



Winona Symphony Orchestra
2019-2020: A Musical Kaleidoscope



Fall Concert

Saturday | September 14, 2019 | 7:30pm
Harriet Johnson Auditorium | Somsen Hall
Winona State University | Pre-Concert Talk at 7pm

Erik Rohde, Music Director

Winona Symphony Orchestra photos: Peter Schuneman, Pocket Watch Photography

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Fall Concert

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Saturday | September 14, 2019 | 7:30pm

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

Program

Kaunānā (2018) Michael-Thomas Foumai (b. 1987)

Concerto for Two Violins in D Minor J.S. Bach
BWV 1043 (1730) (1685 - 1750)

- I. Vivace
- II. Largo ma non tanto
- III. Allegro

Hillary Kingsley and Erik Rohde, violins

Intermission

Serenade for Strings in E Major Antonín Dvořák
Op. 22 (1875) (1841 - 1904)

- I. Moderato
- II. Menuetto: Allegro con moto
- III. Scherzo: Vivace
- IV. Larghetto
- V. Finale: Allegro vivace

Program Notes

Kaunānā

Michael-Thomas Foumai

Over the course of a 60-year history, the University of Hawai'i Foundation has raised more than \$1 BILLION to support the University of Hawai'i. The major impact on students, faculty, research and facilities would not have been possible without donors who have given with vision and generosity.

Kaunānā was composed in celebration and thank you to the visionary donors who have helped ensure that research and discovery continue to thrive in Hawai'i for another 60 years and beyond. *Kaunānā*, Hawaiian for to explore, perceive, is also the name of the University's research publication, and embracing discovery and research, the music embodies the idea of building upon past discoveries in search of furthering our knowledge of the world. The music is in three sections and combines themes and harmonies that are both familiar and more contemporary, a dialogue between the past, present and beyond.

~ Notes by Michael-Thomas Foumai

Concerto for Two Violins in D Minor, BWV 1043

J.S. Bach

For most of his life, Bach was a thorough church musician, writing sacred cantatas, passions, organ music, and other music for the church. The one period that provided a different kind of employment was from 1717 until 1723 when he was Capellmeister at the court of Anhalt-Cöthen. It was during that time that he wrote the solo violin sonatas and partitas, the solo cello suites, the instrumental concertos and much secular music. This concerto, perhaps his best-loved, probably came from that period, though it has been also suggested he wrote it later around 1730 to perform in Leipzig. We do know that in 1739 he wrote a version of the piece for two harpsichords.

The piece is full of the most joyful intricate play of two soloists in counterpoint with each other. It is ever like a game: one soloist presenting a musical idea against the other soloist's accompaniment, then the two voices flip and try it the other way. The two voices also play in and out with the orchestra, creating a rich, thrilling texture throughout. The second movement, slow, but not too broad, as Bach warns, is rapturously beautiful, both wondrously tranquil and deeply expressive. The third movement, like the first, is fast, and the violins race in counterpoint even closer than the opening movement, virtuosically plummeting all the way to the finale.

Serenade for Strings in E minor, Op. 22

Antonín Dvořák

The period of time surrounding Dvořák's composition of the **String Serenade in E minor** was one of great change in his life. After being relatively unrecognized and impoverished for years, he had recently been married, and his first son was just born. He had recently won the first of several prizes from the Austrian State for composition, the result of which was not only a monetary prize but turned into an introduction for him to the famous composer Johannes Brahms. Brahms and Dvořák would go on to be friends, and Brahms would help his younger colleague's career immensely.

The Serenade was written in the relatively short time span of two weeks, and is right at the beginning of Dvořák's compositions that start to really explore his own musical voice with its distinctly Czech roots. Brahms was "visibly overcome" by the "mastery and talent" of the young composer, and determined to promote him and his music, probably seeing his Czech influence as a new, relatively exotic voice in the Western Europe at the time.

The Serenade is a lush, expressive, beautiful piece, moving from a tender, understated first movement, through a charming and wistful waltz, a lively Scherzo, a tranquil slow movement, and finally a powerful, dance-like finale. It is music of great power and personality, and the sound of a composer on the cusp of making his mark in history.

~ Notes on Bach and Dvořák by Erik Rohde

Artist Bios

Hillary Kingsley is a freelance musician and violin and viola teacher based in Saint Paul, MN. She began playing violin at the age of eleven in her hometown of Marietta, Georgia. Hillary earned her Bachelor's degree at the University of Georgia, where she studied violin with Michael Heald and viola with Maggie Snyder. While at UGA, Hillary was a Foundation Fellow, Presser Scholar, and winner of the UGA Concerto Competition. After undergraduate studies, Hillary moved to the Twin Cities to study violin with Sally O'Reilly at the University of Minnesota, where she recently finished her Master's degree. She began to collaborate with the Kingsley Chamber Players during this time, a string quartet formed as a student group under the mentorship of Bruce Coppock.

Hillary has performed in master classes taught by the Ebène, Talich, Parisii, Tokyo, Juilliard, and St. Lawrence String Quartets, as well as members of the Chamber Music Society of Lincoln Center and Arnold Steinhardt. Her love of music extends to orchestral performance, and she currently plays with the Quad City Symphony and Orchestra Iowa. More about Hillary can be found on her blog at www.hillarykingsley.wordpress.com.

Erik Rohde is the Director of String Activities and Orchestra at Indiana State University where he conducts the Indiana State University Symphony Orchestra and teaches violin. In addition to being the music director of the Winona Symphony Orchestra, he is artistic director of the Salomon Chamber Orchestra, performs in the Quad Cities, Illinois, and Terre Haute Symphony Orchestras, and is the violinist of the new-music duo sonic apricity. More: erikrohde.com.

Winona Symphony Orchestra Personnel

Violin I

Hillary Kingsley,
Concertmaster
Heidi Guenther Ryan
Amy Lindstrom
Sam Rudy
Kimberly Johnson
Tove Wiggs

Violin II

Susan Radloff
Molly Breitlow
Betsy Neil
Isabel Hoff
Joel Zabel
Tim Hornseth

Viola

Elizabeth Loudon
Elizabeth Becker
Tiffany Kacir

Violoncello

Rachael Ryan-Dahlgren
Cindy Johnson
Steve Pelkey

Bass

Troy Birdsong
Joe Mish

Harpsichord

Eric Brisson

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To learn more, visit

winonasymphony.org

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About the Winona Symphony Orchestra

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. Under the direction of Dr. Erik Rohde, we present two regular concerts each season and reach more than 1,100 area elementary students through our free Children's Concert. To learn more about our organization's rich history visit winonasymphony.org.



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SAVE the DATE

Children's Concert

Tuesday | February 18, 2020

Selections from *Peer Gynt*

Spring Concert

Saturday | March 28, 2020

Featuring Beethoven's Triple Concerto
in collaboration with the Apollo Music Festival

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www.winonasymphony.org