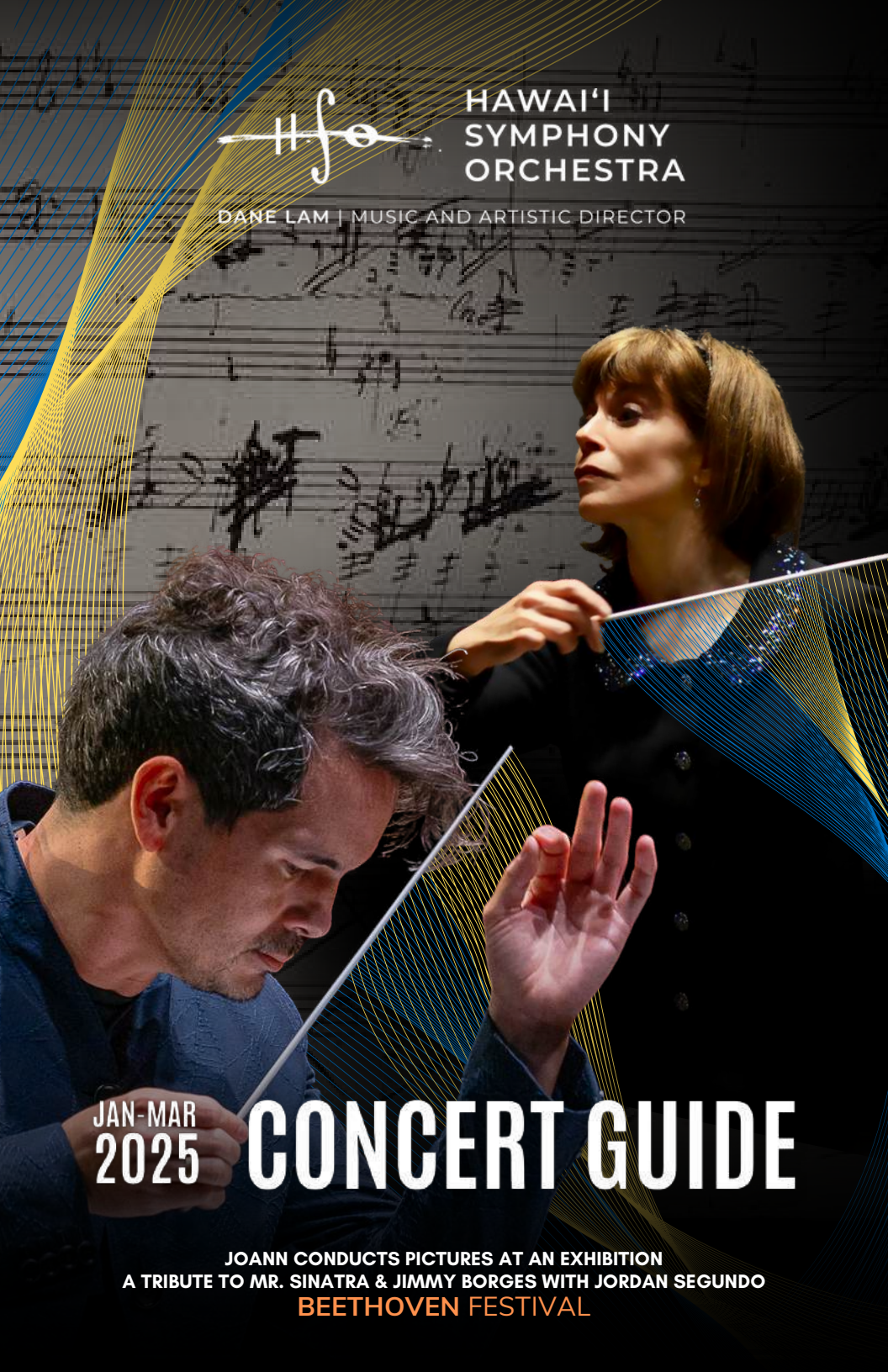




HAWAI'I  
SYMPHONY  
ORCHESTRA

DANE LAM | MUSIC AND ARTISTIC DIRECTOR



JAN-MAR  
2025

# CONCERT GUIDE

JOANN CONDUCTS PICTURES AT AN EXHIBITION  
A TRIBUTE TO MR. SINATRA & JIMMY BORGES WITH JORDAN SEGUNDO  
BEETHOVEN FESTIVAL



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Hawai'i Youth Symphony  
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Dane Lam, conductor



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yetip:





# AMY IWANO

PRESIDENT & CEO

## ALOHA, AND WELCOME TO THE NEW YEAR WITH YOUR HAWAI'I SYMPHONY ORCHESTRA!

Our first concert of 2025 features Hawai'i native Jordan Segundo paying tribute to two esteemed artists who preceded him – Hawai'i's Gentleman of Jazz, Jimmy Borges, and the great Frank Sinatra, who granted Borges permission to perform his scores.

This month we welcome back HSO's beloved Conductor Emeritus, JoAnn Falletta, recently named as one of 50 greatest conductors by Gramophone magazine. A guitarist herself, Maestra Falletta collaborates with guest guitarist JJJ in her HSO debut.

In February and March, HSO presents a cycle of performances of all nine of Ludwig van Beethoven's symphonies – and more. In a festival bridging eastern and western cultures as well as music of the 19th century and music of our time, the Hawai'i Symphony Orchestra brings Beethoven's greatest masterpieces – his symphonies – in dialogue with works by prominent Pacific Rim composers. Through concerts, related events, and partnerships, with the symphony cycle as its centerpiece, the festival invites audiences of all ages to experience the music of this eminent composer.

Ludwig van Beethoven (1770-1827) is one of the most significant composers of Western classical music. He created music that, two centuries after his time, continues to resonate deeply with the human condition. His music speaks to our hopes and passions as well as our anxieties and tragedies. To deepen your experience with his music, HSO has invited several of its arts partners to participate in the Beethoven Festival. I invite you to peruse the schedule on page 23 and take advantage of this special opportunity to indulge in the richness of this composer's work.

As ever, we appreciate your support of the Hawai'i Symphony Orchestra and the music we create for our community.

Wishing you a year full of the joy of music with your HSO.

A handwritten signature in black ink that reads "Amy Iwano". The signature is fluid and cursive, written in a professional yet personal style.

**Amy Iwano**  
President & CEO  
Hawai'i Symphony Orchestra

A portrait of Dane Lam, a man with short dark hair and a light beard, wearing a dark patterned sweater. He is resting his chin on his hand and looking directly at the camera with a slight smile.

# DANE LAM

MUSIC & ARTISTIC DIRECTOR

---

The vibrant Australian-Chinese-Singaporean conductor Dane Lam enjoys international acclaim for his electrifying concert performances and his innovative, collaborative approach to music-making. He conducts to connect: to connect all forms of music with the broadest range of listeners possible and to connect diverse audiences to one other around the globe. He does this by celebrating the geographical identity of every group of musicians he leads, promoting their unique and varied cultural identities through performances of their music, their composers and their works in proper, imaginative contexts. Maestro Lam is an international artist in the truest sense.

Maestro Lam currently serves as Music and Artistic Director of the Hawai'i Symphony Orchestra (Honolulu), as Artistic Director of the State Opera South Australia (Adelaide), and as Principal Conductor of the Xi'an Symphony Orchestra China. He works not only as conductor with these three organizations, but also as impresario, producer, and administrator using talents that extend far beyond the scope of the podium.

From the moment his tenure at the Hawai'i Symphony Orchestra began in 2023, Maestro Lam embraced the orchestra's prime mission - to serve the community of Hawai'i. Compelled by the conviction that the Hawaii Symphony Orchestra should be an orchestra of and for its own Pacific region, Maestro Lam designed a new artistic vision to invite, engage and galvanize the people of Hawai'i around the orchestra.

In just two seasons, Maestro Lam returned the Symphony to a place of pride and prominence in Hawaii. He instituted regular televised broadcasts and live streamed performances of the core Masterworks programs and the Hawaiian-music HapaSymphony series. He raised ticket sales to unprecedented levels and secured major funding and government support for forward-thinking musical projects. Legendary Pacific/Asian superstar artists such as Ray Chen, Jennifer Koh, Joyce Yang and Fleur Barron all come to collaborate with the Hawai'i Symphony alongside local Hawaiian legends the likes of Robert Cazimero, Jake Shimabukuro, and Paula Fuga. Maestro Lam planned an ambitious, complete cycle of all nine Beethoven symphonies for the 2024-25 concert season, and has commissioned Pacific Rim composers Xiaogang Ye, Huang Ruo, Deborah Cheetham Fraillion and Jon Magnussen all to write new works for the orchestra. He has insisted on presenting the Hawai'i premières of works by dozens of other living composers and has given careful attention to the long neglected symphonic music of Hawaii born Pulitzer-prize nominated composer, Dai Keong Lee (1915-2005).

In 2025, Dane's first year at the helm of the State Opera South Australia, he offers his audiences a decidedly international artistic plan with a new season that features three major coproductions with several renown European and Asian opera houses In the 27-28 season he will present a new title from the talented Missy Mazzoli that will be shared with San Francisco Opera, Canadian Opera Company, Scottish Opera and Norrlandsoperan Sweden.

When Maestro Lam assumed the post of Principal Conductor of the Xi'an Symphony Orchestra in 2014, he was tasked to raise the artistic level and profile of that orchestra. He did so by personally inviting superstar artists the likes of Jose Carreras, Sumi Jo, Midori Goto, Barry Douglas, Angela Hewitt, Stephen Hough, Ning Feng, Kirill Gerstein, and Yundi Li among others to appear with his musicians.

He established a new Xian opera series directing the very first staged, professional opera in this 3000-year-old city with Puccini's *Tosca* in 2015 and continuing with one each year after that honoring titles such as Mozart's *Le nozze di Figaro*, Verdi's *La Traviata*, and Leonard Bernstein's *Candide*. Maestro Lam programmed the first complete Beethoven and Brahms symphony cycles in Xian's history and he continues now his complete Mahler cycle there in partnership with the University of Queensland. Maestro Lam brought the Xian symphony to the 2016 CCTV1 Mid-Autumn Festival Gala which was televised live throughout China and on international networks to an audience exceeding one billion viewers. His tenure in Xi'an has notably built a new era of international partnership which in turn has forged a period of never before seen financial stability and security for the orchestra.

Opera plays a crucial role in Maestro Lam's artistic life. He has conducted more than thirty productions of operas with leading companies including State Opera South Australia, Opera Australia, Scottish Opera, West Australian Opera, Opera Holland Park, Opera Queensland and Hawaii Opera Theatre.

Following his 2019 company debut conducting *La bohème* for Opera Australia, he was immediately re-invited to conduct *Don Giovanni* the following year. Other past highlights include *Carmen* at Scottish Opera, *Orpheus et Eurydice* with Opera Australia and Opera Queensland, Carl Davis' *A Christmas Carol* with Het Residentie Orkest in The Hague, Cilea's *L'arlesiana*, as well as *Il barbiere di Siviglia*, *Don Giovanni*, *Aida*, *Norma*, Mascagni's *Iris*, Will Todd's *Alice's Adventures in Wonderland*, and *Così fan tutte* at Opera Holland Park.

Maestro Lam made his conducting debut as Artistic Director of State Opera South Australia with a production of Mozart's *Così fan tutte* in September 2024 and he leads Mozart's *Die Zauberflöte* in May, 2025 at Opera Hong Kong and directs Gluck's masterpiece *Orfeo ed Euridice* at Opera Australia Sydney in November and December, 2025.

As orchestral conductor, Maestro Lam has led The Residentie Orchestra The Hague, the Munich Radio Symphony, the Sydney Symphony the Melbourne Symphony Orchestra, the Beethoven Orchester Bonn, the City of London Sinfonia, the Adelaide Symphony, the Symphony of West Australia (Perth), the Queensland Symphony, the Canberra Symphony, the RTE Concert Orchestra Dublin, and the Verbier Festival Orchestra among many others.

Born in Brisbane, Australia to an Australian mother and a Singaporean-Chinese father, Dane 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, Dane 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, Dane held the post as his Assistant Conductor at the Orchestre National de France. As well as a former Principal Conductor of the Liverpool Philharmonic Youth Orchestra and Associate Conductor with Opera Holland Park, Dane is an International Ambassador of the Royal Northern College of Music. Dane currently divides his time between Honolulu and Adelaide.

# HAWAI'I SYMPHONY ORCHESTRA

## AN ORCHESTRA SHAPED BY AND FOR HAWAI'I

Hawai'i Symphony Orchestra (HSO) connects Hawai'i and the Pacific through visionary live music, serving as the premier provider of symphonic art forms throughout the region. The HSO, which performs at the historic Hawai'i Theatre, features dozens of award-winning musicians, stellar guest artists and renowned conductors who bring a unique Pacific perspective to a diverse repertoire.

The HSO aims to broaden community access to meaningful musical experiences for everyone in this culturally rich state, reaching 140,000 residents annually in Hawai'i and the Pacific through its performances and educational programs, which serve more than 3,175 students annually. The Symphony produces over 50 performances each season, including the Halekulani Masterworks Series, Kaimana HapaSymphony Series, Films in Concert Series, and its annual summer festival – the Sheraton Starlight Series – at the Tom Moffatt Waikiki Shell.



HAWAI'I  
SYMPHONY  
ORCHESTRA

DANE LAM | MUSIC AND ARTISTIC DIRECTOR

# 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<sup>^</sup>  
Asia Doike<sup>^</sup>  
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  
Carlo Malanima<sup>^</sup>

## VIOLAS (CONT.)

Rebecca Matayoshi  
Alexander Peña<sup>^</sup>  
Lynn Tamayoshi<sup>^</sup>  
Anna Womack  
Sandra Wong

## CELLOS

Mark Votapek  
*Principal*

Sung Chan Chang  
*Associate Principal*

Pauline Bai  
Anna Callner Pare<sup>^</sup>  
Aris Doike

Karen Fujimoto  
Jeffrey Hamano<sup>^</sup>  
Kathleen Long  
Nancy Masaki  
Joshua Nakazawa

## BASSES

Shawn Conley  
*Principal*

Matthew Love  
*Associate Principal*

Taiga Benito<sup>^</sup>  
John Gallagher  
John Kolivas  
Randy Wong<sup>^</sup>  
Sayuri Yamamoto

## FLUTES

Susan McGinn\*  
*Principal*

Claire Starz Butin  
*Acting Principal*

Julia Barnett<sup>^</sup>  
*Associate Principal*

Piccolo/3rd Flute  
Julia Richter<sup>^</sup>

## OBOES

Gustav Highstein  
*Principal*

Alex Hayashi<sup>^</sup>  
*Associate Principal*

## OBOES (CONT.)

English Horn/3rd Oboe  
Leonardo Ziporyn<sup>^</sup>

## 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<sup>^</sup>  
*Associate Principal*

Philip Gottling III

Contrabassoon  
Philip Gottling III

## HORNS

Anna Lenhart  
*Principal*

Jamie Sanborn<sup>^</sup>  
*Associate Principal*

Colton Hironaka<sup>^</sup>  
*Assistant Principal*

Max Braun  
George Warnock

## TRUMPETS

David Nakazono  
*Principal*

JoAnn Lamolino\*  
*Associate Principal*

Joseph Klause<sup>^</sup>  
*Associate Principal*

Luke Fox

## TROMBONES

Jason Byerlotzer  
*Principal*

Gabral Cruz<sup>^</sup>  
*Associate Principal*

Lisa Stoneham<sup>^</sup>

Bass Trombone  
Lisa Stoneham<sup>^</sup>

## TUBA

T.J. Ricer<sup>^</sup>  
*Principal*

## TIMPANI

Bradley Davis  
*Principal*

Christopher Cabrera  
*Associate Principal*

## PERCUSSION

Jordan Schifino  
*Acting Principal*

Albert Mackey<sup>^</sup>  
*Associate Principal*

Christopher Cabrera

## HARP

Constance Uejio  
*Principal*

## LIBRARY

Kim Kiyabu  
*Principal*

\* on leave  
<sup>^</sup> one year

The Musicians employed by the Hawai'i Symphony Orchestra are members of the Musicians' Association of Hawai'i, Local 677 of the American Federation of Musicians.



## BOARD OF DIRECTORS

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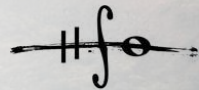
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**Ryan Seabury**, Steward

**Charlie Roberts**, Sound

**Sandy Sandelin**, Electrician

**Ryan Seabury Jr.**, Carpenter



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# UPCOMING CONCERTS

MAR 15-16 **GAME ON! A MESMERIZING CELEBRATION OF SYMPHONIC GAME MUSIC**  
Featuring music from *World of Warcraft*, *Assassin's Creed 4*, *The Elder Scrolls V: Skyrim* and more!

Andy Brick, conductor  
BYU-Hawaii Chorus  
Erica Kyree Glenn, director of choral activities

MAR 28-30 **STAR WARS: RETURN OF THE JEDI IN CONCERT**  
Nicholas Buc, conductor

APR 5 **HAPASYMPHONY: TAIMANE**  
Dane Lam, conductor  
Taimane, ukulele

APR 6 **HSO SPOTLIGHT**  
Featuring Vaughan-Williams' *The Lark Ascending* and Richard Strauss' *Horn Concerto No. 1*.

Dane Lam, conductor  
Ignace Jang, violin  
Anna Lenhart, horn

MAY 17 **THE MUSIC OF STUDIO GHIBLI**  
Featuring music from *Spirited Away*, *My Neighbor Totoro*, *Kiki's Delivery Service*, and more!

Michael-Thomas Foumai, conductor  
Norie Green, narrator

MAY 18 **MOTHER GOOSE AND THE HEN:  
RAVEL, HAYDN & MOZART**  
Featuring Ravel's *Mother Goose Suite* and Mozart's *Piano Concerto No. 25*.

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**  
Featuring Rachmaninoff's *Rhapsody on a Theme of Paganini*.

Dane Lam, conductor  
Joyce Yang, piano





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# JORDAN SEGUNDO: A TRIBUTE TO MR. SINATRA & JIMMY BORGES

Hawai'i Symphony Orchestra  
Michael-Thomas Foumai, conductor  
Jordan Segundo, voice

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Selections to be announced from the stage.

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**SATURDAY**  
JAN 11 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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**hfo** HAWAI'I  
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# JORDAN SEGUNDO

Jordan Segundo is a multi-talented broadcast journalist and television host. He joined WSVN in Miami, Florida in January 2024 and is currently a Weekend Morning Anchor and Weekday Reporter. Before joining 7 News, Jordan was an anchor/reporter and weather anchor at CBS13/Good Day in Sacramento, California. During his time in California, he covered a broad variety of topics and features, including a week-long assignment covering the 2023 deadly wildfires on Maui in his home state of Hawai'i.

Prior to joining CBS13/Good Day, he was a weekend morning news anchor, reporter, and weather anchor at KITV4 Island News in Hawai'i, after previously spending considerable time at KHON2 News in Honolulu, taking on different roles including, "American Idol" commentator, FOX VIP Correspondent, and as a weekly contributor for the daily lifestyle show, "Living808". With a degree in Journalism from the University of Hawai'i, Jordan's mixed ethnicity and passion for storytelling gives him a universal and inclusive perspective that allows him to engage, inform, and entertain diverse communities and form a unique connection with viewers.

In addition to television, Jordan is also recognized for his musical talent. He was the first singer from Hawai'i to be a top 32 semi-finalist on the nationally acclaimed singing competition, "American Idol", in 2003. Jordan is also a recording artist and he released a solo album entitled "Jordan". His songs have also been featured on numerous compilation CD's. He has performed in concerts and in special events across the nation, including being the headlining vocalist for The Super American Circus each year.

Jordan has performed with many high-profile stars including Jim Brickman, Kenny Loggins, Richard Chamberlain, Regina Belle, Jennifer Hudson, Lani Misalucha, Martin Nievera, Michael Paulo and more. Along with music, Jordan was an actor on the popular television series - "Hawaii 5-0", appearing in Season 6.

For more information on Jordan Segundo, go to [www.jordansegundo.com](http://www.jordansegundo.com)



# MICHAEL-THOMAS FOUMAI

**Michael-Thomas Foumai** is the Director of Artistic Engagement and the first Composer in Residence for the Hawai'i Symphony Orchestra. Foumai's orchestral works have been conducted and performed by Yannick Nézet-Séguin with the Philadelphia Orchestra, Lidiya Yankovskaya with the Los Angeles Philharmonic, Lina Gonzalez-Granados with the National Symphony Orchestra, Sarah Hicks with the Seattle Symphony, George Manahan with the American Composers Orchestra at Carnegie Hall, Osmo Vänskä with the Minnesota Orchestra, and with Dane Lam and the Hawai'i Symphony Orchestra. He is the recipient of the Fromm Foundation Grant from Harvard University, the MTNA Distinguished Composer of the Year Award, the Jacob Druckman Prize from the Aspen Music Festival, and three Broadcast Music Inc. composer awards. Foumai is on faculty at the University of Hawai'i – West O'ahu Academy for Creative Media, holds advanced degrees from the University of Hawai'i at Mānoa, University of Michigan, and is an alumnus of the 17th class of the Pacific Century Fellows.

# TODAY, TOMORROW, *Together*

**Join us** as we embark on a visionary endeavor to deepen our commitment to the community and continue to give the gift of music to the next generation.

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# JOANN CONDUCTS PICTURES AT AN EXHIBITION

Hawai'i Symphony Orchestra

JoAnn Falletta, conductor

JJJI, guitar

**Kodály** *The Peacock: Variations on a Hungarian Folksong*

- I. Con brio
- II. [No tempo indicated]
- III. Più mosso
- IV. Poco calmanto
- V. Apassionato
- VI. Tempo (Calmato)
- VII. Vivo
- VIII. Più vivo
- IX. [No tempo indicated]
- X. Molto vivo
- XI. Andante espressivo
- XII. Adagio
- XIII. Tempo di marcia funebre
- XIV. Andante; tempo rubato
- XV. Allergo Giocoso
- XVI. Maestoso

**Rodrigo** *Concierto de Aranjuez*

- I. Allegro con spirito
- II. Adagio
- III. Allegro gentile

JJJI, guitar

## INTERMISSION

**Mussorgsky** *Pictures at an Exhibition*  
Orch. Ravel

- Promenade
- I. Gnomus
- Promenade
- II. The Old Castle
- Promenade
- III. Tulleries
- IV. Bydlio
- Promenade
- V. Ballet of the Chicks in Their Shells
- VI. Samuel Goldenberg and Schmuÿle
- VII. Limoges
- VIII. Catacombs
- Cum mortuis in lingua mortua
- IX. The Hut on Fowl's legs
- X. The Great Gate of Kiev

**SUNDAY**  
JANUARY 12 at 4 PM

Hawaii Theatre

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

Program and artists are subject to change.

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**Halekulani**  
On the Beach at Waikiki



**HAWAI'I  
SYMPHONY  
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# JJI

Praised by The Washington Post for her “mesmerizing” and “stirring” performances, JJI is an adventurous guitarist known for her virtuosity and command of diverse repertoire. Equally at home with both acoustic and electric guitar, her concert programs range from traditional and contemporary classical to free improvisation.

JJI has premiered solo and chamber works by a diverse range of musical artists, including Michael Gilbertson, Hilary Purrington, Shelley Washington, Kate Moore, Chris Rountree, Gulli Bjornsson, Molly Joyce, and Paul Lansky. In 2023, JJI released UNBOUND, the culmination of a multiyear commissioning and recording project. A sought-after and versatile collaborator, JJI’s recent chamber and ensemble performances include appearances with the New York Philharmonic’s Nightcap Series; Cuarteto Latinoamericano; the Verona Quartet; Wildup; Duo Linu; and soprano Molly Netter, among others.

A committed educator, JJI is Associate Professor of Music in Guitar at Indiana University Jacobs School of Music and former Assistant Professor of Guitar at Arizona State University’s School of Music, Dance and Theater. She has presented master classes and workshops extensively, including at the Peabody Institute, Eastman School of Music, Yale University, and Dublin’s National Concert Hall.



# JOANN FALLETTA

Multiple Grammy Award-winning conductor JoAnn Falletta serves as Music Director of the Buffalo Philharmonic, Music Director Laureate of the Virginia Symphony, Principal Guest Conductor of the Brevard Music Center, and Conductor Emeritus of the Hawai'i Symphony. She was named one of the 50 great conductors of all time by Gramophone Magazine and ASCAP has honored her as "a leading force for music of our time."

As Music Director of the Buffalo Philharmonic, Falletta became the first woman to lead a major American orchestra. She has guest-conducted over a hundred orchestras in North America, and many of the most prominent orchestras in Europe, Asia, and South America. She is a leading recording artist for Naxos, and has won two individual Grammy Awards, for Richard Danielpour's "The Passion of Yeshua" with the BPO and Spiritualist by Kenneth Fuchs with the London Symphony. Her Naxos recording of John Corigliano's Mr. Tambourine Man with the BPO received two Grammys. Her Scriabin recording with the BPO is nominated for a 2024 Grammy for Best Orchestral Performance.

Falletta is a member of the American Academy of Arts and Sciences, and has served by Presidential appointment as a Member of the National Council on the Arts. She has conducted over 1,600 orchestral works by more than 600 composers, including over 135 works by women composers, and over 150 premieres. After earning her bachelor's degree at Mannes, Falletta received master's and doctoral degrees from The Juilliard School.

For more information, visit: [www.joannfalletta.com](http://www.joannfalletta.com)

## THE PEACOCK: VARIATIONS ON A HUNGARIAN FOLK SONG (1939)

ZOLTÁN KODÁLY (1887-1964)

Composer Béla Bartók regarded Zoltán Kodály as the "perfect embodiment of the Hungarian spirit." Kodály grew up in the countryside of what is now Slovakia, which was then part of the Austro-Hungarian Empire. Surrounded by Hungarian folk songs and traditions, he developed a lifelong mission to preserve Hungarian music through his compositions.

The Concertgebouw Orchestra of Amsterdam commissioned Kodály to compose a piece for their 50th anniversary. He based his composition on Endre Ady's poem "The Peacock Flew" (1907), which itself was inspired by a Hungarian folk song. The poem presents two key images: the peacock, symbolizing freedom, and the county jailhouse, where prisoners await release. When Ady wrote the poem, only the words of the folk song were known, while the melody was discovered later and became a classic example of traditional Hungarian folk music.

Kodály's 25-minute work features 16 variations that explore themes of freedom, particularly in the context of the authoritarian Hungarian government's relations with Nazi Germany in 1939. The score calls for three flutes, two oboes, two clarinets, two bassoons, four horns, three trumpets, three trombones, timpani, percussion, harp, and strings.

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## CONCIERTO DE ARANJUEZ (1939)

JOAQUÍN RODRIGO (1901-1999)

Joaquín Rodrigo is celebrated as one of Spain's most popular classical composers. He wrote the *Concierto de Aranjuez* in Paris as a tribute to his homeland while experiencing the tensions of the Spanish Civil War. Drawing from his memories of the famous Royal Palace of Aranjuez, the blind Rodrigo composed this concerto in braille and later had it transcribed for publication.

The concerto is structured in three movements and opens with a striking flamenco-like **Allegro con spirito**. The well-known **Adagio**, evokes the *cante jondo*, or deep song, of the Andalusian region in southern Spain. The concerto concludes with **Allegro Gentile**, which returns to the dance-like character of the opening.

Rodrigo had a clear vision for his work, describing it as sounding "like the hidden breeze that stirs the treetops in the parks, as strong as a butterfly, as dainty as a verónica," referring to a classic maneuver in bullfighting. The 21-minute concerto is scored for piccolo, two flutes, two oboes, English horn, two clarinets, two bassoons, two horns, two trumpets, strings, and a solo guitar.

**PICTURES AT AN EXHIBITION (1874)**

MODEST MUSSORGSKY (1839-1881) | ORCHESTRATED BY MAURICE RAVEL



Left to Right: Viktor Hartmann, *Paris Catacombs*, *The Hut on Fowl's Legs* (1870), *Ballet of the Unhatched Chicks* (1871), *Plan for a City Gate in Kiev* (1869).

In August 1873, artist and architect Viktor Hartmann died. The following year, Modest Mussorgsky attended a memorial exhibit of Hartmann's artwork and, deeply affected by his friend's death, composed "Pictures at an Exhibition" for piano in just three weeks as a tribute. The piece fell into obscurity until conductor Serge Koussevitzky rediscovered it and composer Maurice Ravel orchestrated it in 1922.

The piece begins with a fanfare-like **Promenade**, welcoming the audience to enter the symphonic exhibition. As the music transitions between paintings, the "Promenade" music evokes the experience of walking through an art gallery. The first artwork introduced is **The Gnome**, which is composed in a way that captures the image of a "little gnome, clumsily running with crooked legs." Next, the listener is transported to **The Old Castle**, representing an ancient Italian fortress. **The Tuileries**, characterized by fast, jumping notes suggest children playing, and **Bydlo** features slow, heavy notes and chords, evoking the sound of cattle pulling carts in a field.

Hartmann's sketch for a ballet costume is treated as **The Ballet of the Chicks in their Shells**, with rapid notes that illustrate ballet dancers jumping and frolicking. Hartmann's next painting is **Samuel Goldenberg and Schmuyle**, which portrays a rich Jewish man and a poor one. The assertive sounds of Samuel are introduced first, followed by the lighter tones of Schmuyle, who begs for money. This is followed by a scherzo-like piece, **Limoges**, depicting women quarreling in the streets of Paris.

The lively "Limoges" is interrupted by a profound, low note representing the dead in **Catacombs**. Next, the mysterious melodies played by the low voices of the orchestra personify **Baba Yaga's Hut**, a famous character from Russian folklore. The piece concludes with the triumphant **Great Gate of Kiev**, written as an evocation of Russian Orthodox chant.

The 35-minute score calls for three flutes, two piccolos, three oboes, English horn, two clarinets, bass clarinet, two bassoons, contrabassoon, alto saxophone, four horns, three trumpets, three trombones, tuba, timpani, percussion, two harps, celeste, and strings.



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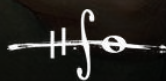


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**BEETHOVEN**  
**FESTIVAL**  
FEB - MAR 2025

# BEETHOVEN FESTIVAL

- FEB 1 HONOLULU CHAMBER MUSIC SERIES PRESENTS: AOI TRIO**  
Beethoven: Piano Trio in D Major, Op. 70, No. 1  
Orvis Auditorium, 7:30 PM
- FEB 2 BEETHOVEN AT VIENNA'S CAFE SACHER**  
Beethoven Festival Launch Event in partnership with the Halekulani Hotel  
Halekulani Hotel, 3 PM - 5 PM
- FEB 6 EROICA: SYMPHONIES NO. 1 & 3**  
Hawaii Theatre, 7:30 PM\*
- FEB 9 IMMORTAL BELOVED: SYMPHONIES NO. 2 & 7**  
Hawaii Theatre, 4 PM\*
- FEB 15 BEYOND THE MUSIC: BEETHOVEN GOES TO CHINATOWN**  
Beethoven: Symphony No. 6  
Hawaii Theatre, 11 AM
- FEB 16 PASTORALE: SYMPHONIES NO. 4 & 6**  
Hawaii Theatre, 4 PM\*
- MAR 1 CHAMBER MUSIC HAWAII PRESENTS: BEETHOVEN FEST**  
Beethoven: String Quartet No. 7 in F Major, Op.59, No.1 ("Razumovsky")  
Beethoven: Septet in E-flat Major, Op. 20  
Doris Duke Theatre, 7 PM
- MAR 6 FATE: SYMPHONIES NO. 5 & 8**  
Neal S. Blaisdell Concert Hall, 7:30 PM\*
- MAR 7 HAWAII OPERA THEATRE PRESENTS: BEETHOVEN & FRIENDS**  
A song recital featuring members of HOT's Mae Z. Orvis Opera Studio  
STUDIO101, 6 PM - 7 PM
- MAR 9 JOY: SYMPHONY NO. 9**  
O'ahu Choral Society  
Neal S. Blaisdell Concert Hall, 4 PM\*
- MAR 12 HSOxHYS SIDE BY SIDE**  
Foumai: Elysium - Fanfares on the Beethoven Symphonies  
Neal S. Blaisdell Concert Hall, 7:30 PM

\*Join your HSO one hour before concert for a 30-minute pre-concert conversation on select concerts.

## FESTIVAL PARTNERS



# EROICA

## BEETHOVEN FESTIVAL

**Hawai'i Symphony Orchestra**  
Dane Lam, conductor

**YE Xiaogang** *Eroica (HSO Commission, World Premiere)*

**BEETHOVEN** *Symphony No. 1 in C major, Op. 26*  
I. Adagio molto - Allegro con brio  
II. Andante cantabile con moto  
III. Menuetto: Allegro molto e vivace  
IV. Finale: Adagio - Allegro molto e vivace

### INTERMISSION

**BEETHOVEN** *Symphony No. 3 in E-flat major, Op. 55*  
*"Eroica"*  
I. Allegro con brio  
II. Marcia funebre: Adagio assai  
III. Scherzo: Allegro vivace  
IV. Finale: Allegro molto

**THURSDAY**  
FEBRUARY 6 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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**EROICA (2024) | YE XIAOGANG (B. 1955)**

Born on 23 September 1955, Ye Xiaogang is regarded as one of China's leading contemporary composers. From 1978 until 1983, he studied at the Central Conservatory of Music in China and after graduation he was appointed Resident Composer and Lecturer at the Central Conservatory of Music in China. From 1987 he studied at the Eastman School of Music, University of Rochester in New York. Amongst his former teachers are Minxin Du, Samuel Adler, Joseph Schwantner, Louis Andriessen and Alexander Goehr. Since 1993, Ye has divided his time between Beijing and Exton, Pennsylvania.



He has received numerous prizes and awards, among others the 1982 Alexander Tcherepnin prize, the 1986 Japan Dance Star Ballet prize, and awards from the Urban Council of Hong Kong (1987-94), the Taiwan Symphony Orchestra (1992), the China Cultural Promotion Society (1993), the Li Foundation, San Francisco (1994) and the Chinese National Symphony Orchestra (1996). He has won the Golden Rooster Award (the Best Film Music Score) in China for 3 times, and the Life Achievement of China Film Music. In 2013 Ye was awarded with the China Arts Award. He was a fellow of the Metropolitan Life Foundation and the Pennsylvania Council of the Arts in 1996, and of the John Simon Guggenheim Memorial Foundation in 2012. In 2020, Ye became a member of the American Academy of Arts & Science.

**SYMPHONY NO. 1 IN C MAJOR, OP. 26 (1800)**

LUDWIG VAN BEETHOVEN (1770-1827)

After studying with Joseph Haydn in Vienna, Austria, Beethoven took his time before composing his first symphony. It wasn't until seven years after his arrival in Vienna that he began to write the symphony. When it premiered in 1800, it received positive reviews. One writer noted, "This proved to be the most interesting concert we have had in a long time... and at the end, we had a symphony of [Beethoven's] own composition that displayed great artistry, innovation, and a wealth of ideas."

Written in a style more akin to his predecessors, Haydn and Mozart, the symphony opens with **Adagio - Allegro con brio**. The slow introduction followed by an energized sonata proper, reflects the fashion of the then contemporary symphonies. The **Andante cantabile con moto**, and **Menuetto: Allegro molto e vivace**, serves a familiar dish, a minuet and trio, and the final movement revisits the traditional classical symphony format with an **Adagio - Allegro molto e vivace**.

Although the work bears little radical innovation of the composer's later compositions, the seeds of symphonic revolution can be heard with the opening dissonant harmony, where stability is often the expectation. The 26-minute score calls for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, timpani, and strings.

**SYMPHONY NO. 3 IN E-FLAT MAJOR "EROICA" OP. 55 (1804)**

LUDWIG VAN BEETHOVEN (1770-1827)

The evolution of classical music arguably would not have reached remarkable heights without the contributions of Beethoven, particularly the risks he took with his *Third Symphony*. Initially titled "Eroica" and dedicated to Napoleon Bonaparte, Beethoven changed his mind after learning that Bonaparte had crowned himself emperor. In his anger, Beethoven discarded the dedication and renamed the symphony "Heroic," suggesting an inspirational idea rather than a specific individual.

The first movement, **Allegro con brio**, features a melody that never fully resolves, leading to many unexpected twists and turns in the quest for resolution. The slower second movement, **Marcia funebre: Adagio Assai**, has been used in numerous funerals, including those of the renowned composer Felix Mendelssohn and former presidents Franklin D. Roosevelt and John F. Kennedy. In the third movement, **Scherzo: Allegro vivace** - Trio, Beethoven made history by including three horns for the first time. The final movement, **Finale: Allegro molto - Poco andante - Presto**, consists of ten variations on a theme.

This 47-minute symphony calls for two flutes, two oboes, two clarinets, two bassoons, three horns, two trumpets, timpani, and strings.



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# IMMORTAL BELOVED

# BEETHOVEN FESTIVAL

**Hawai'i Symphony Orchestra**  
Dane Lam, conductor

**Jessica HUNT** *Climb* (Hawai'i Premiere)

**BEETHOVEN** *Symphony No. 2 in D major, Op. 36*  
I. Adagio Molto - Allegro con brio  
II. Larghetto  
III. Scherzo: Allegro  
IV. Allegro Molto

## INTERMISSION

**BEETHOVEN** *Symphony No. 7 in A major, Op. 92*  
I. Poco sostenuto - Vivace  
II. Allegretto  
III. Presto  
IV. Allegro con brio

**SUNDAY**  
FEBRUARY 9 at 4 PM

Hawaii Theatre

This program runs approximately 2.5 hours and includes an intermission

Program and artists are subject to change.

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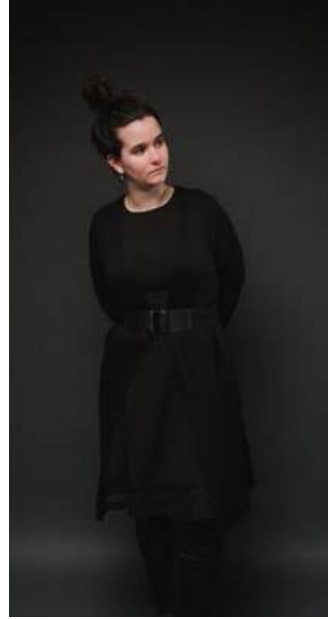
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**CLIMB (2020) | JESSICA HUNT (B. 1987)**

*Climb* is a letter-through-time to Beethoven to express my gratitude for his work, and to express our silent kinship. The work centers on D (the key area of Beethoven's second symphony), and attempts to travel to E-flat (the key area of his third). This small half-step is rendered infinitely large as the gravity of D keeps pulling the orchestra back into its orbit. Partly autobiographical, *Climb* explores aural metaphors for the physical sensations that are part of my daily life with dysautonomia. The piece opens with a frantic burst of adrenaline that soon gives way to the sensation of stomach-dropping nausea and tinnitus. A weak heartbeat emerges, racing, unsteady. Punctuated by brassy flashes of pain, the orchestra-body steels itself with determination, even optimism, before a violent attack of palpitations shatters its progress, melting into melodrama and mourning for a wellness and a wholeness that will never come again. In a cruel irony, the goal of E-flat is never quite reached; the immutable D instead becomes re-contextualized as a leading tone that is, for all its efforts, unable to resolve. - Jessica Hunt



Hunt serves as an Assistant Professor of Music Theory at The Peabody Institute of The Johns Hopkins University. The 5-minute score calls for two flutes, two oboes, two clarinets, two bassoons, three horns, two trumpets, timpani, and strings.

**SYMPHONY NO. 2 IN D MAJOR, OP. 36 (1802)**

LUDWIG VAN BEETHOVEN (1770-1827)

Beethoven's *Second Symphony* reflects the classical style of his predecessors Haydn and Mozart, while also showcasing his unique brand of comedy. Opening with an **Adagio molto** followed by an **Allegro con brio**, the symphony features an introduction and employs Beethoven's signature technique of contrasting loud and soft passages. The **Larghetto** is notable for its hints of inspiration from folk songs and is considered one of his longest slow movements in a symphony.

Rather than using the traditional minuet and trio form, Beethoven pivots to a **Scherzo**, a lively movement infused with humor. The finale, marked **Allegro molto**, introduces more musical humor, particularly with its fast and brief opening motif. Upon its premiere, conservative music critics were not fond of Beethoven's experimentation. One critic described it as a "hideously writhing, wounded dragon that refuses to die, writhing in its last agonies and bleeding to death in the fourth movement." Little did they know that this was just the beginning of Beethoven's innovative musical explorations. The 32-minute symphony is scored for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, timpani, and strings.

**SYMPHONY NO. 7 IN A MAJOR OP. 92 (1812)**

LUDWIG VAN BEETHOVEN (1770-1827)

Describing Beethoven's *Symphony No. 7* as "revolutionary" is an understatement. Following his rage with Napoleon after the latter crowned himself emperor, Beethoven removed the dedication of his *Third Symphony*, which he had originally intended for him. As he observed Napoleon's failures in his conquests across Europe, Beethoven likely felt a surge of excitement that inspired him to compose his *Seventh Symphony*, completed in 1812.

After its premiere in 1813, the symphony quickly became one of Beethoven's most popular compositions. What is remarkable is that work is entirely constructed using dance rhythms, with no conventional slow movement in sight. Beethoven begins with a stoic **Poco Sostenuto**, leading into the lively **Vivace** that "horses" around with a galloping stride. The second movement, the **Allegretto**, became so popular that other conductors often included it in performances of Beethoven's *Second* and *Eighth Symphonies* to attract larger audiences. The **Presto** features a remarkably fast, bouncing rhythm based on Austrian pilgrim hymns, and the symphony concludes with the energetic **Allegro con brio**, bringing this triumphant work to a resounding close—a true dance dance revolution. The 36-minute symphony is scored for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, timpani, and strings.

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# BEYOND THE MUSIC: BEETHOVEN GOES TO CHINATOWN

## BEETHOVEN FESTIVAL

**Hawai'i Symphony Orchestra**

**Dane Lam**, conductor

**Michael-Thomas Foumai**, narrator

### BEETHOVEN

*Symphony No. 6 in F major, Op. 68, "Pastorale",*  
I. Erwachen heiterer Empfindungen bei der  
Ankunft auf dem Lande  
II. Szene am Bach  
III. Lustiges Zusammensein der Landleute  
IV. Gewitter, Sturm  
V. Hirtengestag, Frohe und dankbare  
Gefühle nach dem Sturm

### ABOUT THE PERFORMANCE

Beyond the Music returns for a Beethoven Festival "special." Narrated by HSO Composer in Residence Michael-Thomas Foumai, music and story telling come together to highlight a journey through the sights and sounds of Downtown Chinatown with music of Beethoven! Music and Artistic Director conducts your HSO in a morning performance of the Pastorale symphony, perfect for families!

**SATURDAY**  
FEBRUARY 15 at 11 AM

Hawaii Theatre

This program runs  
approximately 1 hour.

Program and artists are  
subject to change.

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# PASTORALE

# BEETHOVEN FESTIVAL

**Hawai'i Symphony Orchestra**  
Dane Lam, conductor

**Michael-Thomas FOUMAI** *Becoming Beethoven*

**BEETHOVEN** *Symphony No. 4 in B-flat major, Op. 60*  
I. Adagio - Allegro vivace  
II. Adagio  
III. Allegro vivace  
IV. Allegro ma non troppo

## INTERMISSION

**BEETHOVEN** *Symphony No. 6 in F major, Op. 68, "Pastorale",*  
I. Erwachen heiterer Empfindungen bei der  
Ankunft auf dem Lande  
II. Szene am Bach  
III. Lustiges Zusammensein der Landleute  
IV. Gewitter, Sturm  
V. Hirtengestag, Frohe und dankbare  
Gefühle nach dem Sturm

**SUNDAY**  
FEBRUARY 16 at 4 PM

Hawaii Theatre

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approximately 2.5 hours and  
includes an intermission

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## BECOMING BEETHOVEN (2014) | MICHAEL-THOMAS FOU MAI (B. 1987)

*Becoming Beethoven* was commissioned by the Portland Symphony Orchestra to celebrate the organization's 90th season in which all nine symphonies of Beethoven were programmed. The work mirrors the orchestration of the *Third Symphony*, and is the equivalent of the Hollywood superhero origin story, using music to express the composer's journey through hearing loss, retreat into nature, and lastly acceptance; drawing upon his deafness as a strength, and becoming the composer whose music would leave an everlasting mark on history. – Michael-Thomas Foumai

Motives and harmonies from the *Fifth*, *Sixth*, and *Ninth Symphonies* are reworked so that fragments sound familiar but are blurred as if muted and distorted. One such example is the removal of the rhythm of the famous opening four pitches of the *Fifth*, and using them with different rhythms, in a different order, or sounding them together to create harmony. The work is scored for two flutes, two oboes, two clarinets, two bassoons, three horns, three trumpets, three trombones, tuba, timpani, various percussion and strings

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## SYMPHONY NO. 4 IN B-FLAT MAJOR, OP. 60 (1806)

LUDWIG VAN BEETHOVEN (1770-1827)

Often overshadowed by Beethoven's *Third* and *Fifth Symphonies*, the *Fourth Symphony* is one that deserves more attention than it typically receives. Interestingly, Beethoven was already working on his groundbreaking *Fifth Symphony* when Prince Lichnowsky of Woschütz asked him to compose another symphony. One theory about why Beethoven chose to premiere the *Fourth* before the *Fifth* is that he did not feel ready to showcase a more radical work. Additionally, he was aware of his audience's appreciation for the "Haydnesque" style, which the *Second Symphony* exemplifies and which also serves as a model for the *Fourth*.

The symphony opens with a somber **Adagio** grounded by a sustained B-flat. Beethoven then transitions seamlessly into the lively **Allegro vivace**, drawing many parallels to the symphonies of Haydn and Mozart. The subsequent **Adagio** features a main theme accompanied by a subtle second theme, both driven by a rhythmic pulse. The third's **Allegro vivace** written in scherzo-trio form, retains the cherished classical style while incorporating Beethoven's rambunctious elegance. The frivolous **Allegro ma non troppo** which Beethoven described as "aufgeknöpft," brings the symphony to an exhilarating finale.

The 34-minute symphony is scored for flute, two oboes, two clarinets, two bassoons, two horns, two trumpets, timpani, and strings.

**SYMPHONY NO. 6 IN F MAJOR "PASTORALE" OP. 68 (1808)**

LUDWIG VAN BEETHOVEN (1770-1827)

One of the most melodious of Beethoven's nine symphonies, the *Sixth Symphony* originally premiered alongside the powerful *Fifth* in 1808 with Beethoven conducting. Beethoven enjoyed long walks in the countryside and often found his own personal refuge in nature. He displays that notion well with the contents of the symphony, the names of the movements, as well as his own intentions, stating the symphony is "more the expression of feeling than painting."

Beethoven breaks symphonic convention by writing in five movements instead of the standard four. The first movement's **Allegro ma non troppo**, develops motifs to evoke the, "Awakening of cheerful feelings on arrival in the countryside". The **Andante molto mosso** bears the description of "Scene by the brook", where woodwinds mimic birds: quail, nightingale, and cuckoo. The **Allegro**, a scherzo, is reminiscent of a country folk dance. Nature isn't always perfect and has its fair share of storms, which Beethoven cleverly forecasts in the fourth movement's **Allegro**. The final **Allegretto** brings a shepherd's calm after the storm, thanking nature for the afterglow.

The 39-minute symphony is scored for two flutes, piccolo, two oboes, two clarinets, two bassoons, two horns, two trumpets, two trombones, timpani, and strings.



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# FATE

# BEETHOVEN FESTIVAL

**Hawai'i Symphony Orchestra**  
Dane Lam, conductor

**Raymond YIU** *Old Bei* (U.S. Premiere)

**BEETHOVEN** *Symphony No. 8 in F major, Op. 93*  
I. Allegro vivace e con brio  
II. Allegretto scherzando  
III. Tempo di menuetto  
IV. Allegro vivace

## INTERMISSION

**BEETHOVEN** *Symphony No. 5 in C minor, Op. 57*  
I. Allegro con brio  
II. Andante con moto  
III. Allegro  
IV. Allegro

**THURSDAY**  
MARCH 6 at 7:30PM

Neal S. Blaisdell Concert Hall

This program runs approximately 2.5 hours and includes an intermission

Program and artists are subject to change.

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**OLD BEI | RAYMOND YIU (B.1973)**

Raymond Yiu is a Hong-Kong born, London-based composer, jazz pianist, conductor and writer on music. "This might surprise some people, but Beethoven wasn't my favourite composer," Yiu explains; "I find many of his piano works very bombastic, and they seem like short scores for orchestral music. But the symphonies are truly amazing, as Beethoven taught us how to use the orchestra. He made us consciously aware of acoustic pace, in terms of tempo and also in terms of contrast of dynamics. It is amazing how he develops entire movements from very short motives.

The interval of a third in the opening of his 5th symphony, and in "Old Bei" (the title of Yiu's work named after a Chinese nickname for Beethoven) is almost like a crystal fragment. In "Old Bei" this very cell is refracted into different shapes and crystals and then put together again to make up the overall form." Yiu uses quotations from 17 Beethoven compositions, including some famous ones but also from works that are not well known. "It's almost like Beethoven having a hallucination or being in a delirium, like people remembering things, but incorrectly." *Old Bei* was Commissioned by the Hong Kong Philharmonic for the 250th anniversary of Beethoven's birth. The 11-minute score calls for piccolo, two flutes, oboe, English horn, two clarinets, bass clarinet, two bassoons, four horns, three trumpets, three trombones, various percussion, harp, and strings.

**SYMPHONY NO. 8 IN F MAJOR, OP. 93 (1812)**

LUDWIG VAN BEETHOVEN (1770-1827)

Beethoven's *Eighth Symphony*, in contrast to the energetic *Seventh*, takes a step back from the more rebellious symphonic pieces that came before it. With a reduced instrumentation reminiscent of the works of Haydn, Mozart, and even Beethoven's own first two symphonies, the *Eighth* embodies many classical ideals and stylistic choices across its four movements. Composed in just four months, Beethoven held this symphony in high esteem and expressed disdain for critics who considered it "inferior" to his other symphonic works. Although it is often overshadowed by the monumental *Seventh* and the iconic *Ninth*, the *Eighth* is a masterpiece in its own right.

In the opening movement, marked **Allegro vivace e con brio**, there are no extended introductions or proclamations that preface a hero's journey or the dark monolithic statements of fate. Instead, Beethoven jumps straight into the music, eager to delve into an elixir of happiness. The **Andante con moto** pays a humorous homage to the mechanical ticking of the metronome, invented by Beethoven's friend Johann Nepomuk Maelzel. The third movement is the most "classical" of the four, often leading to the *Eighth* being described as "Haydn-esque." This movement, a minuet and trio marked **Tempo di Menuetto**, emphasizes a refined elegance and the final movement, **Allegro vivace**, unleashes a flurry of racing horses to reach it's final destination. The 26-minute score requires two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, timpani, and strings.

## **SYMPHONY NO. 5 IN C MINOR OP. 67 (1808)**

LUDWIG VAN BEETHOVEN (1770-1827)

Four notes: that is all Beethoven needed to make a powerful statement with his *Fifth Symphony*. Continuously pushing the musical boundaries of his conservative surroundings, Beethoven chose to forgo an introduction that might ease the audience into the music. Instead, awakening the audience with a jump scare, creating one of the most iconic moments in classical music. The opening motif has become synonymous with themes of horror and has been integrated into popular culture by figures like Chuck Berry, Judge Judy, and in Disney's *Fantasia 2000*.

This four-note motif has spurred a musical puzzle that has been debated by scholars for years. Beethoven's secretary, Anton Schindler, suggested the idea of "destiny knocking on the door," which led to the nickname "fate motif." When Schindler presented this idea to Beethoven, he responded sarcastically and never revealed the true meaning behind it. While the reasons for Beethoven's creation of such a powerful opening motif may remain a mystery, he ensured that it's own destiny was to resonate throughout the entire symphony.

The "fate motif" opens in the dark realm of the C-minor **Allegro con brio**, where it is developed through various counter melodies and harmonies. The second movement, **Andante con moto**, showcases a more sympathetic side of Beethoven, featuring heartfelt melodies. In the **Scherzo: Allegro**, Beethoven cleverly intertwines the original motif with a new melody. The final movement, **Allegro**, provides the audience with "musical closure," as Beethoven resolves the work in C-major instead of minor, creating a sense of relieved tension, darkness to light.

Upon its premiere, both the symphony and Beethoven received considerable praise from audiences and critics alike. One enthusiastic critic stated, "How this wonderful composition, in a climax that climbs on and on, leads the listener imperiously forward into the spirit world of the infinite!" As one of the most frequently performed symphonies in the Western repertoire, the *Fifth Symphony* also has a rich history in Hawai'i, where it was first performed exactly 100 years ago in 1925.

The 31-minute symphony is scored for two flutes, piccolo, two oboes, two clarinets, two bassoons, contrabassoon, two horns, two trumpets, three trombones, timpani, and strings.

# JOY | BEETHOVEN FESTIVAL

**Hawai'i Symphony Orchestra**

**Dane Lam**, conductor

**O'ahu Choral Society**, Joshua Habermann, artistic director

**Maria Valdes**, Soprano

**Blythe Kelsey**, Mezzo-soprano

**Alok Kumar**, Tenor

**David Soar**, Bass

**Dai-Keong LEE**     *Symphony No. 2*  
 I. Allegro Moderato  
 II. Larghetto  
 III. Allegro con brio ed animato

**INTERMISSION**

**BEETHOVEN**     *Symphony No. 9 in D minor, Op. 125 "Choral"*  
 I. Allegro ma non troppo; un poco maestoso  
 II. Molto vivace  
 III. Adagio molto e cantabile  
 IV. Presto - Allegro assai - Allegro assai vivace

**SUNDAY**

MARCH 9 at 4:00PM

Neal S. Blaisdell Concert Hall

This program runs approximately 2.5 hours and includes an intermission

Program and artists are subject to change.

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## ABOUT THE O'AHU CHORAL SOCIETY

The O'ahu Choral Society (OCS) has a 28-year history of bringing music of the highest artistic excellence to the people of Hawai'i. OCS is committed to providing our island community with robust programming for all music, with repertoire that spans the decades. OCS presents choral/orchestral masterworks from Beethoven to Bernstein, major chamber ensemble works, along with new commissions, including contemporary and local composers like Michael-Thomas Foumai and Herb Mahelona.

Created in 1995, OCS functioned under the umbrella of the Honolulu Symphony Orchestra until 2009. Our members include approximately 75 singers from all walks of life, including young adults to seniors, united by their talent and love for classical music and choral singing. Today, we perform major choral works with the Hawai'i Symphony Orchestra (HSO), as well as smaller works with chamber ensembles, accompanists and a cappella. OCS features local and international artists as soloists, and frequently joins with other arts organizations in the community to continuously deliver choral music for the Hawai'i Ohana.



### **DR. JOSHUA HABERMANN**, Artistic Director; O'ahu Choral Society

Joshua Habermann is in his fourth season as Artistic Director of the O'ahu Choral Society. Under his leadership, the OCS Symphonic Chorus has grown to include over 80 members and the OCS Chamber Choir has relaunched with programs ranging from renaissance to contemporary works. Habermann is also in his sixteenth season as Artistic Director of the Sante Fe Desert Chorale, one of the nation's premier professional chamber choirs.

Since joining the ensemble, Joshua has broadened its repertoire to include not only a cappella literature, but also choral-orchestral masterworks, and unique concert experiences that combine music, poetry and the spoken word. In 2015 the Desert Chorale was a featured performer at the national convention of the American Choral Director's Association (ACDA) in *Dancing the Mystery*, a program featuring the poetry of Sufi masters Rumi and Hafiz.

Habermann has led honor choirs and choral festivals in North and Latin America, Europe and Asia. As a singer (tenor) he has performed with the Oregon Bach Festival Chorus (Eugene, Oregon), and *Conspirare* (Austin, Texas). Recording credits include three projects with *Conspirare*: *Through the Green Fuse*, *Requiem*, a Grammy nominee for best choral recording in 2006, and *Threshold of Night*, a Grammy nominee for best choral recording and best classical album in 2009.

A native of California, Joshua Habermann is a graduate of Georgetown University and the University of Texas at Austin, where he completed doctoral studies in conducting with Craig Hella Johnson. He recently moved to O'ahu with his wife Joanna, daughter Kira and son Kai to be closer to extended family.

**MARIA VALDES** | Soprano

American soprano Maria Valdes was recently described as a "first-rate singing actress and a perfectly charming Gilda" (New York Times.) The upcoming 2024-2025 brings an array of symphonic and recital debuts. On the symphonic stage, Ms. Valdes makes her debut with Hawai'i Symphony Orchestra as the soprano soloist in Beethoven's *Symphony No. 9* and returns to Greensboro Symphony to perform Mozart's *Exsultate, jubilate* and Mozart's *Requiem*, which she will also perform in addition to Mozart's *Coronation Mass* with Atlanta Master Chorale.

**BLYTHE KELSEY** | Mezzo-soprano

Po'okela Award Winner, Blythe I. Kelsey, has been a part of Hawai'i's musical community from the age of 12. Past roles with HOT include Zita, Gianni Schicchi; The Doctor, Lifeboat; Gertrude, Romeo and Juliet; Giovanna, Rigoletto; the Third Lady, The Magic Flute; and the High Priestess, Aïda. Ms. Kelsey has collaborated in a wide range of events as a featured soloist with the ANA Honolulu Music Week Festival, Diamond Head Theatre, Live at Lewers, and HOT's Studio101 productions. She can be seen as Mercédès in the upcoming HOT production of Carmen next month.

**ALOK KUMAR** | Tenor

For his 2023 house début with Scottish Opera as Don Jose in Carmen: Indian-American tenor Alok Kumar is described by THE GUARDIAN as "a knockout... technically assured, his singing resonates with the raw pathos of a man on the edge – and his acting... equally compelling;" by BACHTRACK as "a commanding presence with a depth and resounding resonance, exhilarating as he faced up Carmen at the end." Alok Kumar is an alumnus of The Peabody Conservatory of Music, Rice University's Shephard School of Music, Boston University's Opera Institute and Suffolk Law School.

**DAVID SOAR** | Bass

Bass David Soar was born in Nottinghamshire, England, and studied at the Royal Academy of Music and the National Opera Studio. The 2024-2025 season begins with a house debut with Utah Opera, reprising the role of Judge Turpin in Sweeney Todd, before his debuts with San Francisco Opera (Zuniga in a performance of Bizet's Carmen), and Opéra de Monte-Carlo, as Fasolt in Das Rheingold. On the concert stage, he joins the Hawaii Symphony Orchestra for Beethoven's 9th Symphony, Saint Thomas Church in New York for Handel's Messiah and travels to Salzburg for their annual "Mozartwoche". David Soar is currently based in San Francisco, California.

## **SYMPHONY NO. 2 (1952) | DAI-KEONG LEE (1915-2005)**

Born in 1915, Dai-Keong Lee was a prolific composer from Honolulu, Hawaii. A French horn player with the Honolulu Symphony Orchestra, in 1936 Lee had his first work premiered by the HSO. After attending the University of Hawai'i, Lee received fellowships to study with the leading composition teachers of his time; Roger Sessions at Princeton, Frederick Jacobi at the Juilliard School of Music, and Aaron Copland at the famed Tanglewood festival. His works have been premiered by ensembles such as the CBS Symphony Orchestra, RCA Victor, and the HSO.

This performance of Lee's Symphony No. 2 is a reconstruction project by your HSO. Furthermore, this piece was the runner up for the 1952 Pulitzer Prize for music. The 25-minute symphony is in three movements and calls for two flutes, piccolo, two oboes, two clarinets, two bassoons, four horns, three trumpets, three trombones, tuba, timpani, percussion, and strings.

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## **SYMPHONY NO. 9 IN D MINOR "CHORAL" OP. 125 (1824)**

LUDWIG VAN BEETHOVEN (1770-1827)

"There is only one Ninth." – George Lloyd, British composer

Few works of any genre or form can transcend communities and cultures like Beethoven's *Ninth Symphony*. Often revered as the greatest classical piece of all time, it has been used as anthems, hymns, end-of-year songs, and more. Remarkably, Beethoven composed this symphony while completely deaf, making it his most ambitious project. The *Ninth* is notable for being the first major example of a choir incorporated into a symphonic work. The premiere of the *Ninth* in Vienna in 1824 was a remarkable event. Beethoven employed musicians from two different orchestras, in addition to a choir featured in the fourth movement. He conducted the premiere himself, passionately conveying his musical intentions through his movements and body language. However, the musicians were instructed to follow the real conductor, Louis Duport. Nevertheless, the symphony was received with overwhelming success; handkerchiefs were thrown in the air, and hands were raised in appreciation for the deaf Beethoven, who could not hear their applause but could see their admiration.

The cultural impact of the *Ninth Symphony* extends beyond the realm of classical music. As an anthem of unity, renowned conductor Leonard Bernstein conducted the *Ninth* during the fall of the Berlin Wall in December 1989, and Seiji Ozawa led a performance of the *Ninth* to commemorate the opening of the 1998 Winter Olympics. The symphony has also permeated popular culture, appearing in films like *Dead Poets Society* and *Die Hard*. It is rumored that the compact disc format was designed to accommodate the full 74 minutes of the *Ninth*. However, the *Ninth* has also given rise to division; the melody of the famous "Ode to Joy" was adopted as the anthem of apartheid-era South Africa. Still, the work has firmly established itself as one of the most influential classical pieces ever written.

## SYMPHONY NO. 9 IN D MINOR “CHORAL” OP. 125 (CONT.)

Mysterious motifs float around the orchestra, building up to a series of loud strikes from the orchestra. That is how Beethoven chose to open the first movement, **Allegro ma non troppo, un poco maestoso**. Beethoven expands on the themes and motifs presented in the opening bars of the piece, creating masterful interplay between various sections of the orchestra. The second movement, *Molto Vivace*, begins with an iconic set of orchestral strikes. Written as a scherzo-trio, Beethoven creates a fugue out of the first theme and develops it in only a way Beethoven could: with varying key centers.

A contrast to the fiery first two movements, **Adagio molto e cantabile** showcases Beethoven’s sweeter side. With lyrical melodies and warm voicings, Beethoven also takes various motifs from around the movement and scatters them throughout the movement. The final movement Beethoven wrote is labeled **Presto**, immediately throwing the listener straight into the fire again. Sounding as if the music is running away, Beethoven slowly develops the iconic Ode to Joy theme throughout the orchestra, leading to the iconic climax. Joined by the choir (words on the following page), Beethoven chooses the words of a drinking song of the same name, singing “Every creature drinks in joy!”. Beethoven continues to develop the iconic theme and leads the music to its coda, or finale. Beethoven captures every human emotion imaginable through the course of four movements.

The 74-minute symphony is scored for two flutes, piccolo, two oboes, two clarinets, two bassoons, contrabassoon, four horns, two trumpets, three trombones, timpani, percussion, strings, solo vocal quartet, and mixed choir.

### FOURTH MOVEMENT: “ODE TO JOY”

Text from *Ode to Joy*, Friedrich Schiller

O Freunde, nicht diese Töne!  
Sondern laßt uns angenehmere anstimmen,  
und freudenvollere.

Oh friends, not these sounds!  
Let us instead strike up more pleasing  
and more joyful ones!

Freude!  
Freude!

Joy!  
Joy!

Freude, schöner Götterfunken  
Tochter aus Elysium,  
Wir betreten feuertrunken,  
Himmliche, dein Heiligtum!  
Deine Zauber binden wieder  
Was die Mode streng geteilt;  
Alle Menschen werden Brüder,  
Wo dein sanfter Flügel weilt.

Joy, beautiful spark of divinity,  
Daughter from Elysium,  
We enter, burning with fervour,  
heavenly being, your sanctuary!  
Your magic brings together  
what custom has sternly divided.  
All men shall become brothers,  
wherever your gentle wings hover.

Text from *Ode to Joy (Cont.)*

Freude trinken alle Wesen  
An den Brüsten der Natur;  
Alle Guten, alle Bösen  
Folgen ihrer Rosenspur.  
Küsse gab sie uns und Reben,  
Einen Freund, geprüft im Tod;  
Wollust ward dem Wurm gegeben,  
Und der Cherub steht vor Gott.

Froh, wie seine Sonnen fliegen  
Durch des Himmels prächt'gen Plan,  
Laufet, Brüder, eure Bahn,  
Freudig, wie ein Held zum Siegen.

Seid umschlungen, Millionen!  
Diesen Kuß der ganzen Welt!  
Brüder, über'm Sternenzelt  
Muß ein lieber Vater wohnen.

Ihr stürzt nieder, Millionen?  
Ahnest du den Schöpfer, Welt?  
Such' ihn über'm Sternenzelt!  
Über Sternen muß er wohnen.

Every creature drinks in joy  
at nature's breast;  
Good and Evil alike  
follow her trail of roses.  
She gives us kisses and wine,  
a true friend, even in death;  
Even the worm was given desire,  
and the cherub stands before God.

Gladly, just as His suns hurtle  
through the glorious universe,  
So you, brothers, should run your course,  
joyfully, like a conquering hero.


Be embraced, you millions!  
This kiss is for the whole world!  
Brothers, above the canopy of stars  
must dwell a loving father.

Do you bow down before Him, you millions?  
Do you sense your Creator, O world?  
Seek Him above the canopy of stars!  
He must dwell beyond the stars.

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Hawai'i Symphony Orchestra  
Hawai'i Youth Symphony  
Concert String Orchestra  
Music in the Clubhouse  
Music4Kids Honolulu 'Ukulele Class  
Dane Lam, conductor  
Joseph Stepec, conductor

**Michael-Thomas  
FOUMAI** *Elysium: Fanfares on Themes from the  
Beethoven Symphonies*  
Music in the Clubhouse  
Music4Kids Honolulu 'Ukulele Class  
Concert String Orchestra  
Youth Symphony I

**SHOSTAKOVICH** Excerpts from  
*Symphony No. 5 in D minor, Op. 47*  
Youth Symphony I

**WEDNESDAY**  
MARCH 12 at 7:30 PM

Neal S. Blaisdell Concert Hall

This program runs approximately  
2 hours

Program and artists are  
subject to change.



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## ABOUT THE HAWAII YOUTH SYMPHONY

Hawaii's only state-wide instrumental music education organization, Hawai'i Youth Symphony reaches over 3,500 youth annually, ages 7–18 of all skill levels and every economic background, brought together from more than 100 schools across the islands. Since 1964, the nonprofit has advanced its mission of fostering fun and creative experiences for youth that inspire a deep appreciation for music and lifelong relationships within the culture of our islands through orchestral music, offering diverse programs including general music, string and band classes, jazz, symphony orchestras, summer intensives, and more. Contributions to HYS go toward its vision of A Hawai'i where Music Is A Right: to break down barriers to music education including financial hardship, geographic barriers, and expanding the reach of HYS in rural and under-resourced communities.

Among the largest youth symphony organizations in the country, HYS ensures that no interested child is turned away from a quality music education because of financial need and awards over \$50,000 a year through its financial aid program. HYS also offers assistance for registration fees, instrument loans, private lessons and air and surface travel for neighbor island students. Team HYS is composed of more than a dozen employees and has a roster of nearly a hundred artist-faculty, all of whom are expressly dedicated to music education and its transformative opportunities for Hawai'i's youth.

**JOSEPH STEPEC** | Director of Orchestral Activities & Maestro, Youth Symphony I

Joseph Stepec came to Hawaii from Cleveland, Ohio in 2016. He is Associate Professor of Music and Director of Orchestras at the University of Hawaii at Manoa's Music Department. Under his direction, the University of Hawaii Symphony Orchestra has premiered works of new composers, represented underperformed masterworks, and has collaborated with ensembles as diverse as the United States Marine Band and more. He is an active clinician that has guest taught many ensembles visiting Hawaii, on the mainland, and abroad in Shanghai, China. His work with the Hawaii Youth Symphony was recognized in 2024 with an induction to the Pacific Business News magazine's "40 under 40," which recognizes leaders in Hawaii.

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**RANDY WONG** | President & CEO, Hawai'i Youth Symphony

Hawaii-born and raised, Randy Wong is a distinctive voice within the arts administration and the musical communities. As the President & CEO of Hawaii Youth Symphony (and a proud alumnus), Randy passionately champions its strategic vision of a Hawaii where Music Is A Right. In 2023, the progressive international business magazine Fast Company recognized HYS in 2023 as one of its Best Workplaces for Innovators and bestowed HYS top honors for Social Good. Simultaneous to leading HYS, Randy is also a bassist in the Hawaii Symphony Orchestra, serves as Vice Chair for the League of American Orchestras' Youth Orchestra Division and has been a member of leadership cohorts of the Stanford Graduate School of Business and the American Express Leadership Academy. Prior to HYS, Randy was on the faculty at New England Conservatory. He holds an Ed. M from Harvard University and a performance degree from New England Conservatory.

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**ABRAHAM LAGRIMAS, JR.** | Teacher, HYS Music in the Clubhouse: Music4Kids 'Ukulele Class

Abe Lagrimas, Jr. is a professional musician, composer, educator, and author who plays the drums, vibraphone, and ukulele. He studied at Berklee College of Music and competed in the highly prestigious Thelonious Monk International Jazz Drums Competition in 2012. As a solo ukulele artist, Abe is a Nā Hōkū Hanohano Award recipient, with his most recent win in 2022 for Ukulele Album of the Year.

In addition to teaching privately, Abe is currently involved in several music education programs. He is an on-screen instructor and consultant/curriculum developer for Fender Play, a world-wide subscription service that offers virtual music lessons and he is the author of *Jazz Ukulele: Comping, Soloing, Chord Melodies* (Berklee Press/Hal Leonard) and *'Elua*, a self-published book featuring transcriptions from his 2019 album. After a 15-year long stint in Los Angeles, CA, Abe has returned home and is currently based in Honolulu, HI.

**MICHAEL LIM** | Conductor, HYS Academy Strings: Concert String Orchestra

Michael Lim is a dedicated music teacher and professional violinist. Born and raised in Honolulu, Hawai'i, he began his musical career at the age of four with the piano, and started his violin studies at the age of seven. A graduate of Punahou School, Michael was involved in Punahou's orchestra and string quartet program, and was a member of Hawai'i Youth Symphony's YSII and YSI orchestras. He is a graduate of the Indiana University Jacobs School of Music, where he received his Bachelors and Masters of Music in violin performance.

After returning to Hawai'i, he completed his Post-Baccalaureate Certificate of Music Education at the University of Hawai'i Manoa, and currently teaches orchestra at Punahou School. In addition to his music teaching career, Michael is also a full-time violinist with the Hawai'i Symphony Orchestra, teaches private violin and viola lessons, and has served on the board of the Hawai'i Music Educators Association. He is a passionate educator and performer, and hopes to share his love of music with his students and inspire a new generation of musicians to cherish and preserve the art of music.

**CONCERT STRING ORCHESTRA**

*Michael Lim, Conductor*

*(Violin cont.)*

Sophia Kimura

Annaka Lau

Gabriel Li

Eliana Lin

Ava Morgan

Lilian Polley

Gregory Schopf

Noah Swan

Samuel Tarn

Isaiah Wane

Runxin Wang

Aya Wismeth

Jana Wu

**Viola**

Kyle Wills-Liang

**Cello**

Bella Arnone

Brian Baik

Jacob Kim

Mia Lu

Emi Mochinaga

Nathan Olsen

Eliza Sheets

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*Abraham Lagrimas, Jr., Teacher*

**'Ukulele**

Kayla Arakaki

Alina Chen

Soraya Cherki

Euan Chung

Isabelle Chung

Kaya Hatzis

Kaimana Lui-Kwan

Addison Paguio

Manu Rao

Zachary Tanuvasa-Wills

Ariel Zhou

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 Preston Chi  
 Leia Choi  
 Ymin Guo  
 Ashley Jisue Hong  
 Jayden Kim  
 Vance Maeshiro\*\*  
 Aya Okimoto  
 Max Shinno  
 Kaitlyn Sim  
 Sevastyan Swan\*\*  
 Gwyneth Tenn\*\*

**Violin II**

Nicholas Chi  
 Flora Elham  
 Elizabeth Fink  
 Yanling Guo  
 Kai Im  
 Coco Kim  
 Riya Krishnagopalan  
 Victor Lee  
 Lily Nomura  
 Christopher Oyama  
 Alexis Phansaithong  
 Sage Shiroma  
 Maria Swan  
 Katherine Wu  
 Daniel Yoo

**Viola**

Hyunwoo Chang  
 Haaon Cho  
 Eun Ha  
 Sophie Kaiser  
 Swan Kim  
 Albert Ko  
 Hannah Kwak

*(Viola Cont.)*

Kyla Miyamoto  
 Gray Nauwelaerts  
 Lulu Wang

**Cello**

Anson Akemoto  
 Dylan Kalā Campuspos  
 Sophia Chan  
 Leiyao Chang  
 Ashlyn Ito  
 Ian Jun  
 Jibhum Lee  
 Lucas Sanford  
 Reese Walther  
 Bryan Wood  
 Jodie Wung  
 Taigo Yuen

**Bass**

Seitaro Kobayashi  
 Isabelle Morita  
 Joshua Wung

**Harp**

Arabella Tan

**Flute**

Hope Bayudan  
 Flora Liao  
 Henry Rhee  
 Jessica-Holly Wiemer

**Oboe**

Kenton Chang  
 Maya Hokada  
 Sara Inao  
 Ayaka Yoshii

**Clarinet**

Yuto Kawaguchi  
 Jeannie Kim  
 Ellie Obara  
 Aiden Taheri

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Daniel Kim  
 Spencer Lyau

**Horn**

Jake Miyakawa  
 Kobe Miyamasu  
 Maiah Oba  
 Nicholas Williams  
 Nicholas Xu

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Kyle Ehara  
 Grace Hagino  
 Paige Kawana  
 Christopher Yara

**Trombone**

Kolten Hamana  
 Jae Koo  
 Andrew Li

**Tuba**

Xyon-La'Jount Jury

**Percussion**

Camden Funai  
 Mani Kovacich  
 Carter Nobuhara  
 Ian Pak

\*\*Co-Concertmaster  
 Students rotate seating  
 for each piece.

About Youth Symphony I  
 Youth Symphony I (YSI) is  
 the most advanced of  
 HYS's seven orchestras  
 and is one of the finest  
 youth symphonies in the  
 country. In its history, YSI  
 has performed with  
 renowned guest artists,  
 was a finalist in the Nā  
 Hōkū Hanohano Awards,  
 and had the special  
 honor of performing on  
 From the Top, a  
 nationally-broadcast  
 radio show.

For the 2024-2025  
 season, YSI is composed  
 of 84 students, grades 9-  
 12, from 18 public, home  
 and independent schools  
 across O'ahu. This year,  
 YSI has three co-  
 concertmasters. Vance  
 Maeshiro, a senior from  
 'Iolani, Sevastyan Swan,  
 an eleventh grade  
 Homeschool student,  
 and Gwyneth Tenn, a  
 senior from Punahou.

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**ELYSIUM (2019) | MICHAEL-THOMAS FOU MAI (B.1987)**

*Elysium* was commissioned by the Hawaii Youth Symphony to celebrate the organization's 55th Anniversary, which also coincided with Ludwig van Beethoven's 250th Birthday. The work was composed to feature the Hawaii Youth Symphony I with the Beginning Strings and Ukelele programs. The title is taken from Friedrich Schiller's poem "An die Freude" which is famously used as the text in Beethoven's Ninth Symphony. The music quilts together fragments from themes, harmonies and rhythms used in the composers 5th, 6th, 7th and 9th Symphonies into a sonic landscape of fanfares. The 8-minute score calls for piccolo, two flutes, two oboes, two clarinets, two bassoons, four horns, three trumpets, three trombones, tuba, timpani, various percussion, harp, strings, including beginning string players and 'ukulele ensemble.

**SYMPHONY NO.5 IN D MINOR, OP. 47 (1937)**

DMITRI SHOSTAKOVICH (1906-1975)

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.

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A woman with dark hair styled in a bun, smiling and looking to her left. She is wearing a sleeveless, knee-length dress with a vibrant green and white tropical leaf pattern. The dress has a gathered waist and a matching fabric tie at the back of the neck. The background is a plain, light-colored wall.

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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."**

**- Mark Wong  
HSF Vice President**

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."**

**- Lisa Nakamichi  
HSF Secretary**





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