



*Winona Symphony Orchestra*  
*2018-2019 Season*  
*From Minnesota with Love*

# *Fall Concert*

**Saturday | October 6, 2018 | 7:30pm**  
**Harriet Johnson Auditorium | Somsen Hall**  
**Winona State University | Pre-Concert Talk at 7pm**

**Dr. Erik Rohde, Music Director**

## *Letter from the Music Director*

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Welcome to the Winona Symphony Orchestra's 2018 – 2019 season, and my first season as music director. It is such a pleasure to be welcomed into the Winona community. I've designed the season to highlight some of my favorite composers and to serve as a type of musical introduction between myself, the orchestra, and you—the members of our audience. Featured by the theme of the whole season are several composers from Minnesota including long-time Minnesota resident and faculty member at the University of Minnesota, Dominick Argento, and two of his excellent students, Libby Larsen and Steve Heitzeg. As a native Minnesotan myself, I hope you can see that we have great artists to be proud of in our state!

In addition we are featuring music with American roots by David Diamond, the French music of Claude Debussy, and two 'greats'—Wolfgang Amadeus Mozart and Joseph Haydn. They themselves were friends and colleagues, and their music—especially that of Haydn—holds a special place among the music that I love.

I want to personally thank you for your attendance today and your support of the Winona Symphony Orchestra. I hope you will spread the word about the wonderful music that is made by these fabulous musicians! I look forward to the many concerts to come and hope to meet many of you at our various events throughout the year.

Erik Rohde  
Music Director  
Winona Symphony Orchestra

## *Winona Symphony Orchestra Fall Concert*

**Dr. Erik Rohde, Music Director**

**Saturday | October 6, 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 visit with new Music Director Erik Rohde and Guest Composer Steve Heitzeg.*

## Program

### *Rounds* for string orchestra (1944)

David Diamond (1915 - 2005)

- I. Allegro, molto vivace
- II. Adagio
- III. Allegro vigoroso  
(movements played without pause)

### *Flower of the Earth: Homage to Georgia O'Keeffe* (1987)

Steve Heitzeg (b. 1959)

- I. The White Calico Flower
- II. Black Cross, New Mexico
- III. Sky Above Clouds II
- IV. Evening Star III

## Intermission

### Symphony No. 82 in C Major, *'The Bear'* (1786)

Joseph Haydn (1732 - 1809)

- I. Vivace (assai)
- II. Allegretto
- III. Menuet - Trio
- IV. Finale: Vivace (assai)

## Program Notes

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### *Rounds* for string orchestra (1944)

David Diamond (1915 - 2005)

American composer David Diamond was part of the early 20th century wave of American composers who were educated at many of the best schools in the United States, and then spent time training with Nadia Boulanger in Paris. He became a long-time member of the faculty of the Juilliard School in his native New York, his most notable students including Eric Whitacre and Lowell Liebermann. Diamond's music is unapologetically tonal, a fact that likely contributed to the waning of his career in the 1960s and 70s as European atonality became the dominant musical aesthetic, but earlier in his life he enjoyed the patronage of famous conductors such as Serge Koussevitzky, Leonard Bernstein, Charles Munch, Eugene Ormandy and Dmitri Mitropoulos. It was Mitropoulos who commissioned Diamond's most famous work, his *Rounds* for string orchestra.

The work was written in the midst of America's involvement in WWII. Mitropoulos asked Diamond to write a piece that was happy and would somehow distract people from the misery of the war. Mitropoulos wrote, "These are distressing times. Most of the difficult music I play is distressing. Make me happy." Diamond clearly rose to the challenge. The music is vivacious and full of energy, taking inspiration from American fiddling music, but set always in a 'round,' where each melody starts in one voice, then is quickly repeated in another and another. This creates a fast-paced, almost athletic texture in especially the first and third movements.

The piece was premiered by Mitropoulos and the Minneapolis Symphony [now Minnesota Orchestra] on November 24, 1944. After the premiere, the piece enjoyed immense success. Conductors all across America quickly programmed the work. Even Aaron Copland apparently envied the piece. As Diamond recounts, "He would conduct my *Rounds* a great deal because he seemed to find that there was something very much like what he would like. He used to say, 'Oh, I wish I had written that piece. It really works for the audience very well.'"

*Flower of the Earth: Homage to Georgia O'Keeffe* (1987)

Steve Heitzeg (b. 1959)

Emmy Award-winning Minnesota composer Steve Heitzeg is recognized for his orchestral, choral and chamber music written in celebration of the natural world, with evocative and lyrical scores frequently including naturally-found instruments such as stones, driftwood, Joshua Tree branches, manatee and beluga whale bones and sea shells. Heitzeg is the recipient of a 2005 Bush Foundation Fellowship, a 2001 McKnight Fellowship, a Meet The Composer/Reader's Digest-Lila Wallace Commissioning Grant, an American Composer's Forum Continental Harmony grant, Meet The Composer/New York and Midwest grants, and numerous other grants and commissions. He was named Minnesota's "Composer of the Year" in 2000 by the Minnesota Music Academy.

Growing up on a dairy farm in southern Minnesota, Heitzeg studied guitar and piano as a child and wrote his first compositions, including a rock opera. Following undergraduate work at Gustavus Adolphus College, he received his doctorate in music theory and composition from the University of Minnesota School of Music, studying with Dominick Argento. He has served on the board of directors of the American Composers Forum and was appointed a 1993-94 composer-in-residence at the University of Saint Thomas; he has also taught at Minnesota State University Mankato and Gustavus Adolphus College. Heitzeg now lives in Saint Paul with his wife, daughter, their Weimaraner and a calico cat. More at [steveheitzeg.com](http://steveheitzeg.com).

Written shortly after his studies with Dominick Argento at the University of Minnesota, *Flower of the Earth* was commissioned and premiered by the Minneapolis Chamber Symphony almost exactly 30 years ago, in 1988. It is written in celebration of the centennial of the birth of artist Georgia O'Keeffe, and each movement depicts one of her paintings. According to Heitzeg, part of the piece rests on the philosophy "that nature and all living things must be respected." Indeed, this is a theme in much of Heitzeg's body of work, focusing on social and ecological issues with vision and compassion. This work served as the music for the film "A Marriage: Georgia O'Keeffe and Alfred Stieglitz" on the "American Playhouse" series on PBS. It is especially inspired by O'Keeffe and her love of flowers.

*Symphony No. 82 in C Major, 'The Bear'* (1786)

Joseph Haydn (1732 - 1809)

The story of Joseph Haydn is an ultimate success story. Born in a very small village in Austria, he was recognized as having musical talent very early, and at a relatively young age found himself in the employment of the Esterházy family, whom he served for nearly all of his life as court composer and *Kapellmeister*. For most of his life he lived and worked in a small corner of the Austro-Hungarian Empire, and yet, his music (and his fame) spread throughout Europe, and as far as Prussia and even America. By the end of his life he was finally able to travel to London, where he found his fame was nearly boundless. He was endlessly inventive, and extremely prolific. Known as the father of both the symphony and the string quartet, his influence was far-reaching and well-recognized even in his lifetime.

When he received the commission for six symphonies from *Le Concert de la Loge Olympique* in Paris in 1785, Haydn was coming to the height of his mature compositional powers. The commission was a recognition of the composer's immense popularity in Paris, and he was handsomely paid for the works. He wrote six symphonies that were premiered during the 1785 – 1786 season under the baton of the Chevalier du Saint-Georges, himself a remarkable figure in the history of Western Classical music, remembered now primarily for his association with Haydn and Mozart, but in his lifetime famous as a composer, violinist, conductor, and one of the greatest fencers and military leaders in Europe. Haydn's symphonies were met with considerable success, performed several times that season, and quickly published in Paris. The pieces were so successful in fact that the rival Parisian concert series, the *Concert Spirituel* also played the six symphonies. It had been for the *Concert Spirituel* that Mozart had written his single "Paris" Symphony just a few years earlier.

As is so often the case, the nickname of "The Bear" came to be added to the symphony long after Haydn's lifetime. The first written record of the name comes from a piano arrangement made in 1829 that lists the last movement as "Danse de l'Ours," or Dance of the Bears. It comes from the vigorous last movement, which

features a dance-like melody played over a low-sustained drone. In the other movements too, Haydn adds so many little details to give a nod to his French audience. Even though he never made it to Paris, he was remarkably both well-informed and well-connected outside of the remote Austrian city of Eisenstadt where he worked for almost his entire creative life.

The first movement starts with a grand upward gesture, a bold beginning that the French would have recognized immediately as a *premier coup*, sort of a musical opening volley. Throughout the movement, and indeed the whole symphony, Haydn created all sorts of surprising harmonic effects that certainly delighted the Parisian audiences. They even wrote about Haydn's *grand effets d'harmonie*. The second movement is sort of a loose theme and variations movement. In some ways there are two sets of variations alternating with each other. Typical for Haydn, it isn't really a slow movement, but has more of a jaunty moderate tempo. The third movement, a Minuet, is Haydn's typical formal dance in 3. Instead, however of writing the German 'Minuet,' he opts for a lighter, French 'Menuet,' another nod to his adoring Parisian fans.

*Program Notes by Erik Rohde*

## *Winona Symphony Orchestra Personnel*

### **Violin I**

Hillary Kingsley, *Concertmaster*  
Amy Lindstrom  
Tiffany Strande  
Heidi Guenther Ryan  
Kimberly Johnson  
Tove Wiggs

### **Violin II**

Susan Radloff  
Molly Breitlow  
Betsy Neil  
Isabel Hoff  
Tim Hornseth

### **Viola**

Elizabeth Loudon  
Elizabeth Becker  
Tiffany Kacir

### **Violoncello**

Stephen Pelkey  
Liudmila Lebedeva

### **Bass**

Troy Birdsong

### **Flute**

Lauren McNea

### **Oboe**

Kristi Krause  
Karla Sukov

### **Bassoon**

Harry Hindson  
Erik Chapman

### **Horn**

Cory Henke  
Jodi Monerson

### **Timpani**

Seth Lilly

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\* Donations received between September 1, 2017 and September 1, 2018.  
The Winona Symphony Orchestra is a 501(c)3 not for profit corporation.  
Learn how to support the WSO at: [winonasymphony.org](http://winonasymphony.org).

## Thank You!

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*A special thanks to Dan Sheridan and the Winona State University Department of Music for their support of WSO's Fall Concert.*

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*To learn more, visit*

**[winonasymphony.org](http://winonasymphony.org)**

**[winonasymphony@gmail.com](mailto: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. Dr. Donald Lovejoy served as WSO’s Music Director from 2009 – 2018. He was also the founding director of Chamber Music Winona and the Director of Bands and Coordinator of Brass Studies at Winona State University during this time. Dr. Lovejoy brought a valuable level of professionalism to WSO and raised the standard of performance. His choices of repertoire were widely received by the musicians and audiences. WSO’s final concert of the 2017-2018 season marked the organizations 110th anniversary and the retirement of Dr. Lovejoy.

In July 2018 WSO welcomed new Music Director, Erik Rohde. Rohde brings the skills and experience to maintain the high artistic standards of WSO. He holds a Doctorate of Musical Arts in Conducting from the University of Minnesota – Twin Cities, where he studied with conductors Mark Russell Smith, Kathy Saltzman Romey, and Craig Kirchhoff and violin pedagogue Mark Bjork. Rohde also holds degrees in Violin Performance and Biomedical Engineering. He maintains a diverse career as a conductor, violinist, and educator, and has performed and conducted in recitals and festivals across the United States and in France, Austria, Italy, Hungary, and China. In addition to his responsibilities with WSO, Rohde is an Assistant Professor and Director of String Activities and Orchestra at Indiana State University and Artistic Director and Conductor

for the Salomon Chamber Orchestra. He also performs with the Illinois Symphony Orchestra, the Quad Cities Symphony Orchestra, the Terre Haute Symphony Orchestra, and is the violinist in the music duo *sonic apricity*.

A native of Rochester, Minn., Rohde graduated from Century High School, participated in the Southeastern Minnesota Youth Orchestras and Southeastern Minnesota Honors Choirs, was concertmaster of the Minnesota All-State Orchestra, and recently was one of several former prizewinners featured in the Rochester Music Guild’s 50th Anniversary Celebration recital.

The Winona Symphony Orchestra exists to enrich the Winona area with live performances of quality symphonic music, provide performing opportunities for talented area musicians, and promote an appreciation of live classical music among young people. Last season, we celebrated our 110th anniversary by presenting three concerts, providing performance opportunities to more than 40 local and regional musicians, and reaching more than 1,100 area elementary students through our free Children’s Concert. To learn more visit [winonasymphony.org](http://winonasymphony.org).



# 2018-2019 Season Major Donors



This activity is 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.

*The Winona Symphony Orchestra is a 501(c)(3) organization.*

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## **WSO Free Children's Concert**

*Peter and the Wolf*

Tuesday, February 19, 2019

*Save  
the  
Date*

## **WSO Spring Concert**

Saturday, March 30, 2019

*For Children's Concert reservations or Spring Concert tickets  
visit [winonasympphony.org](http://winonasympphony.org).*

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