

# *Winona Symphony Orchestra*

## *110<sup>th</sup> Anniversary Concert*

**Saturday | March 24, 2018 | 7:30pm**

**Harriet Johnson Auditorium | Somsen Hall  
Winona State University | Pre-Concert Talk at 7pm**

*Music Director Dr. Donald Lovejoy and the Winona Symphony Orchestra.  
Painting by Julie Johnston.*



*Winona Symphony Orchestra  
110th Anniversary Concert*

**Donald Lovejoy, Music Director**

**Saturday | March 24, 2018 | 7:30pm**

Harriet Johnson Auditorium | Somsen Hall  
Winona State University | Winona, MN

*Please join us for a reception in the lobby following the concert  
to celebrate our 110th anniversary and the retirement of  
Music Director, Dr. Donald Lovejoy.*

## Program

*Tafelmusik* Godfrey Ridout (1918-1984)

*Blues*

*Finale*

*Appalachian Spring* Aaron Copland (1900-1990)

*Ballet for Martha*

## Intermission

*Symphony No. 2 in D Major, Opus 36*  
Ludwig van Beethoven (1770-1827)

*Adagio; Allegro con brio*

*Larghetto*

*Scherzo*

*Allegro molto*

## *Tafelmusik*

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*Tafelmusik* was composed in 1976 in response to a commission by the University of Toronto Faculty of Music Alumni Association. The title of the work is German in origin literally meaning “table music”, implying a collection of music heard at a banquet. The title prepares the listener for the light hearted two movement work which serves to cleanse the musical palette. As the title indicates, the work was premiered at a banquet in honor of Robert Rosevear’s thirtieth anniversary as Professor of Music Education at the University of Toronto. Listening to the composition is very easy due to the work’s thin textures, recognizable motifs, and elements characteristic to folk music. *Tafelmusik* employs a large palette of timbres, focusing mainly on lighter pastels with the occasional flourish of brightness provided by the addition of mutes, and a wide dynamic spectrum.

Movement I, *Blues* is written in a slow ABA Coda form and is tonally based on the blues scale on F. Throughout the movement a simple bass line accompaniment is provided by the tuba, bassoons, and French horn II. The A section begins with a trumpet solo introducing the blues theme which is continued by solo clarinet in measure 7, leading to a duet between the two instruments. The B section features flute I and II, as well as trombone. This movement utilizes plunger and wa-wa mutes and is rhythmically based on triplets and syncopation. Furthermore, it employs many idiomatic features of the blues such as chromatic embellishments and chordal suspensions.

Movement, *Finale*, is a glistening Allegro. Melodic material is developed from three contrasting themes, introduced by triplet passages. Stylistically the second movement is reminiscent of the works of Bartok with underlying folk music tendencies, such as mode mixture, parallel fourths, and rhythmic chordal accompaniments. The timbre of the second movement is slightly darker than the first with recurring color shifts through instrumentation. Along with shifts in timbre, Ridout also frequently changes texture as melodic passages shift between instruments. Finally, the movement relies on a wide dynamic spectrum (from *p* to *ff*) to contribute to the flashy quality of the movement.

*Notes by Edward Stein*

## *Appalachian Spring*

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During the 1930s, Copland and celebrated choreographer Martha Graham developed a mutual sense of admiration, based on their shared interest in simple, natural expression. Their first opportunity to collaborate came when arts patron Elizabeth Sprague Coolidge commissioned Copland to write a score specifically for Graham's company.

It remained nameless until Graham announced, shortly before the debut, that she had decided to call it *Appalachian Spring*. She took this name from *The Dance*, a poem by American author Hart Crane (1899-1932). She admitted that she had chosen it simply because she liked the sound of it, and that it had no connection with either the location or scenario of the ballet. The irony of the situation wasn't lost on Copland. "Over and over again," he said in 1981, "people come up to me after seeing the ballet on stage and say, 'Mr. Copland, when I see that ballet and when I hear your music I can just see the Appalachians and I just feel spring.' Well I'm willing if they are!" The premiere took place on October 30, 1944 at the Library of Congress in Washington, D. C., with Graham dancing the part of the bride.

The scenario unfolds during the early nineteenth century, on the site of a Pennsylvania farmhouse which has just been built as a pre-wedding gift for a young couple. Here is Copland's own synopsis: "The bride-to-be and the young farmer-husband enact the emotions, joyful and apprehensive, which their new domestic partnership invites. An old neighbor suggests, now and then, the rocky confidence of experience. A revivalist and his followers remind the new householders of the strange and terrible aspects of human fate. At the end the couple are left quiet and strong in their new house." The music climaxes in a set of variations on *Simple Gifts*, a hymn tune associated with the Shakers, a New England religious sect.

*Notes by Don Anderson*

## *Symphony No. 2 in D Major, Op. 36*

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The second symphony of Beethoven is frequently cited as a turning point in his output, marking the transition between the first and second epochs of his compositional style. It was also written at a clear turning point in his life. In the summer of 1802 Beethoven finally had to accept that his increasing deafness was incurable. From May to October he retired to Heiligenstadt, then a small country town but now a suburb of Vienna, to come to terms his condition. On the 6th October he signed and sealed his "Testament" which is in effect, a will, leaving his possessions to his brothers, Carl and Johann and giving quite specific instructions for the disposal of his musical instruments. An unresolved curiosity is that Johann's name does not appear in the testament, though a blank space remains in two places for it to be filled in. In addition to its practical function the testament contains a very personal description of Beethoven's grief and despair. He talks about his increasing isolation from society, his inability to ask people to speak louder and his sense of humiliation when he could not hear things that others talked about. He even alludes to the possibility of suicide, stating, "only it - my art - held me back".

The second symphony was written in the autumn of 1802 and completed before the end of the year. It was reported at the time that Beethoven made at least three complete versions of the symphony, but all that remains in his own hand are some sketches for the work. Perhaps the most remarkable thing about it is that it contains no trace of sorrow or self-pity. In contrast it is full of drive, energy and exhilarating good humor. In every way Beethoven seemed to have come to terms with his deafness and was continuing on his career as a composer with more resolve and determination than had been seen before.

On the surface the symphony is fairly conventional in its use of form and in the orchestral forces employed. It looks back to the last symphonies of Mozart and Haydn, and yet there are things about it that are quite new. At its first performance it was the longest symphony ever written, a distinction it did not hold for long as the Eroica symphony, written the following year, was almost fifteen minutes longer. Much of the innovation can be found in the methods Beethoven devised to scale up the work.

The slow introduction to the first movement is longer than any other previously written and kept alive by passages of dialogue between the instruments and subtle harmonic shifts. The allegro is extended by the addition of more developmental ideas than would have occurred in earlier symphonies. Even in the exposition Beethoven manages some extraordinary shifts of key to superb dramatic effect. Sudden changes of dynamic enhance the drama and the writing for the strings is often brilliant and coloristic. The violins frequently soar to high repeated notes while the lower string and winds play the melody and harmony.

The second movement opens with a gentle and lyrical section in which several melodic ideas flow around the orchestra occasionally punctuated by forte chords. This material is developed and elaborated with remarkable dexterity. Sometimes a melody appears accompanied by fast decorative figures and sometimes in a darker hue created by a change of harmony. Fragments appear in dialogue building to a short dramatic climax then fading away again. The third movement is a scherzo and trio, replacing the more traditional minuet and trio. It is a highly individual movement with dramatic changes in dynamic and humorous dialogue between the instruments. The trio is gentler. It starts in the same key (D major) as the scherzo but leaps precipitately into F sharp major for the middle section. The finale puzzled musicians and critics of the day who described it as harsh, wild, bizarre and capricious. Movements of such force and dynamism were unheard of in those days. Like the first movement it is in sonata form, but with developmental ideas occurring throughout.

The first performance of the second symphony took place in Vienna on 5th April 1803. The program, all works by Beethoven, also included the first symphony, the third piano concerto and an oratorio called the Christ on the Mount of Olives.

The famous Victorian musicologist George Grove most cleverly summed up the second symphony of Beethoven in an anonymous couplet:

“Two worlds at once they view  
Who stand upon the confines of the new.”

*Notes by Sam Jones*

## *Winona Symphony Orchestra Personnel*

### **Violin I**

Michelle Elliott  
Tiffany Strande  
Heidi Ryan  
Tove Wiggs  
Betsy Neil  
Kimberly Johnson

### **Violin II**

Sue Radloff  
Molly Breitlow  
Isabel Hoff  
Tim Hornseth  
Gretchen Michlitsch

### **Viola**

Elizabeth Loudon  
Elizabeth Becker  
Sharolyn Birdsong

### **Violoncello**

Cynthia Johnson  
Rachael Ryan Dahlgren  
Stephen Pelkey  
Jessica Laatsch

### **Contrabass**

Troy Birdsong  
Robert Gardner

### **Flute**

Amanda Peloquin  
Alyssa Wakeman

### **Oboe**

Lorelei Giddings  
Kristi Krause

### **Clarinet**

Daniel Sheridan  
Michael Chesher

### **Bassoon**

Timothy Wells  
Harry Hindson

### **Horn**

Jodi Monerson  
Tammy Bartz

### **Trumpet**

Laura Chesher  
John Mundy

### **Trombone**

Ben Bussey  
Brian Kelly

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*Thanks to Kathy Greden, Julie Johnston, Teresa Schumaker, Flutistry, Heart Strings Harp Circle, and Wabasha Street Trio for their part in the Summer Social. Also thanks to Don Salyards and the Carriage House for personnel housing assistance.*

*A Special Thanks to Emily Lindstrom and Delta Phi Epsilon for their coordination of the Winona Symphony Orchestra's 2018 Children's Concert. Over 1,200 students attended the concert featuring stories by Dr. Seuss at no cost. This activity was made possible by the voters of Minnesota through a grant from the Southeastern Minnesota Arts Council thanks to a legislative appropriation from the arts and cultural heritage fund.*



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*To learn more, visit*

**winonasymphony.org**

**winonasymphony@gmail.com**

## *About the Winona Symphony Orchestra*

The Winona Symphony Orchestra was founded in 1908 by the eminent composer Carl Ruggles. Later in his career Ruggles was associated with the group of modernist American composers known as “The American Five,” which included Charles Ives and Henry Cowell. The WSO has also championed contemporary composers by presenting premieres of compositions by James Hoch and Dan Maske. The WSO disbanded during the Great Depression but was revived in 1965 and has performed every season since then.

Today, under the direction of Dr. Donald Lovejoy, the Orchestra has grown into a cohesive musical organization of 30 musicians from the community and extended Winona area. Dr. Lovejoy has been the Music Director of the Winona Symphony Orchestra since 2009. He is also the founding director of Chamber Music Winona and the Director of Bands and Coordinator of Brass Studies at Winona State University.

The Winona Symphony Orchestra exists to enrich the Winona area with live performances of high quality symphonic music, to provide performing opportunities for talented area musicians, and to promote an appreciation of live classical music among young people. To learn more visit **winonasymphony.org**.



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