



HAWAI'I
SYMPHONY
ORCHESTRA

DANE LAM | MUSIC AND ARTISTIC DIRECTOR



OCT-DEC
2024

CONCERT GUIDE




RAY CHEN PLAYS BARBER - HAWAI'I GHOST STORIES - JOHNNY VALENTINE
DANE CONDUCTS MAHLER - HAPA HOLIDAY EXTRAVAGANZA
TCHAIKOVSKY'S PATHÉTIQUE - HOW THE GRINCH STOLE CHRISTMAS



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Dane Lam, conductor
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Dane Lam, conductor
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Dane Lam, conductor
Sofia Troncoso, soprano

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Dane Lam, conductor

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Dane Lam, conductor
Fleur Barron, mezzo-soprano

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HOW THE GRINCH STOLE CHRISTMAS IN CONCERT

Ann Krinitsky, conductor



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AMY IWANO

PRESIDENT & CEO

ALOHA & WELCOME TO THE HAWAI'I SYMPHONY ORCHESTRA'S 2024-2025 SEASON!

As a newcomer to both the HSO and to Honolulu, I've enjoyed a lot of conversations with people across the city over the past few months. I have been struck by how so many people value the Symphony deeply and how much the Orchestra's music-making has been a significant part of their lives. It's a wonderful thing and one of our goals for you, our community, to know and feel that the orchestra is yours and can be a part of your and your families' everyday lives.

And indeed, our packed fall and holiday season has programs for everyone. This autumn we present world-touring soloists – violinist Ray Chen, soprano Sofia Troncoso, and mezzo-soprano Fleur Barron – and major works of the classical canon in the Halekulani Masterworks series. The Kaimana HapaSymphony series brings the orchestra in collaboration with outstanding local artists, leading off with Johnny Valentine, followed by a jubilant Hapa Holiday show in December, when you'll have a chance to sing along with the orchestra to some of your favorite holiday tunes. We invite audiences of all ages to dress up and join us for our new Halloween program of your favorite spooky music along with Hawaiian ghost stories, and likewise, young and old will enjoy our Films in Concert program, *How the Grinch Who Stole Christmas*, with music performed by your Hawai'i Symphony Orchestra.

Also this fall, we are delighted to build upon our partnership with Hawaii Opera Theatre for its *Stuck Elevator* program and to collaborate with Ballet Hawaii to provide the glorious music by Tchaikovsky for *The Nutcracker* production.

We strive every day to make the HSO a source of joy for all. Thank you for being a part of it – your presence in the seats means so much to us.

Amy Iwano
President & CEO
Hawai'i Symphony Orchestra

HAWAI'I SYMPHONY ORCHESTRA

AN ORCHESTRA SHAPED BY AND FOR HAWAI'I

The Hawai'i Symphony is the orchestra of Hawai'i, a public service provider, a pillar for the arts, and a home for an all-inclusive community.

Our vision is to broaden community access to meaningful musical experiences to everyone in our culturally rich state. The HSO remains committed to reaching our community through in-person performances and digital broadcasts that feature our gifted musicians, stellar guest artists, and renowned conductors.

In the spirit of aloha and 'ohana, we are proud to be your Hawai'i Symphony Orchestra.



HAWAI'I
SYMPHONY
ORCHESTRA

DANE LAM | MUSIC AND ARTISTIC DIRECTOR

DANE LAM

MUSIC & ARTISTIC
DIRECTOR

Chinese-Australian conductor Dane Lam is Music and Artistic Director of the Hawai'i Symphony Orchestra, Principal Conductor and Artistic Director of the Xi'an Symphony Orchestra, and Artistic Director of State Opera South Australia.

Born in Brisbane, Australia to an Australian mother and a Singaporean-Chinese father, Lam played piano, clarinet, and saxophone as a child, and studied conducting under Gwyn Roberts at the University of Queensland.

Following an assistantship and three years of study with Gianluigi Gelmetti, then chief conductor of the Sydney Symphony and Teatro dell'Opera di Roma, Lam attained his Masters from The Juilliard School on a full scholarship under James DePreist before undertaking a Junior Fellowship in Conducting at the Royal Northern College of Music under Sir Mark Elder, Clark Rundell and Mark Heron. A protégé of the late Kurt Masur, Lam held the post as his assistant conductor at the Orchestre National de France.

He was the first conductor in the history of Opera Queensland to be honoured with an official position when he was appointed their Associate Music Director and Resident Conductor in December 2020.

HAWAI'I SYMPHONY ORCHESTRA

Dane Lam
Music and Artistic Director

VIOLINS

Ignace Jang
Concertmaster

Nelly Kovalev
Associate Concertmaster

Judy Barrett
Assistant Concertmaster

Hung Wu
Principal Violin II

Darel Stark
Associate Principal Violin II

Morgan Chan[^]
Katharine Hafner
Michelle Kim
Andrew Kwon
Timothy Leong
Michael Lim
Helen Liu

Jeanine Markley
Yuseon Nam

Daniel Padilla
Sophia Park
Brent Ramos

Maile Reeves
Rachel Saul Schifino
Sheryl Shohet

Nancy Shoop-Wu
Mio Unosawa-Herzog

Emma Votapek
Fumiko Wellington
Duane White

VIOLAS

Mark Butin
Principal

Steven Flanter
Associate Principal

Colin Belisle[^]
Jean-Michel Jacquon

* on leave
[^] one year

VIOLAS (CONT.)

Carlo Malanima[^]
Rebecca Matayoshi
Alexander Peña[^]
Lynn Tamayoshi[^]
Anna Womack
Sandra Wong

CELLOS

Mark Votapek
Principal

Sung Chan Chang
Associate Principal

Pauline Bai
Anna Callner Pare[^]
Aris Doike[^]
Karen Fujimoto
Jeffrey Hamano[^]
Kathleen Long[^]
Nancy Masaki
Joshua Nakazawa

BASSES

Shawn Conley
Principal

Matthew Love
Associate Principal

Taiga Benito[^]
John Gallagher
John Kolivas
Randy Wong[^]
Sayuri Yamamoto

FLUTES

Susan McGinn*
Principal

Claire Starz Butin
Acting Principal

Julia Barnett
Associate Principal[^]

Piccolo/3rd Flute
Julia Richter[^]

OBOES

Gustav Highstein
Principal

OBOES (CONT.)

Alex Hayashi
Associate Principal[^]

English Horn/3rd Oboe
Leonardo Ziporyn[^]

CLARINETS

Louis DeMartino
Principal

James F. Moffitt
Associate Principal

Norman Foster

E-Flat Clarinet
Norman Foster

Bass Clarinet
James F. Moffitt

BASSOONS

Thomas Morrison
Acting Principal

Shuo Li
Associate Principal[^]

Philip Gottling III

Contrabassoon
Philip Gottling III

HORNS

Anna Lenhart
Principal

Jamie Sanborn
Associate Principal[^]

Colton Hironaka
Assistant Principal[^]

Maria D'Ambrosio[^]
George Warnock

TRUMPETS

JoAnn Lamolino*
Associate Principal

Joseph Klause
Associate Principal[^]

Casey Tamanaha[^]

TROMBONES

Jason Byerlotzer
Principal

Gabral Cruz
Associate Principal[^]

Lisa Stoneham[^]

Bass Trombone
Lisa Stoneham[^]

TUBA

T.J. Ricer
Principal[^]

TIMPANI

Bradley Davis
Principal

Christopher Cabrera
Associate Principal

PERCUSSION

Jordan Schifino
Acting Principal

Albert Mackey
Associate Principal[^]

Christopher Cabrera

HARP

Constance Uejio
Principal

LIBRARY

Kim Kiyabu
Principal

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UPCOMING CONCERTS
TICKETS AT MYHSO.ORG



- JAN 11 **HAPASYMPHONY: A TRIBUTE TO MR. SINATRA**
AS PERFORMED BY JIMMY BORGES
Michael-Thomas Foumai, conductor
Jordan Segundo, voice
- JAN 12 **JOANN CONDUCTS PICTURES AT AN EXHIBITION**
JoAnn Falletta, conductor
JJJ, guitar
- BEETHOVEN FESTIVAL**
Dane Lam, conductor
- FEB 6 **EROICA - SYMPHONY NO. 1 & 3**
- FEB 9 **IMMORTAL BELOVED - SYMPHONY NO. 2 & 7**
- FEB 16 **PASTORALE - SYMPHONY NO. 4 & 6**
- MAR 6 **FATE - SYMPHONY NO. 5 & 8**
- MAR 9 **ODE TO JOY - SYMPHONY NO. 9**
O'ahu Chorale Society
Joshua Habermann, artistic director
- MAR 15-16 **GAME ON! A MESMERIZING CELEBRATION**
OF SYMPHONIC GAME MUSIC
Andy Brick, conductor
- MAR 28-30 **STAR WARS: RETURN OF THE JEDI IN CONCERT**
- APR 5 **HAPASYMPHONY: TAIMANE**
Dane Lam, conductor
Taimane, ukulele
- APR 6 **HSO SPOTLIGHT**
Dane Lam, conductor
Ignace Jang, violin
Anna Lenhart, horn
- MAY 17 **THE MUSIC OF STUDIO GHIBLI**
Michael-Thomas Foumai, conductor
Norie Green, narrator
- MAY 18 **MOTHER GOOSE AND THE HEN:**
RAVEL, HAYDN & MOZART
Jeremy Denk, piano/leader
Ignace Jang, leader
- JUN 14 **HAPASYMPHONY: KEOLA BEAMER**
Dane Lam, conductor
Keola Beamer, slack-key guitar
- JUN 15 **BRAHMS SYMPHONY NO. 1**
Dane Lam, conductor
Joyce Yang, piano



RAY CHEN PLAYS BARBER

Hawai'i Symphony Orchestra

Dane Lam, conductor

Ray Chen, violin

John ADAMS

The Chairman Dances

BARBER

Violin Concerto, Op. 14

I. Allegro

II. Andante

III. Presto in moto perpetuo,
perpetuum mobile

Ray Chen, violin

INTERMISSION

**Michael-Thomas
FOUMAI**

Concerto for Orchestra
(world premiere)

I. Energized

II. Animated

III. Spirited

BERNSTEIN

West Side Story
Symphonic Dances

I. Prolouge

II. Somewhere

III. Scherzo

IV. Mambo

V. Cha Cha

VI. Meeting Scene

VII. Cool

VIII. Rumble

IX. Finale

FRIDAY

OCT 4 at 7:30PM

HAWAII THEATRE

This program runs
approximately 2.5 hours, and
includes an intermission.

Program and artists are
subject to change.

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DANE LAM | MUSIC AND ARTISTIC DIRECTOR

RAY CHEN

Violinist and online personality, Ray Chen redefines what it means to be a classical musician in the 21st century. With a global reach that enhances and inspires a new classical audience, Chen's remarkable musicianship transmits to millions around the world, reflected through his engagements both online and with the foremost orchestras and concert halls around the world. Beyond the performing arts, his work has also contributed to philanthropy, popular culture and educational technology.

Initially coming to attention with the Yehudi Menuhin (2008) and Queen Elizabeth (2009) Competitions, of which he was First Prize winner, Chen has built a profile in Europe, Asia, and the USA as well as his native Australia, both live and on disc. Chen signed to Decca Classics in 2017, following the success of his three critically acclaimed albums on SONY, the first of which ("Virtuoso") received an ECHO Klassik Award.

Born in Taiwan and raised in Australia, Chen was accepted to the Curtis Institute of Music at age 15, where he studied with Aaron Rosand and was supported by Young Concert Artists. He plays the 1714 "Dolphin" Stradivarius violin on loan from the Nippon Music Foundation. This instrument was once owned by the famed violinist, Jascha Heifetz.



THE CHAIRMAN DANCES (1985) | JOHN ADAMS (b.1947)

Premiered in 1987, John Adams' opera *Nixon in China*, follows former U.S. President Richard Nixon, a staunch anti-communist, visiting Mao Zedong at the height of the Cold War to negotiate an end to the Vietnam War. *The Chairman Dances (Foxtrot for Orchestra)* is an outtake from the third act, depicting Madame Mao and Mao Zedong as they “dance” into a presidential banquet, uninvited. As much as the plot suggests East meets West, the foxtrot leans heavy American. The robotic pulse and evocations of big band music, no doubt a representation of American progress, dominates. The 13-minute score calls for two flutes, two piccolos, two clarinets, bass clarinet, two bassoons, four horns, two trumpets, two trombones, tuba, timpani, percussion, harp, piano, and strings.

VIOLIN CONCERTO, OP. 14 (1940) | SAMUEL BARBER (1910-1981)

The early twentieth century was a turning point in the development of classical music, with an emerging new style embracing modernism and atonality. Samuel Barber sought to compose against this new trend, opting for a more traditional and Romantic approach to his *Violin Concerto*. Violinist Albert Spalding first premiered the piece in 1941 and it has since become a part of the standard violin repertoire. The piece opens with an **Allegro**, featuring a lush and almost songlike melody. The rhapsodic **Andante** demonstrates Barber's gift of melody; the haunting chant-like theme soaring with anxiety. Barber finally submits to hints of the prevailing modernist trends, closing the concerto in high pursuit. The **Perpetuum Mobile**, once thought impossible to play, is as much a showcase for the violin, as it is for the orchestra. The 22-minute score calls for two flutes, piccolo, two oboes, two clarinets, two bassoons, two horns, two trumpets, timpani, percussion, piano, strings, and solo violin.

CONCERTO FOR ORCHESTRA (2012) MICHAEL-THOMAS FOUMAI (b.1987)

HSO Composer in Residence Michael-Thomas Foumai describes his *Concerto for Orchestra*, an early work from 2012 as a “rollercoaster ride.” “It’s a work constructed with one mission: dazzle, impress, and flex the muscles of the symphony,” recalls Foumai. “It’s a marathon work, perhaps too much so that it’s gone unperformed! A concerto usually features one against many, my concerto features the various ‘teams’ of the orchestra as soloists (winds, brass, percussion, and strings) working in tandem, but mostly in musical combat, and draws upon my first experience living in Michigan. My time in the Midwest and absorbing the American landscape was a great influence in my musical studies, and the work absolutely captures the excitement, and dare I say pitfalls, of a young composer in the making.” The 15-minute score calls for piccolo, two flutes, two clarinets, bass clarinet, two bassoons, contrabassoon, four horns, three trumpets, two trombones, bass trombone, tuba, timpani, percussion, harp, and strings.



Leonard Bernstein

WEST SIDE STORY SYMPHONIC DANCES (1960) LEONARD BERNSTEIN (1918-1990)

A re-imagining of William Shakespeare's *Romeo and Juliet*, Leonard Bernstein and his collaborators, lyricist Stephen Sondheim, author Arthur Laurents and director Jerome Robbins tell the timeless tale through the lens of rivaling caucasian and latino families in New York City's Upper West Side. Bernstein extracted nine sections from the musical **West Side Story** to create a suite of symphonic dances.

Opening with a mysterious **Prologue**, musical motifs and "finger-snaps" convey the powder-keg tension between the Caucasian gang, the Jets, and the Puerto Rican gang, the Sharks.

With a ever-intensifying tempo, a police whistle breaks up a gang brawl, making way for **Someday**, a dream of unity between the two gangs. The dream continues with a **Scherzo**, where everyone lives in their own utopia. The fleeting daydream comes to an end with "finger-snaps" returning the music to reality, a **Mambo** and school gym battle dance between the Jets and the Sharks.

Dance night continues with the **Cha-cha**, and the meeting of star-crossed lovers Tony and Maria. When the couple first encounter each other in the **Meeting Scene**, it is love at first sight, and Maria's famous melody makes an appearance. The sight is fuel for fire for Tony's brother Riff, leader of the Jets, and Maria's brother Bernardo, leader of the Sharks. The Jets are furious at the idea of their own falling in love with a rivaling gang member, and the same of the Sharks. Tensions escalate, and the members are reminded to be **Cool**. The ferocious **Rumble** comes with the death of both gang leaders. Sobriety brings conflict to a **Finale**, with the gangs uniting over common ground, grief.

The 24-minute score calls for three flutes, piccolo, two oboes, English horn, two clarinets, E-flat clarinet, bass clarinet, two bassoons, contrabassoon, four horns, three trumpets, piccolo trumpet, three trombones, tuba, timpani, harp, piano, celesta, alto saxophone, and strings.

HAWAI'I GHOST STORIES: A SYMPHONY SPOOKTAGULAR

Hawai'i Symphony Orchestra

Dane Lam, conductor

Lauren Teruya, host

Selections to be announced from the stage. Highlights include:

SAINT-SAËNS

Danse Macabre, op. 40
Ignace Jang, violin

GREIG

Peer Gynt Suite No. 1
IV. In the Hall of the Mountain King

DEBUSSY

arr. Henri Pierre
Edouard Mouton

Claire de lune

John WILLIAMS

Shark Theme from JAWS

**Michael-Thomas
FOUMAI**

Children of Gods
III. Fire-Bringer

BEETHOVEN

Egmont Overture

MUSSORGSKY

arr. Rimsky-Korsakov

A Night On Bald Mountain

SATURDAY*

OCT 26 at 7:30PM

SUNDAY**

OCT 27 at 4PM

HAWAII THEATRE

*Saturday's program runs approximately 75 minutes with an intermission.

**Sunday's performance is a family-friendly program without intermission.

Program and artists are subject to change.

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DANE LAM | MUSIC AND ARTISTIC DIRECTOR

ABOUT THE ARTIST



LAUREN TERUYA

Lauren Teruya, the third of four sisters, is a Multimedia Executive at Hawaii News Now, Correspondent on HI Now Daily, published journalist, and Miss Hawaii 2022. During her year of service, she championed Arts For All, a national initiative promoting innovative arts education in public elementary schools. After graduating from 'Iolani School, Lauren earned both her bachelor's and master's degrees in journalism from the University of Southern California.



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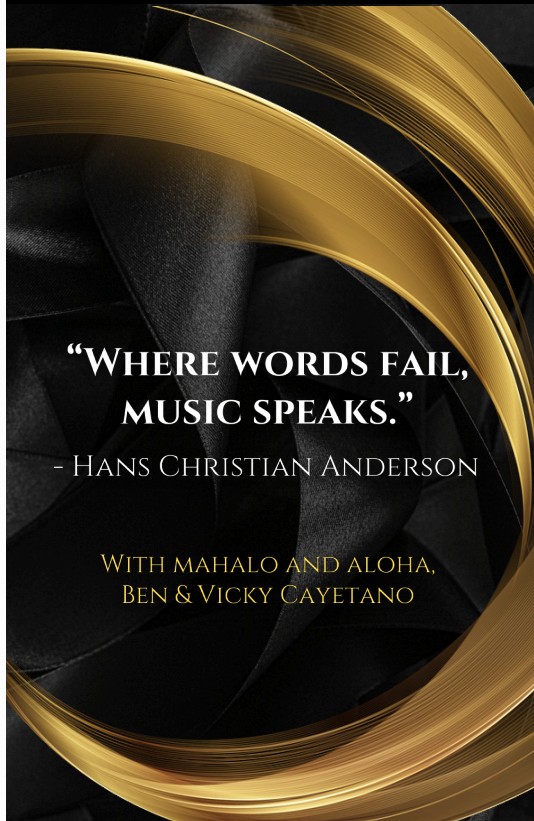
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MUSIC SPEAKS.”**

- HANS CHRISTIAN ANDERSON

WITH MAHALO AND ALOHA,
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HAPASYMPHONY FEATURING JOHNNY VALENTINE

Hawai'i Symphony Orchestra

Dane Lam, conductor

Johnny Valentine, guitar & vocals

Daniel Bayot, vocals

Jess Bayot, vocals

Jessica Sands, vocals

Larry Cook, flute & saxophone

Garin Poliahu, drums

Dan Del Negro, keys

John Kolivas, bass

Henry MANCINI

Kenny LOGGINS*

David GATES**

KALAPANA***

KALAPANA***

David Allan COE*

Johnny VALENTINE**

THE RASCALS*

Portrait of the Beatles

Wait A Little While

Make It With You

Moon and Stars

(For You) I'd Chase a Rainbow

The Ride

Hiding in Your Lonely Song

My Hawaii

INTERMISSION

arr. **LOPEZ**

Daniel BAYOT

Stevie NICKS***

Daniel BAYOT

David FOSTER*

The Best of Bruno Mars

Just One

Nightbird

Forever and One

For Just a Moment

The Prayer

* Arranged by Michael-Thomas Foumai

** Arranged by Duane Padilla

*** Arranged by Matt Catingub

SATURDAY

NOV 16 at 7:30PM

HAWAII THEATRE

This program runs approximately 2 hours and includes an intermission.

Program and artists are subject to change.

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FOUNDATION**



DANE LAM | MUSIC AND ARTISTIC DIRECTOR

JOHNNY VALENTINE

Johnny Valentine is Hawai'i's most sought after musician and entertainer. He has brought his impressive vocal range and incredible guitar style to the stages of Bruno Mars, Arnel Pineda (Journey), Regina Belle, Martin Nievera, Henry Kapono and Kalapana, to name just a few. A Hawai'i Music Award winner and 2018 Nā Hōkū Hanohano Award winner for Hawai'i's Favorite Entertainer of the Year, Johnny has spent his life focused on making people happy through the power of music of the highest quality. One of Hawai'i's hardest working musicians, Johnny is constantly sharing his talent across the state at a variety of venues including the Beach Bar at the iconic Moana Surfrider, Hard Rock Café, the Royal Kona Resort and more.

Johnny is equally passionate about working in the recording studio as a producer. He has produced 28 albums to date, with his 2017 release *Back in My Day* nominated for a 2018 Nā Hōkū Hanohano Award for Contemporary Album of the Year alongside Jack Johnson, Kapena and other incredible local musicians. Johnny's Hawai'i Music Award winning CD *Guitars of Hawai'i* showcases Hawai'i's finest guitar players including the late great Mackie Feary.



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DANE LAM | MUSIC AND ARTISTIC DIRECTOR

Kaimana HapaSymphony Series

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DANE CONDUCTS MAHLER

Hawai'i Symphony Orchestra
Dane Lam, conductor
Sofia Troncoso, soprano

BARBER *Knoxville: Summer of 1915, Op. 24*
Sofia Troncoso, soprano

Huang RUO *Tipping Point (HSO co-commission)*

INTERMISSION

MAHLER *Symphony No. 4 in G Major*
I. Bedächtig, nicht eilen
II. In gemächlicher Bewegung, ohne Hast
III. Ruhevoll, poco adagio
IV. Sehr behaglich
Sofia Troncoso, soprano

SUNDAY
NOV 17 at 4PM

HAWAII THEATRE

This program runs approximately 2.5 hours and includes an intermission

Program and artists are subject to change.

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DANE LAM | MUSIC AND ARTISTIC DIRECTOR

A close-up portrait of Sofia Troncoso, a woman with long dark hair, smiling warmly. She is wearing a dark, off-the-shoulder top and red lipstick. The background is a soft, dark gradient.

SOFIA TRONCOSO

Sofia Troncoso, operatic soprano, was born in the United States to South American parents from whom she inherited a passion for music and a serious case of wanderlust. Having spent the last decade abroad, Troncoso's engaging performances has been gaining attention on both sides of the Atlantic and Australia. In 2020, she gave her Brisbane concert debut in Queensland Pacific Arts Centre with Musica Viva alongside Camerata in the critically acclaimed *Queen of the Nile*. *Limelight Magazine* writes, "Demanding not only an excellent technique but delicate phrasing and breath control, as well as fiendish agility in the higher register, Troncoso was impressive on all counts."

Troncoso studied with Sunny Joy Langton at the Northwestern University, and began her study of opera as a teenager under the tutelage of Priscilla Bagley at the Dramatic Institute of Voice. Moving to London to pursue her Masters at the Royal Academy of Music, she was awarded by the Isabel Jay Foundation and the Michael Head Prize. As Young Artist for Les Azuriales Opera, she won the Karaviotis Prize and the Salter Prize in the Les Azuriales International Competition. Serving as 2016/17 Young Artist with the acclaimed National Opera Studio, Troncoso held residencies with Opera North, Scottish Opera and Welsh National Opera, and debuted in concert with the Royal Scottish National Orchestra.

KNOXVILLE: SUMMER OF 1915 (1948) SAMUEL BARBER (1910-1981)

Soprano Eleanor Steber approached Samuel Barber to compose a single-movement work that she could sing with an orchestra. Barber selected passages from the novel *A Death in the Family* by James Agee as the setting for a coming of age lyric-rhapsody. Largely based on Agee's childhood, the novel is thought to be autobiographical, depicting a little boy's observation of a typical American summer.

Barber's use of the orchestra is illustrative, capturing the setting of Agee's words with the warmth and pastel colors of a storybook. The piece premiered in 1948, with Steber performing accompanied by the Boston Symphony Orchestra. The 16-minute score calls for flute, piccolo, oboe, English horn, clarinet, bassoon, two horns, trumpet, percussion, harp, strings, and solo soprano voice.

from *A Death in the Family* by James Agee

We are talking now of summer evenings in Knoxville Tennessee in the time that I lived there so successfully disguised to myself as a child.

...It has become that time of evening when people sit on their porches rocking gently and talking gently and watching the street and the standing up into their sphere of possession of the trees, of birds' hung havens, hangars. People go by; things go by. A horse, drawing a buggy, breaking his hollow iron music on the asphalt: a loud auto: a quiet auto: people in pairs, not in a hurry, scuffling, switching their weight of aestival body, talking casually, the taste hovering over them of vanilla, strawberry, pasteboard, and starched milk, the image upon them of lovers and horsemen, squared with clowns in hueless amber. A streetcar raising into iron moan; stopping; belling and starting; stertorous; rousing and raising again its iron increasing moan and swimming its gold windows and straw seats on past and past and past, the bleak spark crackling and cursing above it like a small malignant spirit set to dog its tracks; the iron whine rises on rising speed; still risen, faints; halts; the faint stinging bell; rises again, still fainter; fainting, lifting lifts, faints foregone; forgotten.

Now is the night one blue dew my father has drained, he has coiled the hose.

Low on the length of lawns, a frailing of fire who breathes...

Parents on porches: rock and rock. From damp strings morning glories hang their ancient faces.

The dry and exalted noise of the locusts from all the air at once enchants my eardrums.

KNOXVILLE: SUMMER OF 1915 (CONT.)

On the rough wet grass of the backyard my father and mother have spread quilts. We all lie there, my mother, my father, my uncle, my aunt, and I too am lying there.... They are not talking much, and the talk is quiet, of nothing in particular, of nothing at all. The stars are wide and alive, they all seem like a smile of great sweetness, and they seem very near. All my people are larger bodies than mine,... with voices gentle and meaningless like the voices of sleeping birds. One is an artist, he is living at home. One is a musician, she is living at home. One is my mother who is good to me. One is my father who is good to me. By some chance, here they are, all on this earth; and who shall ever tell the sorrow of being on this earth, lying, on quilts, on the grass, in a summer evening, among the sounds of the night. May God bless my people, my uncle, my aunt, my mother, my good father, oh, remember them kindly in their time of trouble; and in the hour of their taking away.

TIPPING POINT (2022) | HUANG RUO (b.1976)

"Tipping Point is a symphony that addresses the pressing global crisis we are facing everyday due to ongoing climate change and global warming. With forests burning, rivers flooding, ice shelves melting, and 9 out of 10 people worldwide breathing polluted air, our nature, landscape, life and world on this little blue planet is being affected, destroyed and is vanishing day by day. Art and music have a unique duty and ability to call for awareness and action. As artists, we are obligated to come together united to act. The title of the symphony means, the point which a series of small changes or incidents become significant enough to cause a larger, more important change.

Tipping Point starts with a short recording of US senator Jim Inhofe's infamous speech and act of throwing a snowball on the senate floor in 2015 and claiming that our world is becoming much colder instead of warmer, disputing the climate crisis as a hoax. Throughout the symphony, the continuous tick-tock sounds of woodblocks with 60 strikes per minute symbolizes the ticking of a clock, becoming more pressing and urgent as the music progresses." – Huang Ruo

The 21-minute work is scored for three flutes, three oboes, three clarinets, three bassoons, four horns, three trumpets, three trombones, tuba, percussion, and strings.



Huang Ruo

SYMPHONY NO. 4 IN G MAJOR (1896) | GUSTAV MAHLER (1860-1911)

Mahler's *Fourth Symphony*, when compared to the composer's other symphonies, stands as David against Goliath. Embracing a musical style closer to Brahms and Dvořák, the Fourth continues to explore a familiar Mahler theme, death. It is the only symphony to which the composer reduces the orchestral forces, completely omitting the trombone and tuba. Yet, the human voice does not escape the Fourth, this time with a solo soprano.

The first movement, **Bedächtig, nicht eilen**, can be interpreted as the naivety of childhood, seemingly referencing Mahler's youth. The second movement, **In gemächlicher Bewegung, ohne Hast**, is a scherzo inspired by Arnold Böcklin's "Self-Portrait with Death" and features a solo out-of-tune violin, harkening back to the country fiddlers of Mahler's past. The **Ruhevoll, poco adagio** follows, with gorgeous melodies, first in the cellos, then like grape vines through the whole body of the orchestra.



Self-Portrait with Death Playing the Fiddle
Arnold Böcklin 1872

The final movement, **Sehr behaglich**, features a solo soprano singing the text of "The Heavenly Life" from a popular German set of poems. The music contradicts the text, however, with its quiet ending never quite resolving, failing to find Heaven.

Mahler conducted the premiere on November 25, 1901 with the Kaim Orchestra in Munich, and was met with harsh criticism from those expecting a resurrection of the *Second Symphony*. The work is fashioned into a cyclic form, with themes from the finale planted into earlier movements, and furthermore linked to music found in earlier and future symphonies.

The 50-minute score calls for four flutes, two piccolos, three oboes, English horn, E-flat clarinet, bass clarinet, three bassoons, contrabassoon, four horns, three trumpets, timpani, percussion, harp, strings, and soprano solo.

SYMPHONY NO. 4 (CONT.)**Das himmlische Leben**

*Text adapted by Gustav Mahler
from Des Knaben Wunderhorn collected
and adapted by Achim von Arnim and
Clemens Brentano.*

Wir geniessen die himmlischen Freuden,
D'rum thun wir das Irdische meiden.
Kein weltlich' Getümmel
Hört man nicht im Himmel!
Lebt alles in sanftester Ruh'!
Wir führen ein englisches Leben!
Sind dennoch ganz lustig daneben!
Wir tanzen und springen,
Wir hüpfen und singen.
Sankt Peter im Himmel sieht zu!

Johannes das Lämmlein auslasset,
Der Metzger Herodes drauf passet!
Wir führen ein unschuldig's,
Unschuldig's, geduldig's,
Ein liebliches Lämmlein zu Tod!
Sankt Lukas den Ochsen tät schlachten
Ohn' einig's Bedenken und Achten.
Der Wein kost kein Heller
Im himmlischen Keller,
Die Englein, die backen das Brot.

Gut Kräuter von allerhand Arten,
Die wachsen im himmlischen Garten!
Gut Spargel, Fisolen,
Und was wir nur wollen!
Ganze Schüsseln voll sind uns bereit!
Gut Apfel, gut Birn, und gut Trauben,
Die Gärtner die alles erlauben!
Willst Rehbock, willst Hasen,
Auf offener Strassen
Sie laufen herbei!

Sollt ein Fasttag etwa kommen
Alle Fische gleich mit Freuden
angeschwommen!
Dort läuft schon Sankt Peter
Mit Netz und mit Köder
Zum himmlischen Weiher hinein.
Sankt Martha die Köchin muss sein.

Kein' Musik ist ja nicht auf Erden,
Die uns'rer verglichen kann werden.
Elftausend Jungfrauen
Zu tanzen sich trauen!
Sankt Ursula selbst dazu lacht!

Cäcilia mit ihren Verwandten
Sind treffliche Hofmusikanten!
Die englischen Stimmen
Ermuntern die Sinnen,
Das alles für Freuden.

The Heavenly Life

English translation by Eric Sellen

We revel in heavenly pleasures
And avoid the earthly ones.
None of the world's tumult
Do we hear in heaven!
All live in absolute peace!
We lead an angelic life!
But we are quite merry together!
We dance and leap,
We skip and sing.
Saint Peter in heaven looks on!

Saint John releases the young lamb,
Herod the Butcher is ready!
We lead an innocent,
Innocent, patient,
A dear little lamb to its death!
Saint Luke slaughters the oxen
Without a thought or care.
The wine costs not a penny
In heaven's cellar,
The angels bake the bread.

Good vegetables of all kinds
Grow in heaven's garden!
Good asparagus, string beans,
And whatever else we might desire!
Whole platefuls are prepared for us!
Good apples, good pears, and good grapes,
The gardeners let us have anything!
If you want roebuck, or rabbit,
Out in the streets
They come running!

Should a fasting day arrive
All the fish come joyfully
swimming to us!
There goes Saint Peter running
With his net and bait
To the heavenly fishpond.
Saint Martha must be the cook.

No music on earth
Can be compared to ours.
Eleven thousand maidens
Dare to dance together!
Even Saint Ursula has to laugh at this!

Cecilia and her kin
Are splendid court musicians!
The angelic voices
Gladden the senses,
So that everything awakens with joy.

HAPASYMPHONY

HAPA HOLIDAY

EXTRAVAGANZA

Hawai'i Symphony Orchestra

Dane Lam, conductor

Robert Cazimero & Hālau Nā Kamalei o Līlīehua

Hawai'i Youth Opera Chorus

Nola A. Nāhulu, artistic director

Aloha TapCo

Caryn Yee, founder

Sophia Stark, voice

Selections to be announced from the stage. Highlights include:

Samuel
COLERIDGE-TAYLOR

Christmas Overture

Leroy ANDERSON

Sleigh Ride

Dimitri TIOMKIN
arr. Patrick Russ and
Paul Henning

It's A Wonderful Life Suite

John WILLIAMS

"Somewhere in My Memory"
from *Home Alone*

Randie Kamuela FONG
arr. Michael-Thomas
Foumai

Hawaiian Christmas Medley

SATURDAY
DEC 7 at 7:30PM

HAWAII THEATRE

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approximately 2 hours and
includes an intermission

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subject to change.

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ALOHA TAPCO

Tap Company founder, Caryn Yee, fell in love with tap dancing as a child and enjoys sharing her passion with children and adults. Caryn (aka Crayon) is a Po'okela award winner and has choreographed multiple shows at Diamond Head Theatre, including the *Wizard of Oz*, *Producers*, *Follies*, *White Christmas*, *Nice Work if You Can Get It*, *Billy Elliot*, *42nd Street*, *Crazy for You*, *Holiday Inn*, and *Anything Goes*. Caryn teaches tap at studios across the island, including Hawaii Ballet Theatre and Diamond Head Theatre.

ROBERT CAZIMERO & HĀLAU NĀ KAMALEI O LĪLĪEHUA

Robert Cazimero's passion for hula began when he was a student at Kamehameha School, learning hula from Winona Beamer. After graduating from high school, he began studying with renowned Kumu Hula Maiki Aiu Lake. He became a kumu hula in 1973 and brought Lake's vision of an all-male hālau (hula school) to fruition with the formation of Hālau Nā Kamalei o Līlīehua. It is believed that this hālau is the world's only all-male hula halau.

SOPHIA STARK

Honolulu native Sophia Stark, soprano, graduated summa cum laude at the age of 17 from Southern New Hampshire University in 2022 with an Associate in Arts degree, and is now a junior Musical Theatre major at the Manhattan School of Music (MSM) in New York City. Recent show credits include Claudia in MSM's production of *Nine* at Carnegie Hall, and appearances with the New York Pops as a featured member of Essential Voices USA.

TCHAIKOVSKY'S PATHÉTIQUE

Hawai'i Symphony Orchestra

Dane Lam, conductor

Fleur Barron, mezzo-soprano

FRANCK

Le Chasseur maudit

Peter LIEBERSON

Neruda Songs

I. Si no fuera porque tus ojos tienen color de luna

II. Amor, amor, las nubes a la torre del cielo

III. No estés lejos de mí un solo día, porque cómo

IV. Ya eres mía. Reposa con tu sueño en mi sueño

V. Amor mío, si muero y tú no mueres

Fleur Barron, mezzo-soprano

INTERMISSION

TCHAIKOVSKY

Symphony No. 6 in B minor, Op. 74, "Pathétique"

I. Adagio - Allegro non troppo

II. Allegro con grazia

III. Allegro molto vivace

IV. Adagio lamentoso

SUNDAY

DEC 8 at 4PM

HAWAII THEATRE

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Program and artists are subject to change.

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FLEUR BARRON

Mezzo-soprano Fleur Barron recently triumphed at the San Francisco Symphony in the title role of Kaija Saariaho's opera *Adriana Mater* in a production helmed by Peter Sellars and Esa-Pekka Salonen, and at the Aix-en-Provence Festival as Ottavia in Monteverdi's *L'Incoronazione di Poppea*. She is a current Rising Star of Amsterdam's Concertgebouw and an Artistic Partner of the Orquesta Sinfonica del Principado de Asturias in Oviedo. Barron is mentored by Barbara Hannigan.

Highlights of recent seasons include la Zelatrice in *Suor Angelica* with the Berlin Philharmonic under Kirill Petrenko, Tchaikovsky's *Olga and Paulina*, at Garsington Opera and Opera de Toulon, and her debut in the title role of *Carmen* for Arizona Opera; concerts with the Munich Philharmonic under Barbara Hannigan, the BBCSO, Chicago Symphony Orchestra, the Malaysian Philharmonic, and opera roles with the Aix-en-Provence Festival, Opéra de Monte-Carlo, La Monnaie/de Munt, Garsington Opera, Opéra National de Montpellier, Opéra National du Rhin and Cape Town Opera.

Born in Northern Ireland to a Singaporean mother and British father, Barron grew up in Hong Kong and later New York. She holds degrees from Columbia University (B.A. Comparative Literature) and Manhattan School of Music (M.M. Vocal Performance).

LE CHASSEUR MAUDIT (1882) | CÉSAR FRANCK (1822-1890)

The story of César Franck's symphonic poem, *Le Chasseur maudit* (The Accursed Huntsman) is the stuff of nightmares. A work divided into four sections bearing the title: **The Peaceful Sunday Landscape, The Hunt, The Curse,** and **The Demon's Chase** is a Faustian-like tale to give to God what belongs to God.

Inspired by Gottfried August Bürger's ballad *Der wilde Jäger* (*The Wild Hunter*), the poet tells the story of the Count of the Rhine. Violating the Sabbath to go hunting, he is condemned to be hunted by demons for eternity. The 14-minute score calls for two flutes, piccolo, two oboes, two clarinets, four bassoons, four horns, two trumpets, two cornets, three trombones, tuba, timpani, percussion, and strings.

NERUDA SONGS (2005) | PETER LIEBERSON (1946-2011)

"I discovered the love poems of Pablo Neruda by chance in the Albuquerque airport" writes Peter Lieberman. "The book had a pink cover and drew me in. As I glanced through the poems I immediately thought that I must set some of these for Lorraine [Lieberman's wife]. Years later the opportunity came when the Los Angeles Philharmonic and the Boston Symphony Orchestra co-commissioned this piece from me, to be written specifically for Lorraine.

Each of the five poems that I set to music seemed to me to reflect a different face in love's mirror. The first poem, **"If your eyes were not the color of the moon,"** is pure appreciation of the beloved. The second, **"Love, love, the clouds went up the tower of the sky like triumphant washerwomen,"** is joyful and also mysterious in its evocation of nature's elements: fire, water, wind, and luminous space. The third poem, **"Don't go far off, not even for a day,"** reflects the anguish of love, the fear and pain of separation. The fourth poem, **"And now you're mine. Rest with your dream in my dream,"** is complex in its emotional tone. First there is the exultance of passion. Then, gentle, soothing words lead the beloved into the world of rest, sleep and dream. Finally, the fifth poem, **"My love, if I die and you don't,"** is very sad and peaceful at the same time. There is the recognition that no matter how blessed one is with love, there will be a time when we must part from those whom we cherish so much. Still, Neruda reminds one that love has not ended. In truth there is no real death to love nor even a birth: "It is like a long river, only changing lands, and changing lips."

I am so grateful for Neruda's beautiful poetry, for although these poems were written to another, when I set them I was speaking directly to my own beloved, Lorraine." — Peter Lieberman

Lorraine Hunt Lieberman died from breast cancer in 2006. A year later, Lieberman began his battle with cancer, ultimately uniting with his wife in 2011. In addition to the solo voice, the 30-minute score calls for two flutes, piccolo, oboe, English horn, two clarinets, bass clarinet, two bassoons, two horns, two trumpets, percussion, harp, piano, and strings.

SYMPHONY NO. 6 IN B MINOR "PATHÉTIQUE" OP. 74 (1893) PYOTR ILYICH TCHAIKOVSKY (1840-1893)

Following the triumphant *Symphony No. 5*, Pyotr Ilyich Tchaikovsky struggled to create a new symphony. Dueling with the theme of "fate" in his former two symphonies, his attempts in 1891 led to sketches of an unfinished symphony, writing to his nephew, "the symphony is only a work written by dint of sheer will on the part of the composer; it contains nothing that is interesting or sympathetic. It should be cast aside and forgotten. This determination on my part is admirable and irrevocable." Following a depressive episode, Tchaikovsky began to forge as he writes, his "whole soul" into the sixth and final symphony in 1892.



Pyotr Ilyich Tchaikovsky

Ashes and the beauty of musical despair curtains the **Adagio** and the following **Allegro non troppo**, an emotional vivisection of symphonic suffering swinging between life's greatest pleasures and agonies. Retreating toward's lighter fare, the waltz of the **Allegro con grazia** serves a familiar elegance found in the composer's ballets, but battle scarred with the limp of a 5-step waltz.

The frenzied machinations of the **Allegro molto vivace** is immediately victorious, militaristic in form, harkening to the finales of his Fourth and Fifth symphonies. Though the celebration is a false hope. The true ending comes with perhaps symphonic music's first and crushing twist, the **Adagio lamentoso – Andante**.

The beauty of suffering that only music can capture offers one final hoorah, a yearning for life, or for it's sweet sorrowful end. Tchaikovsky conducted the premiere on October 28, 1893, the final notes of the symphony returning to depths of where the journey began, ashes to ashes. Nine days after the premiere the composer was dead, and since then the work has been forever framed by death, fueling speculation of Tchaikovsky's natural or un-natural demise.

The 45-minute score calls for three flutes, piccolo, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, tuba, timpani, percussion, and strings.



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HOW THE GRINCH STOLE CHRISTMAS IN CONCERT

Hawai'i Symphony Orchestra
Ann Krinitsky, conductor

Starring
Jim Carrey

Directed by
Ron Howard

Music by
James Horner

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DEC 11 at 7PM

THURSDAY
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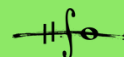
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ANN KRINITSKY

Ann Krinitsky has recently been named Conductor of the Napa Valley Chamber Orchestra and appears with the ensemble in performances at Crosswalk Community Church. As guest conductor with the Hawai'i Symphony Orchestra, Ms. Krinitsky has led concerts on O'ahu as well as on tour to the neighbor islands of Hawai'i and Kaua'i. She annually conducts the orchestra for Ballet Hawaii's Nutcracker and has recently led several sold out Live to Film concert performances at Honolulu's historic Hawaii Theater. She has enjoyed numerous collaborations with Chamber Music Hawaii and the Onium Ballet Project and performed for a crowd of 40,000 at Ala Moana Beach Park as part of the Memorial Day Lantern Floating Ceremony. She has also guest conducted the Hawaii Performing Arts Festival String Orchestra and the Maui Symphony Orchestra and Chorus.

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The Ōhi'a 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 Ōhi'a Lehua Society, you may email Lynne Johnson at: cometkupono@gmail.com



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Mark Wong began playing the piano and organ professionally at age 13. He has served as an accompanist for numerous orchestras, choirs, soloists, and chamber ensembles. When not making music, Mark is the Chief Information Officer and Director of the Department Information Technology at the City and County of Honolulu.



"The HSO elevates performing arts throughout Hawai'i. Please join me in becoming a member of the 'Ōhi'a Lehua Society to ensure our orchestra's future."

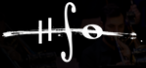
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A graduate of The Juilliard School, **Lisa Nakamichi** is a concert pianist and founder of the Aloha International Piano Festival. She first performed with the HSO (formerly Honolulu Symphony Orchestra) at age 15 and has done so numerous times since, notably as soloist in their inaugural concert as the newly formed Hawai'i Symphony Orchestra.

"From a young age, the Symphony brought me joy. Join me as a member of the 'Ōhi'a Lehua Society, and keep symphonic music alive forever."

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