



Kamuela
PHILHARMONIC

Brian Dollinger
Artistic Director & Conductor



OF HISTORY & NATURE

Sunday, March 24, 2019 | Kahilu Theatre

2018/19 Masterworks Season Finale!



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FROM THE PRESIDENT

Our relationships determine who we are as individuals and what we value. Your support is appreciated and essential in enabling the KPO to provide orchestral music to Hawai'i Island. By attending this concert, it shows you value the services the Orchestra provides. How do you plan to contribute to the mission of the KPO this year? Please consider how you will strengthen your role in our community—as a donor, a volunteer, or as a board member. Please contact me to discuss your involvement for our next season.

Of History and Nature is a project that implements our music education mission through and with our children. Our children are the future and it is amazing to see them convey part of the History of Hawai'i in a very special relationship with the KPO. *The Battle of Kuamo'o* was the second Hawaiian-language opera conceived and premiered at Kamehameha Schools Hawai'i (in Kea'au), as part of their annual all-school Hō'ike. The opera dramatizes the end of the Hawaiian kapu system that dictated everyday social interactions and protocols, including stringent eating restrictions, punishable by death. Living according to this system kept the Hawaiians in the favor of their gods.

The symphonic suite from the Hawaiian Opera was composed specifically for the Kamuela Philharmonic Orchestra, and this performance will be its world premiere. The KPO has partnered with Herb Mahelona for this special project. Student performers will join the orchestra on stage for the final movement.

It is interesting how Verdi's Overture to *Nabucco* introduces themes based on conflict just as conflict is central in the Hawaiian Opera and the history of this special planet we share. Enjoy the music and remember that we should focus our energy on what we have in common not our differences.

On Saturday, May 11, please join the KPO and our guest performers at the Hilton Waikoloa Village—one of Hawai'i Island's most elegant spaces—for a Boston Pops inspired concert. *Pops Goes the Philharmonic* will feature classic gems from Broadway and the silver screen by the most recognizable and beloved composers of all time.

Mahalo nui loa and enjoy the performance! Please take a moment to say Aloha to me and let me know how we may improve the services we provide our community.



Kevin D. Fenner
KPOS President 2018-2019



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FROM THE MAESTRO

It is hard to imagine that today is the conclusion of my third masterworks season as the Artistic Director and Conductor of the Kamuela Philharmonic Orchestra. The time has flown by incredibly fast and I am so proud of all of the accomplishments of the organization as a whole — from the behind-the-scenes work to make each season a reality, to the hard work and preparation of the musicians on stage.

I am excited about today's performance for a variety of reasons, but most of all to give life to a work of music for the first time. Herb Mahelona's symphonic work will be a definite highlight of today's concert with the composer conducting its world premiere, and young students from Kamehameha Schools performing alongside the music itself. I'm sure we will all be impressed and inspired by all the talents on display during the concert.

One of the fulfilling parts of my job — beyond the actual music making — is this time of year when I plan and program the next season's repertoire. Finding works of symphonic music that are engaging, inspiring, exciting, tell stories, and bring to life the best of the Orchestra is always a rewarding puzzle for me.

Next masterworks season promises to be yet another wonderful year full of these types of works. Thomas Yee, guest artist and Hawaiian pianist, will kick off our year with Tchaikovsky's famous Piano Concerto No.1. We will also be bringing great literary works to life through music. Shakespeare, Thoreau, and even J.R.R. Tolkien's literary works will inspire composers in a way that will leave us all wanting more.

Thank you for your continued support of the Kamuela Philharmonic Orchestra. We are always looking to grow our 'ohana. If you'd be interested in more information on how you can play an integral part in our success and growth, please ask me!

Brian Dollinger
Artistic Director & Conductor
conductor@kamuelaphil.org



OF HISTORY AND NATURE

Overture to *Nabucco* Giuseppe Verdi

Symphonic Suite from The Battle of Kuamo‘o Herb Mahelona

World Premiere

Herb Mahelona, conductor

- I. The Battle of Nu‘uanu
- II. Final Farewell of Kekuaokalani and Manono
- III. The Kapu is Broken
- IV. The Death of Kekuaokalani and Manono

Featuring performers from Kamehameha Schools Hawai‘i

Ioane Boshard, Kalanimoku
Kyden DeSa, Kekuaokalani
Kayla Enanoria, Manono

Chorus

Natalia Ah Loy, Nahulu Carvalho, Ewalea Dameg, Abraham Escalante, Mamo Esera, Isabella Faagata, Gabrielle Faagata, Kyra Gomes, Nanea Heidenfeldt, Jaden Hisashima, Kiana Johnson-Chesebro, Namele Kaponu, Aleah Kay, Jordan Kealoha-Yamanaka, Onipa‘a Matsuyama, Siera Morales, Kapua Peleiholani-Blankenfeld, Kamakana Rodrigues, Kaiulu Tiogangco, Tyson Vincent, Kalaninui Wilson

INTERMISSION

Symphony No. 2 in D major, op. 73 Johannes Brahms

- I. Allegro non troppo
- II. Adagio non troppo
- III. Allegretto grazioso
- IV. Allegro con spirito



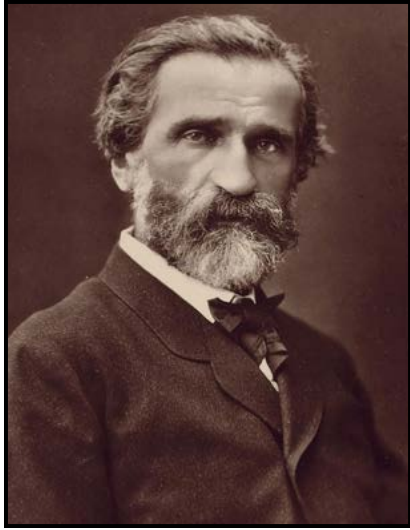
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Overture to *Nabucco* Giuseppe Verdi

Giuseppe Verdi (1813-1901) composed many masterful symphonic works, operas, sacred works and songs, and chamber music, in his more than 50-year career. As an opera composer, he was known for his soaring melodies, distinctive characters, and a continuous flow of music and action that made earlier operas seem static. The success of his later operas *Rigoletto*, *La Traviata*, and *Aida* eventually earned him a reputation as the high priest of romantic opera,

but *Nabucco*, which premiered in 1842, was his first great success. This four-act opera, with an Italian libretto based on the biblical books of Jeremiah and Daniel, tells the story of the slavery and eventual exile of the Jews from their homeland by the Babylonian King, Nebuchadnezzar. These historical events are used as a background for a romantic and political plot, and the score is full of memorable melodies.

Verdi's Overture to *Nabucco*, unlike most opera overtures of the time, introduces themes that reappear in the opera itself. These themes, representing the Hebrew slaves and their Babylonian captors, neatly foreshadow the opera's central conflict. A stately organ-like opening brass chorale represents the steadfast faith of the Hebrews as they are defeated and enslaved by the Babylonians. The second theme, a gentle variation on the Act II "Chorus of the Hebrew Slaves," "Va, pensiero sull'ali dorate" ("Fly, my thoughts on golden wings") in which the slaves sing wistfully of their longing to once again see their homeland, begins in the woodwinds and is later taken up by the trumpet. Another faster theme based on a chorus from the end of Act I "Il maledetta non ha fratelli" ("The Damned One has No Brothers") is also reprised several times. In this chorus, Hebrew religious leaders denounce their fellow Hebrew, Ishmael, for provoking the ire of the Babylonian king, which led to the destruction of their Holy Temple. The rousing conclusion of the Overture reflects the action at the end of the opera, when after much travail & treachery, Nabucco converts to Judaism, sings praises to the God of the Hebrews, and breaks the statue of Baal.

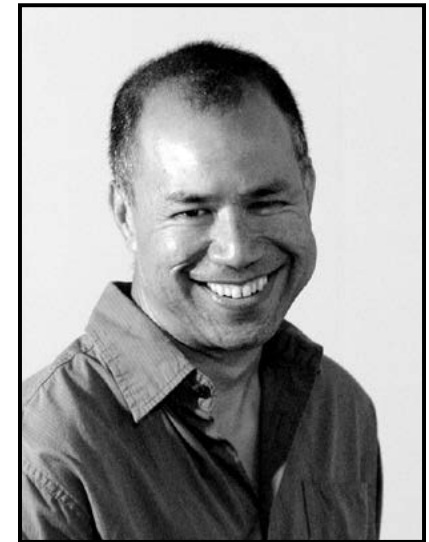
One reason for the success of *Nabucco* may have been that many Italians came to associate the plight of the Jews in Babylon with the *Risorgimento*, an Italian political independence movement that pushed out foreign powers and unified the Italian peninsula as a single kingdom. ("Va, pensiero" became the anthem of this movement. This chorus came to be so cherished by the Italians that some 100,000 mourners attending Verdi's funeral in 1901 spontaneously sang it to honor their favorite composer.) *Nabucco* is still performed around the world, and this chorus is often played as an encore at these performances.

Symphonic Suite from *The Battle of Kuamo'o* Herb Mahelona

The Battle of Kuamo'o was the second Hawaiian-language opera conceived and premiered at Kamehameha Schools Hawai'i (in Kea'au), as part of their annual all-school Hō'ike. The school developed the all-school Hō'ike format to present Hawaiian cultural presentations relevant to the students, and to the island of Hawai'i. Since 2013, the Hō'ike have included four original operas in Hawaiian, as well as plays written by local authors. *The Battle of Kuamo'o* was originally produced in 2014.

The opera dramatizes the end of the Hawaiian kapu system that dictated everyday social interactions and protocols, including stringent eating restrictions, punishable by death. Living according to this system kept the Hawaiians in the favor of their gods.

After the death of Kamehameha the Great (in 1819)—the powerful king who succeeded in uniting all of the Hawaiian islands under one rule—the throne passed to his young son Liholiho, all of 21 years old. Kamehameha's favorite wife Ka'ahumanu did most of the governing and decision making for the new young king and favored abolition of the kapu system, possibly to expand her governing influence and also to bring the Kingdom of Hawai'i up to par with the world powers whose influence was already being felt in the islands.



Youth Education Outreach

Did you know that the orchestra strives to do a presentation once a month in our Island schools during the school year?



Kamuela Philharmonic Orchestra Society, KPOS, is passionate about perpetuating orchestral music in our communities and for Hawaii Island youth.

This year we are focusing on visiting High Schools to introduce orchestral music to the students and invite them to our concerts. KPOS has donated 50 recorders plus instructional books to Kahakai Elementary School to help get their new music program off the ground. On March 27, 2019 KPOS will be performing a children's concert for students in 3rd—9th grades. We offer these programs completely FREE to the students and schools. Your donations can help us continue to grow these programs. There is more information in the lobby at our table, all donations are welcome.

These programs are partially funded by generous grants from John M. Ross, County of Hawaii and the Laura Jane Musser Fund.

Educators in the Kamuela area interested in bringing students and homeschoolers to our Free Concert on March 27, 2019 can contact the Music Education Chair at contact@kamuleaphil.org. Space is limited.

PROGRAM NOTES

The last of the chiefs to resist the change was Keaoua Kekuaokalani, a chief of Kona, and cousin to Liholiho. He and his wife Manono refused to forsake the eating kapu as ordered by the new king. In response, Liholiho sent his armies to Kona to confront Kekuaokalani in what became the last great battle on the island. In what has become a renowned account, Manono and many of the wives of the Kona warriors accompanied their husbands to the battlefield, concealed not far from the fighting. As the Kona warriors fell to the onslaught and the superior military might and firepower of Liholiho, the wives of the warriors would emerge from hiding and fight in their husbands' stead, including Manono who faced off against Kalanimoku—Liholiho's captain, and also Manono's brother—himself after her husband was fatally shot. She too was shot down, and the fateful Battle of Kuamo'o removed all obstacles to the ending of the kapu system and paved the way for catastrophic social change that would change the face of Hawai'i.

The symphonic suite from the opera was composed specifically for the Kamuela Philharmonic Orchestra, and this performance will be its world premiere. The original score for the opera was created for symphonic band. For this suite, strings and harp were added as well as additional brass. The suite is in four movements. Student performers will join the orchestra on stage for the final movement.

I. The Battle of Nu'uaniu

The opera opens with a prologue depicting the Battle of Nu'uaniu on the island of O'ahu in 1795. The invading forces of Kamehameha the Great land on O'ahu to wage war against the chief who refused to unify under Kamehameha (m. 27). O'ahu's forces, led by the chief Ka'iana, first appear to stop the invasion. The fighting becomes fierce and the O'ahu armies are pushed all the way up into Nu'uaniu Valley. O'ahu is about to give way until Ka'iana rallies his warriors to stand firm and they begin to repel the invaders. In response, Kamehameha summons his female rifle corps who silently take their positions on the cliffs above. The women are led by Kekupuohi, estranged wife of Ka'iana. She signals and a volley of rifle fire cuts Ka'iana down. Kekupuohi rushes to his side and the battle pauses (as was the custom) to allow her to mourn her husband and chief. The conflict resumes and the forces of Kamehameha use long spears to force the O'ahu armies over the sheer cliffs of Nu'uaniu to their deaths.

II. Final Farewell of Kekuaokalani and Manono

On the eve of the fateful battle of Kuamo'o, Kona chief Kekuaokalani bids farewell to his wife Manono. The movement begins with their love

PROGRAM NOTES

theme from Act I and segues into a duet as the two pledge to face the coming storm together. The two share a tender moment until they are interrupted by the queen mother Keōpūolani who arrives with her entourage to convince Kekuaokalani to seek a diplomatic solution by accompanying her to meet personally with Liholiho (Kamehameha II), which is actually a trap. Kekuaokalani is almost persuaded, but Manono attacks Keōpūolani and nearly kills her but is restrained by guards. Keōpūolani leaves, and Kekuaokalani and Manono now realize they have no other option but to fight against the armies of Liholiho to defend their faith. They pledge to do so—together.

III. The Kapu is Broken

After the death of Kamehameha the Great in 1819, his son and heir, Liholiho is summoned to a feast by his birth mother Keōpūolani and the kuhina nui and favored wife of Kamehameha, Ka‘ahumanu. Their intention is to entice Liholiho to break the generations-old ‘ai kapu (eating restriction) prohibiting men and women from eating together, thus expanding their political influence. Breaking the ‘ai kapu was punishable by death unless the new king was to declare the old law obsolete. Liholiho arrives at the banquet and wrestles internally with the possibly disastrous ramifications of his decision to join the festivities. Trapped by his circumstances and urged on by powerful political figures, he hears the high priest announce the start of the feast and sits at the table with the women. The table is spread with food forbidden to women. Liholiho tries to regain his courage and declares free eating for all. The reveling begins with eating by both sexes of the forbidden food and the desecration of the idols worshipped for generations. At that moment Kekuaokalani and his retinue arrive, aghast at what they are witnessing. Liholiho attempts a weak excuse for his actions but is cut off by Kekuaokalani in a passion-filled tirade against Liholiho’s abandonment of the old ways. In a fiery speech, Kekuaokalani declares his loyalty to the gods and the ways of his ancestors. His attendants gather the fallen idols and he storms off, setting the stage for the fateful Battle of Kuamo‘o between himself and the forces of Liholiho.

IV. The Death of Kekuaokalani and Manono (with singers)

On the battlefield of Lekeleke in Kona, the forces of Kekuaokalani confront the armies of Liholiho under the command of Kalanimoku. Kalanimoku prepares his troops for the assault with a somber speech. They engage the Kona armies, and Kalanimoku and Kekuaokalani face off in hand to hand combat. Kalanimoku almost succumbs to Kekuaokalani, but Kekuaokalani is fatally shot by Kalanimoku’s rifle

PROGRAM NOTES

corps. Manono rushes to the side of her fallen husband and bewails the bleak future of her people and the loss of the love of her life. Singing “The sun is setting and the earth is cold. Vanished is the warmth of the past, vanished is the wisdom of the past. Vanished in the shadow of the night,” Kalanimoku asks Manono how Kekuaokalani is. She responds that he is dead. He tells her that she should not continue living. She takes up Kekuaokalani’s spear, and in defiance, singing “For your love...”, faces the enemy until she is also gunned down. All warriors pause to honor the fallen chief and his wife who bravely defended the old ways to their death.

The Battle of Kuamo‘o will be performed in its entirety at the University of Hawai‘i Hilo Performing Arts Center on Saturday, June 15, accompanied by the Kamuela Philharmonic Orchestra as part of the University’s Hawaiian Language Theater Festival. Showtime is tentatively scheduled for 7:00 PM and admission is tentatively free. Donations will be accepted. The complete performance time is 90 minutes (with one intermission). In August 2019, the twenty-four students seen here will be traveling to Edinburgh, Scotland, where they will present *The Battle of Kuamo‘o* at the annual Edinburgh Festival Fringe.



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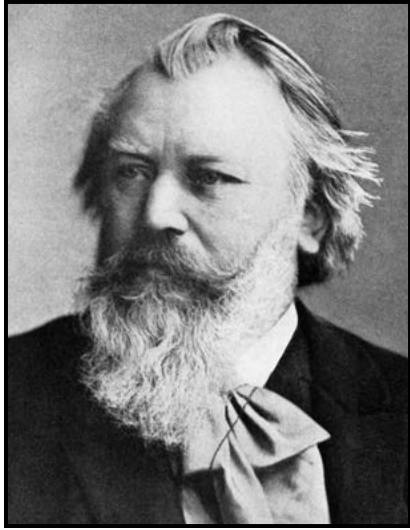
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Symphony No. 2 in D major, op. 73 Johannes Brahms

Johannes Brahms (1833-1897) showed considerable musical talent as a pianist in his teens and became a protégé of Franz Liszt, and Robert and Clara Schuman in his early 20's. Despite his famous connections, it took him many years to become established as a composer, and it took him nearly 20 years to complete his First Symphony. After moving to Vienna in 1872, he completed a series of masterpieces in the next few years. These included his popular

Violin Concerto in D and his Symphony No. 2 in D major; which was composed during an idyllic visit to the seaside in the Austrian province of Carinthia during the summer of 1877 and premiered in Vienna in December of the same year.

The Second Symphony preserves the structural principles of the classical symphony, with two lively outer movements, and a slow movement followed by a short scherzo in between. It is often described as a “pastoral symphony” with a genial, outgoing character that sometimes invites comparisons to Beethoven’s Sixth Symphony. He based much of the first movement on a tranquil melody from an earlier composition of his, a tune commonly referred to as the Brahms Lullaby. The second movement begins with a meditative air, continues with a hymn-like theme, and then with a tune that provides a momentary disruption like a passing storm, before returning to the first solemn theme. The third movement contains a lilting melody — similar in places to Dvořák’s *Slavonic Dances* — and proved so popular at the premiere that the audience asked for a repetition of this section.

The finale is jubilant and electrifying, building to a note of sheer exhilaration and joy unparalleled among Brahms’ works, and again invites comparison to earlier composers he greatly admired, like Beethoven and Haydn. Brahms has often been called the last of the great Classicists. Although he was sometimes ridiculed by contemporary composers who labeled him a conservative that clung to the musical past, his stylish music has become increasingly popular and is now an essential part of the concert repertoire.

Herb Mahelona was born and raised in Honolulu. He is a graduate of the Kamehameha Schools and the University of Hawai‘i at Manoa. Mr. Mahelona has been an educator for the past twenty-five years.

In the classroom he has taught numerous subjects. These subjects include world and Hawaiian history, art, music appreciation, choir, humanities (music history, art history, and philosophy), Korean language, filmmaking, Flash animation, web design, Photoshop, and music composition.

Aside from being a teacher, he is a composer, arranger, musician, web designer, and filmmaker. He resides on the island of Hawai‘i where he is the high school choir director at the Kamehameha Schools Hawai‘i Campus. He plays principal cello in the Kamuela Philharmonic Orchestra and is the director of the Kamehameha Schools Alumni Chorus, Mamalahoa Chapter.

Mr. Mahelona's recent music projects include a Hawaiian rock opera staged in 2018 at Kamehameha Schools about the 1874 Hawai‘i election for monarch, pitting David Kalākaua against Queen Emma. Also in the spring of 2018, the O‘ahu Choral Society, Kawaihae‘o Church Choir, Hawai‘i Youth Opera Chorus, and Hawaiian choral ensemble Kawaiolaonapukanileo combined forces to present the premiere of Herb’s Hawaiian-language oratorio *Kinohi* about the creation of the world.



PHOTO BY STEVE ROBY

ABOUT OUR MAESTRO

In 2016, **Maestro Dollinger** was appointed the new Artistic Director & Conductor for the Kamuela Philharmonic Orchestra (KPO). His charisma, energy, technical clarity, and deep musical passion continue

to inspire musicians and audiences alike across the country. Mr. Dollinger is in his 15th season as the Conductor and Music Director of the Muscatine Symphony Orchestra, and his 12th season with the Clinton Symphony Orchestra as Music Director & Conductor.

Whether on the concert stage performing masterworks or pops, or in the orchestra pit conducting opera and ballet, his personable approach combined with his clear conducting technique have come together to create a fun, inviting, energetic, and enriching atmosphere at each rehearsal and performance. He has conducted a variety of orchestras including the Georgia Symphony Orchestra, our own Kamuela

Philharmonic Orchestra, Quad Cities Symphony Orchestra, Northwest Indiana Symphony Orchestra, Marion Philharmonic Orchestra, Idaho Falls Symphony Orchestra, and Muncie Symphony Orchestra.

During the summer of 2014, Mr. Dollinger made his debut as conductor for the summer opera program of the Genesis Guild. He conducted numerous successful performances of the operetta *Die Fledermaus* by Johann Strauss. In 2015, Mr. Dollinger returned to conduct, with great success, the 2015 summer performances of Puccini's *Gianni Schicchi* at Lincoln Park in Rock Island (IL). He has subsequently returned to conduct performances of Copland's *The Tenderland* and a trio of operatic gems: *The Telephone*, *Old Maid and the Thief*, and *A Hand of Bridge*. Maestro Dollinger has also conducted performances of numerous other staged productions including *Music Man*, *Showboat*, *My Fair Lady*, *Dido and Aeneas*, and *Muscatine! The Musical*, a world premiere work orchestrated by the award-winning composer, Robert Sadin.

Mr. Dollinger has a passion for teaching, conducting, and mentoring young musicians. This has led to a number of conducting positions with educational institutions and organizations. These include Bradley University, Central Illinois Youth Symphony, Illinois Wesleyan Civic Orchestra, Ball State University Symphony Orchestra, and the East Central Indiana Youth Symphony Orchestra.

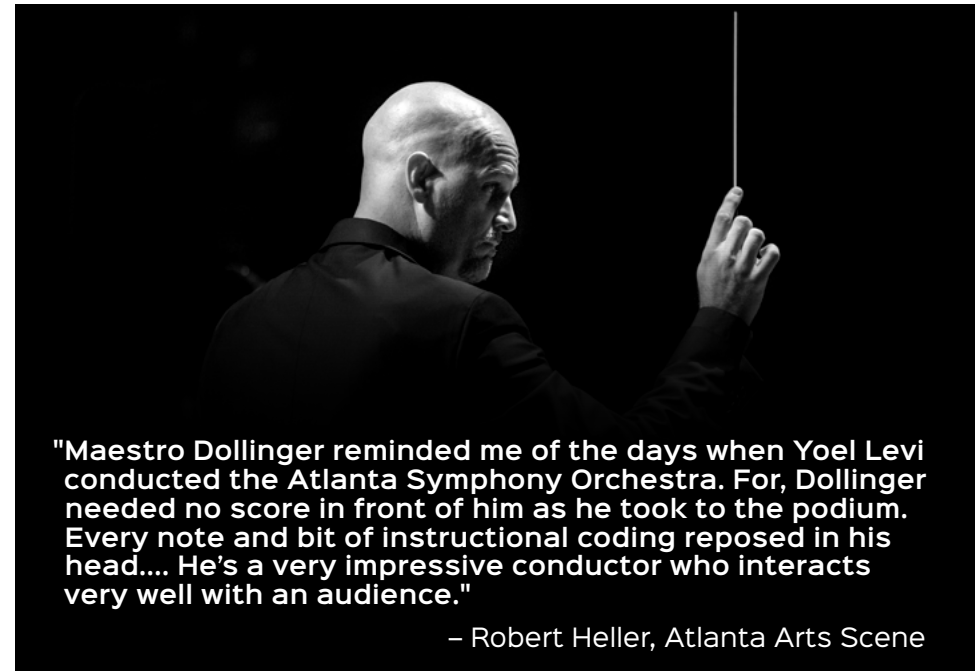


ABOUT OUR MAESTRO

Maestro Dollinger is a frequent conductor and clinician for various youth string festivals, competitions, and workshops. He was guest conductor for the Illinois Music Educator's District Festival held on the campus of Western Illinois University in November 2018. In March 2019, he is the featured wind ensemble conductor at the NUIC Music Conference Festival. During the 2016-17 season, Maestro Dollinger was the guest conductor at the Iowa Junior Honors Festival held in Ames, Iowa. He has been invited on numerous occasions to conduct at Illinois Music Educators Association events, including rehearsing, teaching, mentoring and performing with some of the state's best high school symphonic musicians at all-day festivals. In Cedar Rapids in 2014, Mr. Dollinger was the conductor of Metro Orchestra Festival and in 2016 he was a guest clinician at the Jefferson Orchestra Invitational. Mr. Dollinger has been a recurrent guest conductor with the Northwest Indiana Youth Symphony Orchestra.

He has studied with many prestigious pedagogues. Larry Rachleff, Adrian Gnam, Leonid Korchmar, Manual Alvarez, and Glenn Block are but a few of his mentors. Mr. Dollinger has also been awarded a number of academic honors including induction into the Phi Kappa Lambda Honor Society.

He is the proud husband of fellow conductor, Rei Hotoda, and father to Arianna, Constantine, and Sophie-Ann.



"Maestro Dollinger reminded me of the days when Yoel Levi conducted the Atlanta Symphony Orchestra. For, Dollinger needed no score in front of him as he took to the podium. Every note and bit of instructional coding reposed in his head.... He's a very impressive conductor who interacts very well with an audience."

– Robert Heller, Atlanta Arts Scene

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Vivienne & Michael Aronowitz
Jean Bassen
Mary Armstrong & Ross Fulmer
Stephan Holden-Corbett
Lorraine Kohn
Gloria Juan
Gail Lewis
Carola Soder-Johnson

OF HISTORY AND NATURE ESTIMATED BUDGET

In an effort to create transparency for the Kamuela Philharmonic Orchestra community we publish our estimated concert expenses in each concert program.

Ticket sales cover about 25% of our expenses, and we greatly appreciate the generosity of our donors and volunteers. That support allows the KPO to continue producing live high-quality performances of orchestral music for audiences on Hawai'i Island.

ESTIMATED EXPENSES

Advertising	\$2,200
Musicians	\$15,000
Performance Reimbursements	\$1,800
Venue	\$4,400
Artistic Director	\$5,000
Artistic Director Expenses	\$4,000
Meals and Refreshments	\$250
Liability Insurance	\$400
Music Rental	\$700
Administrative Support/Marketing	\$9,000
Instrument Transportation	\$200
Bookkeeping	\$900
Technical Support	\$2000
Miscellaneous Concert Expenses	\$1,000

PROJECTED REVENUE

Ticket Sales	\$10,000
Program Ads	\$550
SHOW REVENUE	(\$36,300)

***All numbers are very approximate

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Reach the culturally-minded, educated, and established patrons of the Kamuela Philharmonic Orchestra by advertising in KPO concert programs. Each copy is hand delivered to every ticket holder, ensuring that your business's message reaches this desirable audience.

Available in print and online, you'll be sure to make a lasting impression with this captive audience in the concert programs—an integral part in the concert experience.

To learn more about advertising in the Kamuela Philharmonic Orchestra concert programs, contact Danny Waddell at exec@kamuelaphil.org or by calling 808.757.5940.



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