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SYMPHONY
ORCHESTRA

DANE LAM | MUSIC DIRECTOR



**April-June 2024
Concert Guide**

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A MESSAGE FROM **DANE LAM** *MUSIC DIRECTOR & CONDUCTOR*



Aloha mai kākou and welcome to your Hawai'i Symphony Orchestra's Spring concert offering.

It has been an invigorating and enriching beginning to my tenure as Music Director of this superlative orchestra and in this vibrant community. I want to start by paying tribute to the individual musicians who make up your HSO: we are the most isolated symphony orchestra in the world and, yet, we have an orchestra of the finest international standards (with a welcome dash of Hawai'i magic!) These musicians are akin to elite athletes who have devoted themselves to community: they have honed their skills over decades to be here making performances of the highest calibre, teaching our children, sharing transformative music-making with people all over our island home.

Secondly, I want to pay tribute to you - the audience. There is special chemistry that takes place when a great work of music, meets the performers on stage, and is energized and projected back by the audience. We could not do it without you. Thank you for your warmth, your inquisitiveness, and your big hearts.

We've got an exciting smorgasbord of concerts this Spring: from Halekulani Masterworks including Beethovenfest, Shostakovich Symphony No. 5, Petrushka, & La Mer; to brilliant local artists including Robert Cazimero and Jake Shimabukuro in our Kaimana HapaSymphony Series; to a unique experience of experience LOST in concert, here where the series was filmed, and conducted by its own composer.

These islands are filled with a special energy as we continually discover the brilliance and power of the orchestra together.

With much aloha,

A handwritten signature in black ink, appearing to read 'Dane Lam', written in a cursive style.

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SAT, APR 20

7:30 PM
Hawaii Theatre
\$10.50-\$99

Kaimana HapaSymphony

ROBERT CAZIMERO

Foumai, Michael-Thomas
From the Hawaiian Music Hall of Fame

Cazimero, Robert
E Mai
Ke 'ei
Our Private Symphony
It's Too Late
It's a Cold and Windy Morning
E Ola e Hawai'i

Intermission

Foumai, Michael-Thomas
O Ku'u 'Āina Aloha

Cazimero, Robert
Ka Hale Pikake
Downtown Honolulu When It Rains
Beautiful 'Ilima Mine
If Tomorrow
Just Once
A Hui Hou

Dane Lam, conductor
Robert Cazimero

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VICKY CAYETANO
BY FRIENDS AND FAMILY

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ARTIST BIOS

HAPASYMPHONY ROBERT CAZIMERO

Saturday, April 20, 2024

ROBERT CAZIMERO

Robert Cazimero has devoted his life as an ambassador of Hawaiian language and culture through performing arts. Under the teachings of Kumu Hula Maiki Aiu Lake, he co-founded Hālau Na Kamalei o Lililehua in 1975, a world renowned, all male hula hālau.

For nearly fifty years, Kumu Robert has mentored countless men to sustain the traditions of Hawaiian culture. He is the founder of the Wāheha Foundation, which ensures that the rich teachings and traditions of male hula will continue to future generations.

As a musician, Kumu Robert has received 25 Na Hoku Hanohano awards and was nominated for a Grammy in 2005 for Best Hawaiian Music Album. He continues to contribute his time and talent in all areas of the arts: singer, dancer, musician, kumu hula, choreographer, recording artist, composer, chanter, and mentor.



THE MUSIC OF **STAR WARS**

JULY 20

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DANE LAM, CONDUCTOR

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FESTIVAL


SHERATON
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HAWAII SYMPHONY ORCHESTRA
SARAH HICKS, CONDUCTOR

SHERATON
STARLIGHT
FESTIVAL


SHERATON
WAIKIKI

SUN, APR 21

4:00 PM

Hawaii Theatre

\$10.50-\$99

Halekulani Masterworks

BEETHOVENFEST

Habibi, Iman
Jeder Baum spricht

Beethoven, Ludwig van
Piano Concerto No. 1 in C Major, Op. 15
Allegro con brio
Largo
Rondo: Allegro scherzando

Intermission

Beethoven, Ludwig van
Symphony No. 5 in C Minor, Op. 67
Allegro con brio
Andante con moto
Allegro
Allegro

Dane Lam, conductor
Mahani Teave, piano

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ARTIST BIOS

MASTERWORKS BEETHOVENFEST

Sunday, April 21, 2024

MAHANI TEAVE

Award-winning pianist and cultural ambassador Mahani Teave is a pioneering artist who bridges the creative world with education and environmental activism, and the only professional classical musician on her native Easter Island. Twice topping the Billboard charts with her debut album, *Rapa Nui Odyssey*, she received raves from critics, including BBC Music Magazine, which noted her “natural pianism” and “magnificent artistry.”

Twice distinguished as one of the 100 Women Leaders of Chile, Mahani has performed for its past five presidents, embassies in over 8 countries, and at Berlin’s Brandenburg Gate, Chile’s Palacio de La Moneda, and Chilean Congress. Believing in the profound, healing power of music, she has performed globally, from the stages of the world’s foremost concert halls on six continents, to hospitals, schools, jails, and low-income areas.

Setting aside her burgeoning career at the age of 30, Mahani returned home to found her island’s first music school, Toki Rapa Nui, a self-sustaining ecological wonder which also teaches children about renewable natural resources and their quickly-fading cultural heritage. Mahani’s inspirational story was captured in Emmy-nominated documentary *Song of Rapa Nui* by fifteen-time Emmy award-winning filmmaker John Forseen (Amazon Prime Video), and in a just-released children’s book, *The Girl Who Heard the Music* (Sourcebooks). She was recently featured in *The New York Times*, NPR, CBS Sunday Morning, PBS Newshour, Graydon Carter’s *Airmail*, the BBC, EFE, MPR’s *Performance Today*, CNN en Español, *Amanpour and Company* on CNN and PBS, Gramophone, *Good Morning America*, a *Tiny Desk* concert, and more.

Debuting at age nine, Mahani toured with famed Chilean pianist Roberto Bravo. She studied at Austral University (Chile), the Cleveland Institute of Music (student of Sergei Babayan), and the Hanns Eisler Musik Hochschule in Berlin. A Steinway artist, she lives on Easter Island, combining concerts with leading the Music School and motherhood.

PROGRAM NOTES

MASTERWORKS BEETHOVENFEST

Sunday, April 21, 2024

HABIBI, IMAN - JEDER BAUM SPRICHT (2019)

Hailed as "a giant in talent" (the Penticton Herald) and "whose technical mastery is matched by his musical and cultural literacy" (Hudson-Housatonic Arts), Iman Habibi (b.1985) is an Iranian-Canadian composer and pianist. "Commissioned in celebration of the 250th anniversary of Beethoven's birth, *Jeder Baum spricht* is an unsettling rhapsodic reflection on the climate catastrophe, and is written in dialogue with Beethoven's 5th and 6th symphonies. Like much of Beethoven's music, this piece accompanies an unspecific narrative and imagery, and ends with a sense of resolve, one that I hope can drive our collective will towards immediate impactful change. Beethoven perceived nature as an image of the divine, if not divinity itself. *Jeder Baum spricht durch dich* (every tree speaks through you) is a phrase I encountered in his writings, leading me to wonder how Beethoven, clearly an activist himself, would have responded to today's environmental crisis." – Iman Habibi

The six-minute work calls for piccolo, two flutes, two oboes, two clarinets, two bassoons, contrabassoon, two horns, two trumpets, three trombones, timpani, and strings.

BEETHOVEN, LUDWIG VAN - PIANO CONCERTO NO.1 IN C MAJOR, OP.15 (1798)

Mozart's influence on Beethoven's early works is not subtle. In Mozart's footsteps, Beethoven (1770-1827) forged a composing and performing career abroad, moving from Bonn to Vienna in 1792. The young 25-year-old gave his public debut in 1795 to the Viennese public with a piano concerto—it may have been the first or second concerto. Ordered by their publication date, *Piano Concerto No.1* was composed after the second.

The concerto can run up to 40 minutes, with a large chunk of the work given to the first movement. The **Allegro con brio** starts with an extended orchestral exposition, easily a stand-alone coronation overture. Beethoven builds the movement with three contrasting building blocks: stately "door-knocking" music, a flowing lyrical section in the violins, and a hunting-like chorus in the winds.

BEETHOVEN - PIANO CONCERTO NO. 1 (CONT.)

Beethoven composed three cadenzas of varying lengths. The first cadenza is three pages, the second two pages. The most often performed cadenza, the third, is a tour de force, seven pages of uninterrupted exquisite piano play (about 6 minutes).

Opting for a mellower orchestra of strings, horns, and bassoons, the **Largo** serves a dish of song and reflection, and the **Allegro scherzando's** rondo finale channels the rustic energy of a Haydn presto with the mischief of Mozart. In addition to piano, the work calls for flute, two oboes, two clarinets, two bassoons, two horns, two trumpets, timpani, and strings.

BEETHOVEN, LUDWIG VAN - SYMPHONY NO. 5 IN C MINOR, OP.67 (1807-1808)

Instantly recognizable, the first four notes of Ludwig van Beethoven's *Symphony No. 5* continue to rock and define classical music. Beethoven composed works simultaneously, and ideas for the *Fifth* surfaced while working on *Symphony No. 3*. Following a pause to complete *Symphony No. 4*, Beethoven continued work on the *Fifth* in tandem with the "Pastoral" *Symphony No. 6*.

The fateful four-note motif permeates the work, an immortal destiny sewn into the fabric of all four movements. Progressing from the C-minor turmoil of the **Allegro con brio** to a victorious C-major finale, Beethoven weaves a symphonic battle from darkness to light. The **Andante con moto** showcases a duality from song to march with variations on two themes, and tragedy and comedy collide in the third movement's scherzo and fugue **Allegro**.

Fate conquered, Beethoven's **Allegro** finale unleashes piccolo, three trombones, and contrabassoon, instruments used for the first time in the symphonic repertoire. Perhaps the composer foresaw the destiny of all orchestras to perform his music forever, capturing triumph over darkness with an everlasting coda.

Symphony No. 5 premiered with *Symphony No. 6* at a marathon four-hour concert in 1808 at the Theatre an der Wien in Vienna. The 31-minute score calls for piccolo, two flutes, two oboes, two clarinets, two bassoons, contrabassoon, two horns, two trumpets, three trombones, timpani, and strings.

BEETHOVENFEST

SAT, APR 27 *Films in Concert*

7:00 PM

Hawaii Theatre

🎫 \$18-\$99

LOST

LOST IN CONCERT: We Have To Go Back

Michael Giacchino, conductor
Evangeline Lilly, special guest
Henry Ian Cusick, special guest



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LOST

FILMS IN CONCERT

Saturday, April 27, 2024

Producers

Little Jacket Industries
Michael Giacchino
Maria Giacchino

Music Composed by

Michael Giacchino

Orchestration for Performance

Jeff Kryka
Andrea Datzman
Chad Seiter

Technical Director

Warren Brown

Technical Assistants

Luke Dennis
Eric Wegener

Audio Visual Prep

Epilogue Media

Additional Visuals

Scott Draper

Music Prep & Administration

BTW Productions

LOST Legacy Team

J.J. Abrams
Eugene Albano
John Bernstein
Cory Bird
Connie Boylan
Carlton Cuse
Joelle Johnson
Alex Levy
Damon Lindelof
Nina Louie
Sheila Morris
Gregg Nations
Noreen O'Toole
Tim Simonec
Booker White
Reggie Wilson

Very Special Thanks:

Henry Ian Cusick
Evangeline Lilly
Peter DiCecco
Dan Kilgore
Chip McClean

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LOST is now streaming on Hulu.

Presented in association with Little Jacket Industries and ABC Studios.

Special thanks to University of Hawai'i Ethnomusicology Instrument Collection for the loan of Hawaiian and Indonesian instruments.

ARTIST BIOS

FILMS IN CONCERT

LOST

Saturday, April 27, 2024

MICHAEL GIACCHINO

Composer and Director Michael Giacchino has film score credits that feature some of the most popular and acclaimed projects in recent history, including *The Incredibles*, *Coco*, *Jojo Rabbit*, *Ratatouille*, *Star Trek*, *Jurassic World*, *Rogue One: A Star Wars Story*, *Spider-Man: No Way Home*, *War for the Planet of the Apes* and *The Batman*. Giacchino's 2009 score for the Pixar hit *Up* earned him an Oscar®, a Golden Globe®, the BAFTA, the Broadcast Film Critics' Choice Award and two GRAMMY® Awards. After almost twenty years of film scoring, Giacchino directed the very first Marvel special presentation, *Werewolf By Night* in 2022.

Giacchino studied filmmaking at the School of Visual Arts in NYC. After college, he landed a marketing job at Disney and began studies in music composition, first at Juilliard, and then at UCLA. He moved from marketing to producing in the newly formed Disney Interactive Division where he had the opportunity to write music for video games.

After moving to DreamWorks Interactive, he was asked to score the temp track for the video game adaptation of *The Lost World: Jurassic Park*. Subsequently, Steven Spielberg hired him as the composer and it became the first PlayStation game to have a live orchestral score, recorded with members of the Seattle Symphony. Giacchino went on to score numerous video games including Spielberg's *Medal of Honor* series.

Giacchino's work in video games sparked the interest of J.J. Abrams, and thus began their long-standing relationship that would lead to scores for the hit television series *Alias* and *Lost*, and the feature films *Mission Impossible III*, the three *Star Trek* films, and *Super 8*.

His most recent score was for the International Academy Award nominated *Society of the Snow* directed by J.A. Bayona. Giacchino sits on the advisory board of Education Through Music Los Angeles.

PROGRAM NOTES

FILMS IN CONCERT

LOST

Saturday, April 27, 2024

On September 22nd, 2004, *Lost* premiered on ABC. That night, unsuspecting audiences were thrust into a groundbreaking and disorienting world of serial storytelling, inspired by some of television's greatest genre series—*The Twilight Zone*, *The X Files*—but alchemized of something quite its own. For six seasons, the narrative of a mysterious island and the motley group of stranded survivors on it took viewers down a rabbit hole of complex mysteries, relational drama, and cosmic themes of faith, destiny, redemption, love, and death. In other words... the themes of opera. And like a grand Wagnerian opera, *Lost* was accompanied—and oftentimes powered by—Michael Giacchino's elaborate tapestry of leitmotifs, which deepened and metamorphosed across the show's run.

From the very first scene, Giacchino began stocking a bag of tricks to keep the island an uncomfortable, bewildering place: shivering strings, muddy glissandos (which he dubbed "cluster out" in his scores), a deep plucked harp note, and an array of jangly, alien percussion effects. For the latter, he used everything from a flapamba—a rarely used marimba-like instrument with a resonance chamber under its bars—to a stripped-out piano board... and even pieces of Oceanic 815 wreckage from the pilot episode.

This diverse cast of themes is unified in sharing common strands of DNA in their chords and musical language—and, within all of *Lost*'s themes, there is an undercurrent of sadness. In Giacchino's opera, even happy moments—or amorous moments, or alleviated moments—are bittersweet. "There was something about *Lost* that I always found sad," he says. "Relationships are hard. No matter what, they're very hard. A lot of times, movies can make them feel like it's just an easy thing: 'Oh, we're angry, and now we love each other.' What I loved about this show was, it wasn't like that. It was always tinged with a bit of mistrust, and a bit of sadness. I always wanted the music to reflect that. It's okay for now, but how long is 'for now' going to last? Because there was never a peaceful moment for these people—bits and pieces, but it didn't last long. So 'melancholy' was sort of the word of the day when it comes to *Lost* music."

Tim Greiving is a film music journalist in Los Angeles. Find him at timgreiving.com.

An aerial photograph of the Kaimana Beach Hotel, a multi-story building with balconies, situated on a beach. The hotel is surrounded by numerous palm trees. The ocean is visible in the background, with a clear blue sky and a few people on the beach. The text 'Kaimana HapaSymphony Series' is overlaid on the top right of the image.

Kaimana HapaSymphony Series

*Our sincere thanks to
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for supporting mele with the
Hawai'i Symphony Orchestra*

Kaimana
BEACH—HOTEL
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SAT, MAY 18

7:30 PM
Hawaii Theatre
\$10.50-\$99

Kaimana HapaSymphony

JAKE SHIMABUKURO

*Selections to be announced
from the stage.*

*Dane Lam, conductor
Jake Shimabukuro, ukulele*

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APRIL - JUNE 2024 CONCERTS | HAWAII SYMPHONY ORCHESTRA

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ARTIST BIOS

HAPASYMPHONY JAKE SHIMABUKURO

Saturday, May 18, 2024

JAKE SHIMABUKURO

Jake Shimabukuro can still vividly remember the first time he held a ukulele at age four. It was an encounter that would shape his destiny and give the world one of history's most exceptional and innovative players. That brush with musical fate occurred in Honolulu, Hawai'i, where Jake was born and resides. Growing up, he studied and played several other musical instruments, "but none of those instruments spoke to me the way the ukulele did." Shimabukuro became a local phenomenon. His fame spread to Japan, and he was signed to Epic Records (Sony/Japan) in 2001.

He created albums noted for their dazzling fretwork, ambitious repertoire, and wistful melodicism. Then, Shimabukuro became an international phenomenon when his video performing George Harrison's "While My Guitar Gently Weeps" went viral on YouTube. By adopting the anthem for the ukulele, Shimabukuro made a significant statement: The ukulele, with its humble four strings and modest two-octave range, is an instrument limited only by imagination and creativity. Widespread acclaim brought collaborations with many artists, including Yo-Yo Ma, Jimmy Buffett, Michael McDonald, Bela Fleck, Tommy Emmanuel, and Marty Friedman, and performed for the late Queen Elizabeth II at The Royal Variety Performance in Blackpool, England.

Shimabukuro leads a busy tour and recording schedule, and is a husband and father of two, balancing his career with family life and community service. He travels to schools spreading positive messages to young people, encouraging them to live drug-free and find their passion just as he did at age four when his mother gave him his first ukulele lesson.



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SUN, MAY 19

4:00 PM

Hawaii Theatre

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Halekulani Masterworks

SHOSTAKOVICH FIVE

Cheetham Fraillon, Deborah

Wuta deya ngutan nuwa [All this and more]

(World Premiere, HSO Commission)

Bonds, Margaret

The Montgomery Variations

- I. The Decision
- II. Prayer Meeting
- III. March
- IV. Dawn in Dixie
- V. One Sunday in the South
- VI. Lament
- VII. Benediction

Price, Florence

Piano Concerto in One Movement

Intermission

Shostakovich, Dmitri

Symphony No. 5 in D minor, Op. 47

- I. Moderato
- II. Allegretto
- III. Largo
- IV. Allegro non troppo

Dane Lam, conductor

Michelle Cann, piano

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ALTRES

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APRIL - JUNE 2024 CONCERTS | HAWAII SYMPHONY ORCHESTRA



ARTIST BIOS

MASTERWORKS SHOSTAKOVICH FIVE

Sunday, May 19, 2024

MICHELLE CANN

Lauded as “exquisite” by The Philadelphia Inquirer and “a pianist of sterling artistry” by Gramophone, Michelle Cann has become one of the most sought-after pianists of her generation. She made her debut with The Philadelphia Orchestra in 2021 and has recently performed concertos with The Cleveland Orchestra, the National Symphony Orchestra, the Orquestra Sinfônica Municipal de São Paulo, the Los Angeles Philharmonic, and the symphony orchestras of Atlanta, Baltimore, and Cincinnati.

Recognized as a leading interpreter of the piano music of Florence Price, Cann performed the New York City premiere of Price's *Piano Concerto in One Movement* with The Dream Unfinished Orchestra in July 2016 and the Philadelphia premiere with The Philadelphia Orchestra and Music Director Yannick Nézet-Séguin in February 2021. Her recording of the concerto with the New York Youth Symphony won a Grammy Award in 2023 for Best Orchestral Performance. Her acclaimed debut solo album *Revival*, featuring music by Price and Margaret Bonds, was released in May 2023 on the Curtis Studio label. She has also recorded two Price piano quintets with the Catalyst Quartet.

Cann was the recipient of the 2022 Sphinx Medal of Excellence, the highest honor bestowed by the Sphinx Organization. She also received the Cleveland Institute of Music's 2022 Alumni Achievement Award and the 2022 Andrew Wolf Chamber Music Award.

Cann holds bachelor's and master's degrees in piano performance from the Cleveland Institute of Music, where she studied with Paul Schenly and Dr. Daniel Shapiro, and an Artist's Diploma from the Curtis Institute of Music, where she studied with Robert McDonald. She joined the Curtis piano faculty in 2020 as the inaugural Eleanor Sokoloff Chair in Piano Studies, and joined the piano faculty of the Manhattan School of Music in 2023.

PROGRAM NOTES

MASTERWORKS SHOSTAKOVICH FIVE

Sunday, May 19, 2024

CHEETHAM FRAILLON, DEBORAH - WUTA DEYA NGUTAN NUWA [ALL THIS AND MORE] (2024)

Deborah Cheetham Fraillon (b.1964) has been a leader and pioneer in the Australian arts landscape for over 25 years, and is the third composer of the HSO's Pacific Fanfare Commissions, which celebrate and showcase composers representing Pacific nations.

"Upon accepting the invitation to compose this fanfare, I knew my greatest challenge would be saying all I wanted to say in five minutes or less. Composed in Oslo, whilst wrapped in the snow drifts of late Winter, I could not have been further from the towering Biyala (River Red Gums) of Yorta Yorta Country (my home nation Northern Victoria/Southern NSW) or for that matter the rugged volcanic lands of the Kānaka Maoli and yet I found the company of snow provided all the clarity required to create this moment of celebration and connection between the two cultures. Searching for optimism far from a homeland which had, just a few months earlier, delivered a devastating rejection of First Nations voice in a referendum to determine a place for Indigenous Australians in the Australian Constitution, I turned to the beauty of nature in a distant land and the love I feel for my wife Nicolette (whose name I have embedded in the fanfare) for the inspiration to create this short work. Of course I have more to say and something of that is revealed in the title (given in both English and Yorta Yorta) but more than this I have named this work in homage to the power of music open a world of endless possibility and hope."

– Deborah Cheetham Fraillon

BONDS, MARGARET - THE MONTGOMERY VARIATIONS (1964)

Born in Chicago, Illinois, Margaret Bonds (1913-1972) began studying piano with her mother at a very early age. Eventually, she studied composition with Florence Price and William Dawson. Admitted to Northwestern University in 1929. Bonds' years at Northwestern represented her first direct exposure to racism. In 1934, she became the first African American to perform with the Chicago Symphony Orchestra. Bonds is remembered today for her activism in promoting the work of Black artists and addressing racial issues through her music.

BONDS - THE MONTGOMERY VARIATIONS (CONT.)

The Montgomery Variations is a group of seven free variations based on the Negro Spiritual, "I want Jesus to Walk with Me," composed after her visit to Montgomery, Alabama, in 1963. The work depicts the first decade of the civil rights movement, the Montgomery Bus Boycott, and the Sixteenth Street Baptist Church bombing that killed Addie Mae Collins (14), Cynthia Wesley (14), Carole Robertson (14) and Carol Denise McNair (11) in Birmingham on September 1, 1963.

Bonds provides the following program description for each movement:

I. Decision: Under the leadership of Martin Luther King Jr and the Southern Christian Leadership Conference, Negroes in Montgomery decide to boycott the bus company and to fight for their rights as citizens.

II. Prayer Meeting: A custom prayer meeting precedes their action. Prayer meetings start quietly with a humble petition to God. During the meeting, members shout and dance with religious fervor. Oblivious to their fellow worshippers, they exhibit their love of God and their Faith in Deliverance by gesticulating, clapping, and beating their feet.

III. March: The Spirit of the Nazarene marching with them, the Negroes of Montgomery walked to their work rather than be segregated on the buses. The entire world, symbolically with them, marches.

IV. Dawn in Dixie: Dixie, the home of Camelias known as "pink perfection," magnolia, jasmine, and Spanish moss, awakened to the fact that something new was happening in the South.

V. One Sunday in the South: Children were in Sunday School learning about Jesus, the Prince of Peace. Southern "die-hards" planted a bomb, and several children were killed.

VI. Lament: The world was shaken by the cruelty of the Sunday School Bombing. Negroes, as usual, leaned on their Jesus to carry them through this crisis of grief and humiliation.

VII. Benediction: A benign God, Father, and Mother to all people pour forth Love to His children—the good and the bad alike.

The 28-minute score calls piccolo, three flutes, alto flute, two oboes, English Horn, three clarinets, bass clarinet, two bassoons, contrabassoon, four horns, three trumpets, three trombones, tuba, timpani, percussion, harp, and strings.

PRICE, FLORENCE - PIANO CONCERTO IN ONE MOVEMENT (1934)

Born in Arkansas, Florence Price (1887-1953) received her early musical training from her mother after being refused by the city's top caucasian instructors. After graduating high school in 1903, Price enrolled at the New England Conservatory and studied with George Whitefield Chadwick.

Hurled into the national spotlight, the performance of her *Symphony in E-minor* with the Chicago Symphony Orchestra in 1933 was the first time any major orchestra had performed music composed by an African American woman.

The *Piano Concerto in One Movement*, dedicated to Helen Armstrong Andrews, premiered in Chicago with the composer as soloist in 1934. Price channeled her African-American roots in the work, and critical acclaim followed with subsequent performances. The Pittsburgh Sun-Telegraph praised the D-minor work as "real American music."

Pianist Michelle Cann gave the first North American performance of the original orchestration since Price died in 1953. In addition to piano, the 18-minute score calls for flute, oboe, two clarinets, bassoon, two horns, two trumpets, two trombones, timpani, percussion, and strings.

SHOSTAKOVICH, DMITRI - SYMPHONY NO.5 IN D MINOR, OP. 47 (1937)

In January 1936, Pravda published a scathing review of Shostakovich's *Lady Macbeth of the Mtsensk District*. The opera's salacious narrative offended Stalin, and fearful of deadly repercussions, Shostakovich (1906-1975) began composing his *Fifth Symphony*, the self-described "Soviet artist's reply to just criticism." First performed in November 1937, the peace offering was well received.

The first movement's **Moderato**, armed with rigid rhythms and angular melodies display a militant expression of command and conquer. The **Allegretto's** folk undertones are buried with the heavy steps of an invasive march. Strings weep in the **Largo's** brooding and desolate plea for deliverance. Brass and percussion have the last word. Bombastic in gesture, the cold hollowness of **Allegro non troppo's** fanfare feigns glory and triumph, celebration at gunpoint.

The 45-minute score calls for piccolo, two flutes, two oboes, two clarinets, an E-flat clarinet, two bassoons, contrabassoon, four horns, three trumpets, three trombones, tuba, timpani, percussion, two harps, piano, celesta, and strings.

SAT, JUNE 15
7:30 PM

SUN, JUNE 16
4:00 PM

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Halekulani Masterworks

PETRUSHKA & LA MER

Foumai, Michael-Thomas
Nā Hōkū 'Ōpio Fanfare

Stravinsky, Igor – *Petrushka* (1947 version)

- I. The Shrove-Tide Fair
- II. Petrushka's Room
- III. The Moor's Room
- IV. The Shrove-Tide Fair (Towards Evening)

Intermission

Foumai, Michael-Thomas
Suite from Raise Hawaiki (Kealaikahiki)

- I. Hōkūle'a and the Way to Tahiti
- II. Pwo (Master Navigator)
- III. Raise Hawaiki

Debussy, Claude – *La mer*

- I. From Dawn to Noon on the Sea
- II. Play of the Waves
- III. Dialogue of the Wind and the Sea

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PROGRAM NOTES

PETRUSHKA & LA MER

Saturday, June 15, 2024

Sunday, June 16, 2024

FOUMAI, MICHAEL-THOMAS - NĀ HOKU 'ŌPIO FANFARE (2021)

"Nā Hōkū 'Ōpio Fanfare (The Young Stars) is dedicated to Susan Kosasa for her gracious sponsorship, which supported an unprecedented festival of my music during the Sheraton Starlight Series in the summer of 2021.

Guided by starlight, light millions of years old, Polynesian navigators depend upon this celestial compass of the natural world to guide their voyages into the future. The fanfare unfolds in three parts, with music taken from the Hōkūle'a symphony, *Raise Hawai'i*. Scored for orchestral brass and percussion, the fanfare mirrors the orchestration of Aaron Copland's *Fanfare for the Common Man* (1942) and Joan Tower's series of short works called *Fanfare for the Uncommon Woman* (1987-2016), a testament to past guiding my music." – Michael-Thomas Foumai

STRAVINSKY, IGOR - PETRUSHKA (1947 VERSION)

Following the success of *The Firebird* (1910), the impresario of Ballets Russes, Sergei Diaghilev, commissioned Stravinsky (1882-1971) for what would become *The Rite of Spring*. The composer, however, was working on a concerto for piano and orchestra. Upon hearing it, Diaghilev asked the composer to turn it into his second ballet, *Petrushka*.

Pierre Monteux conducted the first performance in 1911 at the Châtelet Theater in Paris, and Stravinsky revised the work for concert performance in 1947. The *Petrushka* figure refers to a puppet character from 16th-century Italian theatre, *Commedia dell'arte*. Stravinsky's interpretation weaves a psychological tale of love, magic, jealousy, and tragedy in four tableaux separated by snare drum rolls.

Festivity of **The Shrove-Tide Fair** sets the stage for the first tableau. Folk dances and the drunken revelry of the pre-Lent carnival prefaces the puppet theatre, where a magician awakens three puppets (*Petrushka*, the *Ballerina*, and the *Moor*). The three dance and *Petrushka* immediately falls in love with the *Ballerina*, but her attention is turned toward the stronger *Moor*.

STRAVINSKY, IGOR - PETRUSHKA (CONT.)

In **Petrushka's Room**, the character wallows in pity, cursing the Magician for his existence. Petrushka attempts to impress the Ballerina but frightens her. The Magician places the Ballerina in **The Moor's Room**, intensifying her attraction to him. Petrushka confronts the Moor but is beaten. Fleeing for his life, Petrushka escapes to the streets.

In pursuit, the Moor chases after Petrushka through **The Shrove-Tide Fair (Toward Evening)** and slays him with a sword. The Magician reminds the terrified crowd that Petrushka is just a puppet, but the story's ending questions what characters are real. Petrushka's ghost is left haunting the Magician.

The 34-minute score calls for piccolo, three flutes, two oboes, English horn, three clarinets, bass clarinet, two bassoons, contrabassoon, four horns, three trumpets, three trombones, tuba, timpani, percussion, harp, celeste, piano, and strings.

FOUMAI, MICHAEL-THOMAS - SUITE FROM RAISE HAWAIIKI (KEALAIKAHIKI) [2017-2019]

Hawaiki is the name of the mythical homeland of the Polynesian people, the equivalent of Mount Olympus to the Greeks. Among the multiple meanings of the phrase "Raise Hawaiki" is the dream of legendary Hawaiian waterman Eddie Aikau of seeing Tahiti rise from the sea aboard Hōkūle'a. The title is taken from Aikau's resolve to "Raise Hawaiki from the sea," just as his ancestors once did long ago.

The *Suite from Raise Hawaiki (Kealaikahiki)* features three orchestral movements, taken from the larger choral-orchestral work *Raise Hawaiki*, that cover the events of the 1976 maiden voyage of Hōkūle'a (a replica of an ancient Polynesian voyaging canoe) to Tahiti. The triptych opens with **Hōkūle'a and the Way to Tahiti**, a hymn and scherzo to the star of joy (Hōkūle'a) as she and her crew embark on the dream of reviving the legacy of exploration.

The middle movement, **Pwo**, is a long chant-like melody colored by rhythmic figures and chordal blocks that swell and disappear like ocean currents. Pwo is a sacred ceremony and a title bestowed upon those who have successfully concluded a rigorous training course. The suite concludes with the central movement, **Raise Hawaiki**, music with repeated crisp rhythms and soaring seafaring melodies. When Hōkūle'a arrived at the beach in Pape'ete Harbor, over half the island's people assembled, more than 17,000 strong, and there was a spontaneous affirmation of a great heritage shared and a renewal of the spirit of who they were today.

FOUMAI, MICHAEL-THOMAS - RAISE HAWAII [CONT.]

The 15-minute score calls for piccolo, two flutes, two oboes, two clarinets, two bassoons, contrabassoon, four horns, three trumpets, three trombones, tuba, timpani, percussion, harp, and strings.

DEBUSSY, CLAUDE - LA MER (1905)

Emphasizing natural scenery, shades of light with unblended colors contrasting with brushstrokes evoking bare impressions of form, the characteristics of the 19th-century Impressionist movement began in the Art world but soon took root in literature and music. Composed between 1903 and 1905, Debussy's three symphonic sketches of the Sea, *La Mer* highlights the color palette of Claude Monet but dives deeper for inspiration with the works of Joseph Turner (1775-1851) and *The Great Wave off Kanagawa* by Katsushika Hokusai (1760-1849).

"I was destined for the life of a sailor, writes the composer, "and it was only by chance that I was led away from it. My old friend, the Sea, is always endless and beautiful. It is really the thing in nature which best puts you in your place." For the composer, the ever-changing tides of the abyss ironically reflected his own turbulent life at the time; he left his wife for another married woman.

Poetic titles frame each of the three movements, and unlike a formal symphony, *La Mer* abandons the symphonic form for an organic storytelling narrative as unpredictable as the Sea. Delicate orchestral timbres and lush harmonies bleed seamlessly on the composer's canvas, glistening in its delicate and tempestuous tidal changes.

Mystery begins "**From dawn to midday on the sea.**" As the day progresses, life above and below the surface ripples and then swirls to life with pentatonic-flavored currents. "**Play of the Waves**" channels the frenzy of a scherzo, shimmering as light reflects from a circulating ocean, and the finale forecasts a tempest when the elements collide in the "**Dialogue of the wind and the sea.**"

The 23-minute score calls for piccolo, two flutes, two oboes, English Horn, two clarinets, three bassoons, contrabassoon, four horns, three trumpets, two cornets, three trombones, bass tuba, timpani, percussion, two harps, and strings.

PETRUSHKA & LA MER



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The Honolulu Symphony Foundation was founded in 1998 as a permanent endowment to support symphonic music in Hawai'i. It gives over half a million dollars to the Hawai'i Symphony Orchestra every year.

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OHIA LEHUA SOCIETY of the Honolulu Symphony Foundation

The ohia lehua is the first tree to grow out of a devastating lava flow. It serves as an appropriate symbol of life after death for those who have the Honolulu Symphony Foundation in their estate plans. If you are interested in learning more about the Ohia Lehua Society, you may email Lynne Johnson at cometkupon@gmail.com.

CURRENT MEMBERS OF OHIA LEHUA SOCIETY

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Mari Yoshihara

Ohia Lehua Society Profiles

Ken Robbins is a Honolulu attorney with Bronster Fujichaku Robbins, a supporter of music in Hawai'i for more than 50 years and a founder of the Hawai'i Symphony Orchestra. He believes music is the universal language that brings together and binds all humanity.



“In addition to your annual support, please join me as an Ohia Lehua Society member to assure that the music never ends.”

**- Ken Robbins
HSO Board Secretary**

The Concertmaster of the Hawai'i Symphony Orchestra, violinist **Ignace "Iggy" Jang** has performed worldwide. He also teaches at the University of Hawai'i, 'Iolani and Punahou Schools, and has led the Solo & String Quartet Program for the Hawaii Youth Symphony.

"Please help to insure the growth of the Honolulu Symphony Foundation by becoming a member of the Ohia Lehua Society. Thank you for your generosity."

**- Iggy Jang
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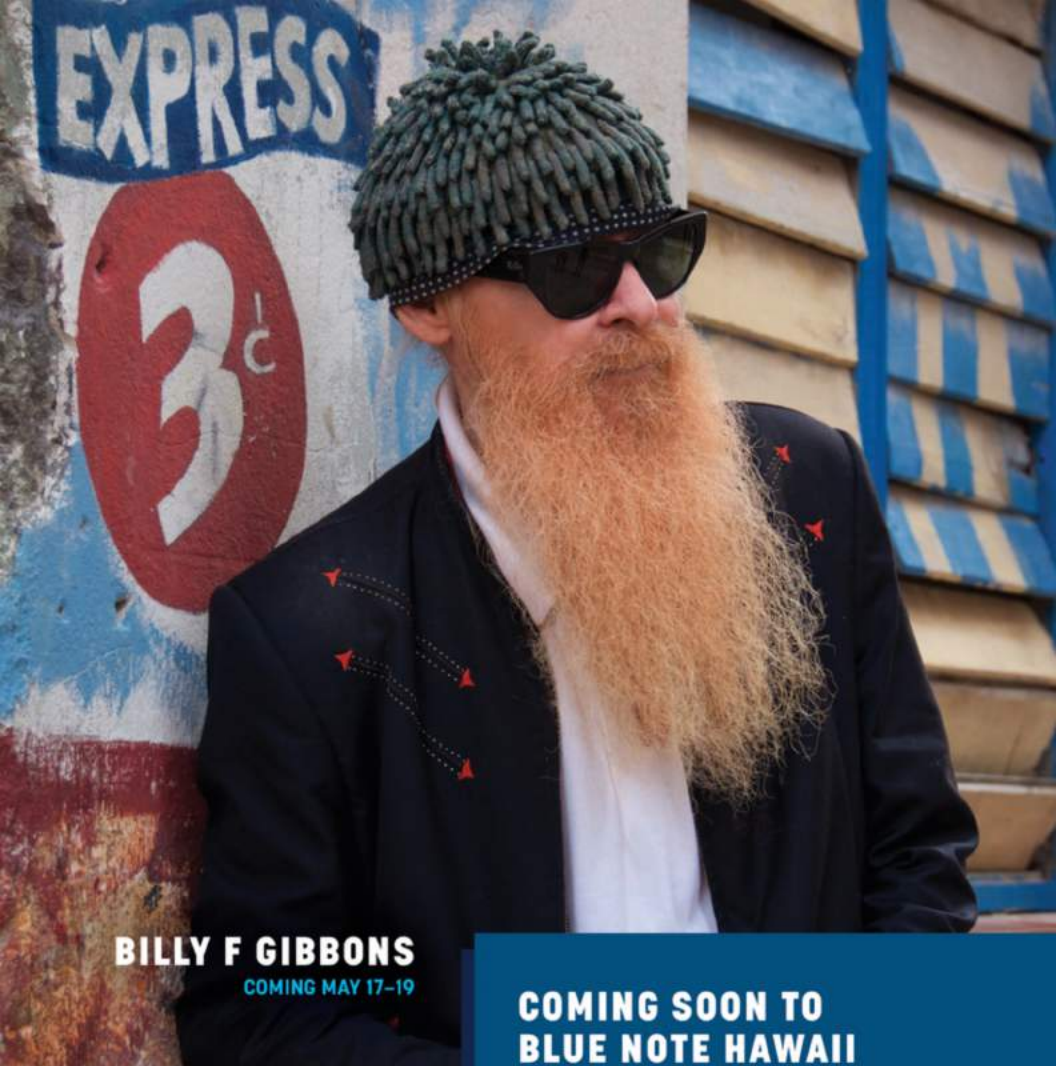
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