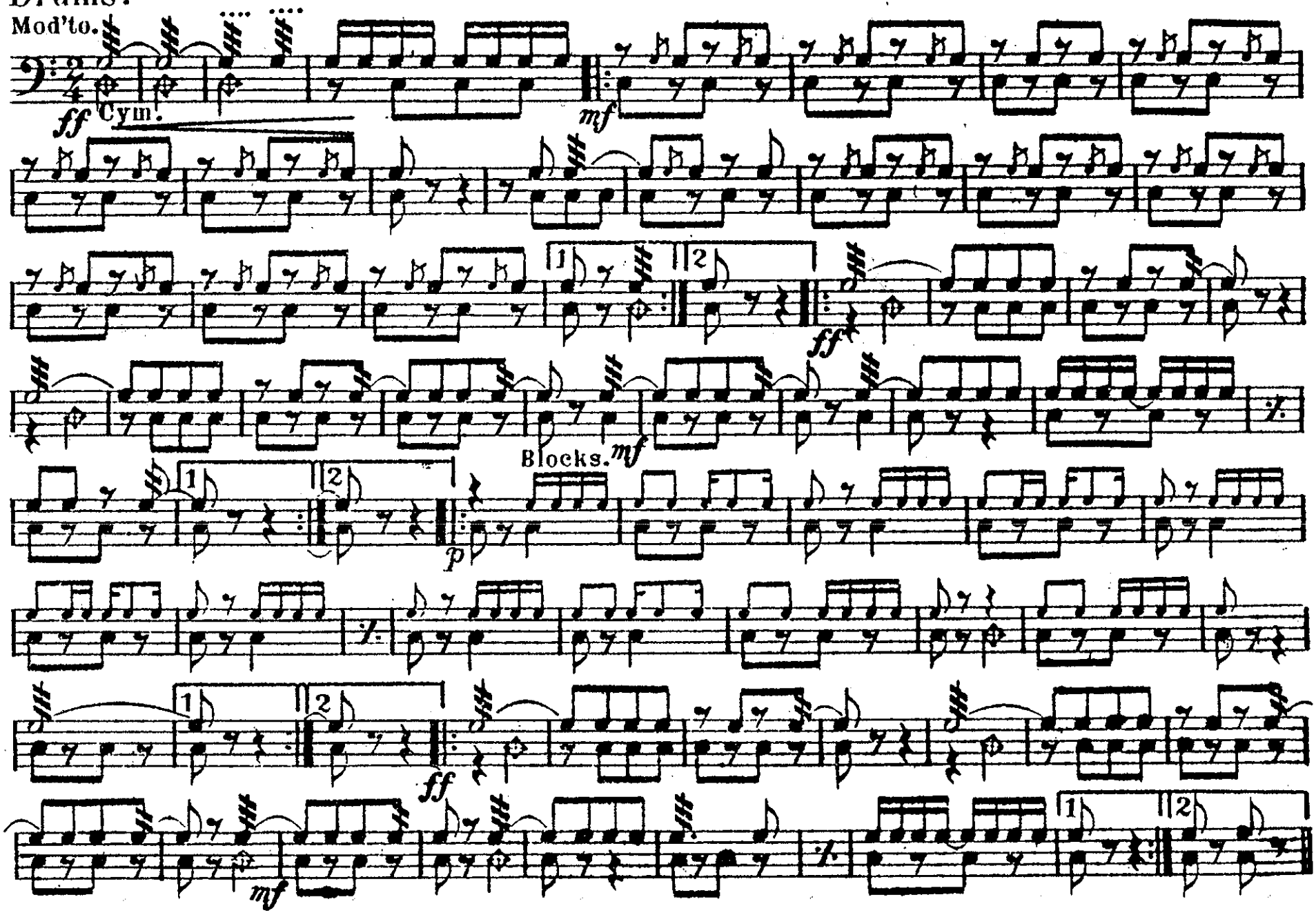
E♭ Bass.

Mod'to.

J. F. GALUSKA.



March - HOLTON SPECIAL

Drums.

J. F. GALUSKA.