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FEATURING THE WINNERS OF THE  
MADELINE SCHATZ-HARRIS YOUTH CONCERTO COMPETITION

Competition  
Winners:



Mira  
Hu  
cello



Alexander  
Canicosa-Miles  
cello



Sevastyan  
Swan  
violin

Program:

Beethoven - Overture to *Fidelio*  
Competition Winner Performances  
Tchaikovsky - Symphony No. 1, *Winter Daydreams*

## SUNDAY, JANUARY 26, 2020, 2PM AT KAHILU THEATRE

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from the Dorrance Family Foundation



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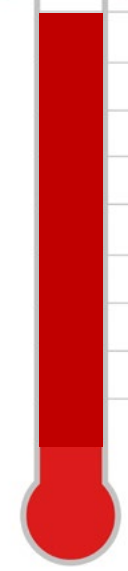
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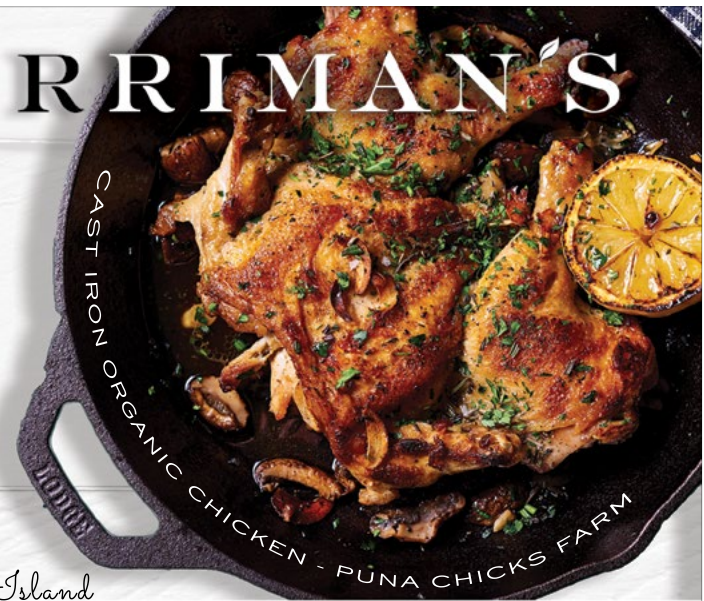
Goal- \$150K



- \$25,000 Dorrance Family Foundation
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## FROM THE MAESTRO

Aloha, and welcome to a new year!

I know many of you share the sentiment that each year seems to just fly by at an incredible pace. For me, moving from concert to concert within a season makes the time go by at an exponential speed. So, here we are with our annual concert performance that brings a spotlight to the wondrous talent of our Hawaiian youth.

After many hours of practice and preparation, then performing for the audition judges, to then be a winner on stage with the Kamuela Philharmonic, I'm sure this weekend's culminating experience will last in the memories of our young performers for a lifetime.

At twenty-five years of age, Tchaikovsky completed the first sketches of his first symphony. *Winter Dreams*, as penned by the composer, is one of the most unbelievably striking first symphonies written. Within his compositional techniques, young Tchaikovsky proved to be a giant in the symphonic realm beyond what his early critics might have surmised. Setting the listener up for one thing then giving another, and using melodies of circular "objects" with great expression and momentum, rather than cells of ideas, became a calling card of Tchaikovsky. This work is full of such great examples.

Many of you know well the later symphonies of Tchaikovsky and, most assuredly, his ballet music (*Nutcracker*, *Swan Lake*, *Sleeping Beauty*, etc.). I am hopeful that this work will make its way into your personal "playlist" of classical music.

Many mahalos to you and all of our financial supporters who are integral to the life and sustainability of this fantastic performing arts organization here on Hawai'i Island. Last but certainly not least, I would like to give Barbara Kopra a very special mahalo for providing the KPO with rehearsal space for one of our rehearsals for this performance.

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# INNOCENT BEGINNINGS

SUNDAY, JANUARY 26, 2019 | 2:00PM

## LUDWIG VAN BEETHOVEN

Overture to *Fidelio*, op. 72c

## DMITRI KABALEVSKY

Concerto in G minor for Cello, op. 49, mvt. I

I. Allegro

Concerto Competition Winner:  
Mira Hu, cello

## ANTONIO VIVALDI

*The Four Seasons, Spring*, op. 8, no. 1

I. Allegro

Concerto Competition Winner:  
Sevastyan Swan, violin

## EDWARD ELGAR

Concerto in E minor for Cello, op. 85

I. Adagio-Moderato

II. Allegro molto

Concerto Competition Winner:  
Alexander Canicosa-Miles, cello

– INTERMISSION –

## PYOTR ILYICH TCHAIKOVSKY

Symphony No. 1 in G minor, op. 13, *Winter Daydreams*

I. Allegro tranquillo

II. Adagio cantabile ma non tanto

III. Scherzo: Allegro scherzando giocoso

IV. Finale: Andante lugubre - Allegro moderato

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## PROGRAM NOTES



### OVERTURE TO *FIDELIO*

Ludwig van Beethoven

Ludwig van Beethoven (1770-1827) completed the final version of his only opera, *Fidelio*, in 1814, and it was first performed in May of that year in Vienna, with the composer as conductor. After its original premiere in 1805, the opera underwent several revisions, leading to the production of four different overtures, all of which became popular in the concert hall. Three of

the overtures were called *Lenore* (after the central character of the opera, a woman that disguises herself as a young man and helps to free her husband, who has been unjustly imprisoned as a political prisoner) and the fourth *Fidelio* (who is Lenore in disguise), which became the composer's final name for the opera. The opera itself is an ode to freedom, celebrating personal sacrifice, heroism and ultimate triumph for a political cause, and is a reflection of Beethoven's political outlook. The Overture to *Fidelio*, which contains new musical material and fewer themes from the opera itself than earlier versions, has become the favorite start to the opera and the most frequently performed concert piece from this work.

### CELLO CONCERTO NO. 1

Dmitri Kabalevsky

Russian composer Dmitri Kabalevsky (1904-1987), primarily a pianist and composer for piano, also wrote two cello concertos, now frequently used to help cello students develop their technique and musicality. Like most of Kabalevsky's music, partially due to political influences, these concertos contain very Russian melodic material, so have not traditionally enjoyed great popularity in the West. His very traditional music was sometimes criticized by his contemporaries as being too conventional, but Kabalevsky's most important contribution to music has always been his consistent efforts to connect children to music, and he was a unique figure in international music and music education.

Kabalevsky's Cello Concerto No. 1, composed between 1948 and 1949, is essentially lyrical, with a flavor of the Russian and Near Eastern folk music found in many of his works. Mira Hu's performance of the first movement "Allegro," which means "fast and lively," is dazzling. The movement starts with a short pizzicato section, progresses to a singing second subject leading to a fiercely energetic cadenza, and then returns to the main theme accompanied by the full orchestra, allowing Hu ample opportunity to showcase the skills she has developed.

## PROGRAM NOTES



### *THE FOUR SEASONS, SPRING, OP. 8, NO. 1, ALLEGRO*

Antonio Vivaldi

The best known work Antonio Vivaldi (1678-1741) is *The Four Seasons*, a set of violin concertos comprised of three movements each, composed around 1720, with each concerto representing one season of the year. Concerto No. 1 in E major, *Spring*, vividly calls to mind this season—with the first movement, performed by concerto competition winner Sevastyan Swan—mimicking the sounds of chirping birds and babbling brooks, changing tone as a thunderstorm arrives, with the orchestra imitating thunderclaps; then returning to bird song and flowing water. A sonnet, often thought to have been written by the composer, accompanies it.

"Joyful spring has arrived  
the birds greet it with their cheerful song,  
and the brooks in the gentle breeze,  
flow with a sweet murmur."

This concept of music with a narrative element, one of the earliest examples of what would later come to be known as program music, was revolutionary for the Baroque period. That may be one of the reasons Vivaldi's music (especially this piece) remains popular to this day: widely played in the concert hall, and frequently used in wedding ceremonies, films, advertising, and television.



### CONCERTO IN E MINOR FOR CELLO, OP. 85

Edward Elgar

Edward Elgar, England's most prominent composer since Henry Purcell 200 years earlier, wrote his Cello Concerto in E minor, op. 85 in 1919. This was just after the end of World War I and Elgar poured his mourning for a world lost after the destruction and suffering of the war into this intimate, highly concentrated concerto, his last major work for orchestra, and unlike any other

concerto written for the instrument. Despite a disastrous premiere, and little initial popularity, landmark recordings of this piece by Jacqueline du Pre and Yo-Yo Ma made it famous, and since the 1960's it has been a cornerstone of the solo cello repertoire.

In his performance of the first and second movements of this piece, "Adagio-Moderato," which begins with an almost funereal theme and moves to a lyrical second theme, and "Lento-Allegro molto," which starts with a pizzicato version of the opening recitative, then moves to the movement's main motive, Alexander Canicosa-Miles evokes the pain, tenderness, and beauty that Elgar's work is meant to portray.

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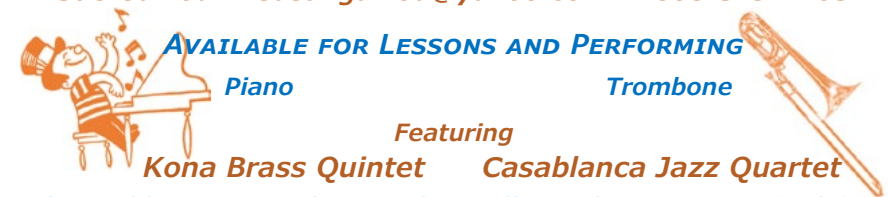
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## PROGRAM NOTES



### **SYMPHONY NO. 1 IN G MINOR, OP. 13, WINTER DAYDREAMS**

*Pyotr Ilyich Tchaikovsky*

Pyotr Ilyich Tchaikovsky's (1840-1893) Symphony No. 1 in G minor, op. 13, subtitled *Winter Daydreams*, was written and orchestrated in 1866-1868, after Tchaikovsky's appointment as a professor at the Moscow Conservatory, and was his first large-scale work. Tchaikovsky's talent was recognized from an early age, and he became a very successful teacher, music critic and composer (despite many personal, financial and artistic struggles) with the help of wealthy admirers, including Tsar Alexander I. This piece, however, is said to have caused him more anguish during its composition than any of his other works. It finally premiered in February 1868 as a complete work, conducted by his friend Nicolai Rubinstein, founder of the Moscow Conservatory (to whom he dedicated the symphony) to great success.

Tchaikovsky's desire to break out of the Western sonata form followed by predecessors such as Haydn and Mozart was one reason for his struggles with this piece since it meant adapting the traditional symphonic form so he could grow as a composer. The first two movements, *Dreams of a Winter Journey* and *Land of Desolation, Land of Mists*, reflect his admiration for composers like Mendelssohn, who could make the symphonic form express the feeling invoked by a romantic landscape. As with many of Tchaikovsky's compositions, themes from familiar Eastern European folk songs are incorporated in the work, especially in the finale. He revised the score again in 1874, and it eventually became one of his favorite works, even though it was other compositions such as *1812 Overture*, the opera *Eugene Onegin*, and his ballets, including *Swan Lake*, *The Sleeping Beauty*, and *The Nutcracker Suite* that had led to his growing fame as a composer both inside and outside of Russia. He used this fame to promote Russian music, introducing his own works and those of other Russian composers to wider audiences. Appealing directly to the heart, Tchaikovsky's graceful, emotional music serves as a portrait of the great composer himself.



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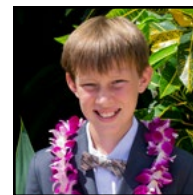


**Mira Hu (16)** studies with Nancy Masaki of Honolulu. She has loved the Kabalevsky Concerto she is performing since she first heard the piece, and considers it a "hidden gem since it isn't played that often." According to Hu, the piece is technically challenging and filled with various emotions. The movement begins as a march, then "the cello comes in with a hypnotic feeling." It showcases a short cadenza, which consists of octave runs that she found very difficult to get in tune at first, but helped her improve her technique as she worked on it. Mira finds the whole piece "filled with so much energy," and playing it with the piano gets her excited every time, so she is "thrilled to have the opportunity to play it with the Kamuela Philharmonic."



**Alexander Canicosa-Miles (15)**—a winner of the competition four years ago—studies with Jonathan Koh of Honolulu. Since his last performance with the orchestra, Canicosa-Miles has grown, not only in stature but also ability. He is looking forward to again performing with the "incredibly dedicated and passionate musicians" in the Kamuela Philharmonic. Alexander said, "the highlight of this competition is being able to collaborate and share the stage with musicians who find it equally as important as he does to share the gift of music."

He chose the 1st and 2nd movement of Elgar's Cello Concerto to perform because of the contrasting emotional journey it portrays. To him, "the concerto starts out very powerful, then surrenders to a sense of sorrow, torment and at times cries out against life." His playing reflects that emotional journey very sensitively.



**Sevastyan Swan (11)**, a student of Sheryl Shohet of Honolulu for the last eight years, has competed in this event twice before. He was "shocked and glad" when his name was announced as a winner this time, but noted that he was willing to put in the effort and keep going after his losses, and "after lots of practice, it paid off." He will be performing *Spring* from Vivaldi's *Four Seasons*. He chose this concerto because he liked the challenge of working up the really fast middle section of the movement.

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