



Brian Dollinger
Artistic Director & Conductor

Yee and Tchaikovsky

Sunday, October 6, 2019

KAHILU THEATRE

Tchaikovsky - Piano Concerto No. 1
Sibelius - Symphony No. 2



*Featuring guest soloist
Dr. Thomas Yee*

**2019-20 MasterWorks
SEASON PREMIERE**



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FROM THE MAESTRO

Aloha and welcome to the 2019-20 MasterWorks Concert Season of the Kamuela Philharmonic!

The entire KPO organization and I are incredibly excited about the concert season we have in store for you. Concerts highlighting so many different facets of the symphonic repertoire are on tap for you and your family and friends.

A dear friend and long-time supporter of the KPO and its outreach to students, today's guest artist, Thomas Yee, is here on-stage to bring one of the most beloved and well-known piano concertos to life. The opening measures of this work by Tchaikovsky are iconic on their own, but then the sweeping, technical lines of the piano will take your breath away.

With 2020 right around the corner, orchestras around the globe are preparing for the anniversary year of Beethoven's birth. The KPO will undoubtedly be partaking in some of this master composer's great works throughout this season. From his overtures to concerti and symphonies, Beethoven left an indelible mark on all music genres that were to follow.

In September, we had an incredible group of young musicians compete in this year's *Madeline Schatz-Harris Youth Concerto Competition*, and any one of them could've been the winner. But the judges had to pick one from each age category, and I promise you, you will be "wowed" in January at the *Innocent Beginnings* concert.

One of my favorite things to do when programming a concert season, is "connecting the dots" between symphonic music and other art forms. In March, we will do just that. Connecting music to literature will be presented with works inspired by folklore, Shakespeare, J.R.R. Tolkien, and others. Music from the classical repertoire and movies will bridge yet another art form.

It is my hope that you will enjoy today's performance and share your experience with everyone you meet!

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Brian Dollinger
Artistic Director & Conductor

2-3 November 2019
First You Dream: Allison Blackwell (KPO Fundraiser)
TWO Kamuela Philharmonic Orchestra fundraisers and a silent auction featuring songstress Allison Blackwell, of the Broadway hit *Pretty Woman*.
Private Estate in Kailua-Kona

26 January 2020
Innocent Beginnings
Showcasing the winners from the 2019-20 Madeline Schatz-Harris Youth Concerto Competition. Also featuring MasterWorks by Beethoven and Tchaikovsky.

26 January 2020
FREE Children's Concert Kailua Town Hall
A FREE children's orchestral concert for students, 3rd - 8th grade. This performance is made possible in part by funding from John M. Ross and The Laura Jane Musser Fund.

22 March 2020
Literature Comes To Life
Symphonic works inspired by literature showcased in a performance that combines new music with movie music, and folklore with Shakespeare. *Season Finale!*

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YEE & TCHAIKOVSKY

SUNDAY, OCTOBER 6, 2019 | 2:00PM

PYOTR ILYICH TCHAIKOVSKY

Piano Concerto No. 1 in Bb minor, op. 23

Thomas Yee, pianist

— INTERMISSION —

JEAN SIBELIUS

Symphony No. 2 in D major, op. 43

PROGRAM NOTES



PIANO CONCERTO NO. 1 IN B MINOR, OP. 23

Pyotr Ilyich Tchaikovsky

The talent of Pyotr Ilyich Tchaikovsky (1840–1893) was recognized from an early age, and despite his early personal, financial and artistic struggles, with the help of wealthy admirers he managed to become a very successful teacher, music critic and composer. The sponsorship of Tsar Alexander I led to the widespread popularity of Tchaikovsky's compositions, including the

1812 Overture and the opera *Eugene Onegin*, both in Russia and abroad. His ballets, including *Swan Lake*, *The Sleeping Beauty* and *The Nutcracker Suite* became audience favorites and set new standards for the role of music in classical ballet. When his fame as a composer grew outside of Russia, Tchaikovsky conquered lifelong stage fright to become a sought after international guest conductor. He used his fame to promote Russian music, introducing his own works and those of other Russian composers to wider audiences. Appealing directly to the heart, his graceful, emotional music serves as a portrait of the great composer himself.

Tchaikovsky's Piano Concerto No. 1 in B flat minor, Op. 23, composed in 1874–1875, was initially rejected as incompetent and unplayable by the pianist he wanted to perform it—Nicolai Rubinstein. But when it premiered in Boston on October 25, 1875, with German pianist Hans von Bülow, who was on a tour of the United States, at the keyboard, the audience loved the piece so much they asked the soloist to repeat it. (Tchaikovsky later dedicated the work to his admirer, von Bülow.) By the time it premiered in Moscow in 1875, Rubenstein, who had come to appreciate the concerto, conducted that performance with Sergei Taneyev as the soloist, and later performed it as a soloist himself throughout Europe.

As with many of Tchaikovsky's compositions, themes from well known European folk songs are incorporated in the work—Ukrainian in the first movement and first theme of the finale, French in the middle section, and Russian in the second theme of the finale. The concerto follows the traditional three movement form. However, the first movement starts in B flat Minor and then switches to a passionate lyrical melody in the "wrong" key, D flat, before the introduction ends and it returns to the original key. This unusual progression may have sounded awkward to conservative musicians like Rubenstein at first, but somehow Tchaikovsky uses this opening melody to subtly tie together the core elements of the whole work, demonstrating his genius as a composer. Although the piece has passages that challenge the abilities of even the greatest piano virtuoso, it is now among the best known of all piano concertos, and most popular of Tchaikovsky's compositions. It is hailed as a masterpiece.

PROGRAM NOTES



SYMPHONY NO. 2 IN D MAJOR, OP. 43

Jean Sibelius

Jean Sibelius (1865–1957), a native of Finland, showed considerable natural ability as a composer and violinist from the age of 14. After being encouraged to pursue his talents, and building a repertoire of several well-known violin concertos, he pursued his studies in both violin and composition in Berlin.

It was there that Sibelius was exposed to the music of German composers such as Richard Strauss, Beethoven, and Brahms. Many of his later compositions showed that influence. Sibelius was drawn back to Finland in 1891, where he was caught up with the artists, writers, and musicians advocating the independence of Finland from occupying Russia. In support of this cause, he composed his first major symphony based on the Finnish national epic, the *Kalevala*. The success of his First Symphony and other nationalistic works such as the atmospheric tone poems *The Swan of Tuonela* and *Finlandia* earned him fame beyond the borders of Finland. His very name evoked images of fjords and bitter cold, and he soon came to be considered the musical voice of all of Scandinavia. His bold and unconventional compositions were often compared in character to the works of his contemporary, Gustav Mahler. His seven symphonies, tone poems, operas, songs, and plentiful chamber music works showed his musical genius.

Sibelius began composing his Second Symphony during a trip to Italy in 1901. He eventually dedicated the work to his benefactor Baron Axel Carpelan, who assisted him in arranging travel to Florence and Rapallo, where he rented a studio and sketched out what he considered several separate compositions. Following his return to Finland, he realized these sketches could be joined together as a full-fledged symphony which he premiered in Helsinki on March 8, 1902. This symphony departed from the musical conventions of the day—exposition of a theme, followed by development and recapitulation—and was considered somewhat daring. Its pastoral themes interrupted by passages that suggest grave concern, and terrible outbursts, followed by proud defiance, all seemed to evolve organically as the piece marches forward.

The first movement takes bits and pieces, and joins them into something whole and compelling. The second movement has a slow, sustained lyricism, and the third movement is brief, hurried, and expectant. Then the fourth movement unfolds with increasing power and majesty, until it soars gloriously to the broad chords of the Finale—leaving the listener feeling that this is what they were waiting for all along.

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ABOUT THOMAS YEE



Thomas Yee from Newfoundland and Labrador, Canada, has won First Prizes in over 20 national and international competitions. Most recently, Dr. Yee earned an unprecedented distinction from his alma mater, Memorial University of Newfoundland: he was presented with the Horizon Award for Lifetime Achievement under the age of 35 for extraordinary professional, volunteer, and academic achievement. Highlights of his career include winning top prizes at the Josef Hofmann International Piano Competition where he was also awarded a special prize for the best performance of the imposed piece, Ludmilla Kneskova International Piano Competition where

he also won a special prize for best etude, Le Tremplin International (International Stepping Stone) where he also won a special prize for best contemporary work, Canadian Federation of Music Teachers Association Schubert Recital Competition, Concours de Musique du Canada, Young Artists Concert Tour Series Competition, and the Eastman-Hamamatsu Piano Competition among others.

Dr. Yee earned his Bachelor of Music degree from Memorial University of Newfoundland where he studied with Maureen Volk and received the University Medal for Academic Excellence. He received his Master of Music degree from the University of Colorado at Boulder where he studied with Angela Cheng and Alvin Chow. He earned his Doctor of Musical Arts degree in Piano Performance and Literature from the Eastman School of Music where he studied with and was teaching assistant of Nelita True. He has also studied at the Guildhall School of Music and Drama in London and Peabody Conservatory of Johns Hopkins University in Baltimore.

Dr. Yee has performed as guest soloist with orchestras throughout Canada and the United States and has performed extensively as soloist, chamber musician, and collaborative artist. He was Guest Artist and Juror at the Besparmak International Piano Competition and Festival in Cyprus. Notable past engagements included a performance of George Gershwin's Rhapsody in Blue with the Honolulu Symphony and the Tchaikovsky Concerto with the UH Symphony Orchestra. Recent engagements include a performance of Liszt's *Totentanz* with the UH Band, Grieg Concerto with the Hawai'i Youth Symphony, Tchaikovsky Concerto with the Newfoundland Symphony Orchestra, a concert tour of China and an upcoming tour of Taiwan. Dr. Yee has received generous financial assistance from the Liberace Foundation, Canada Council, Newfoundland and Labrador Arts Council, University of Hawai'i Research Council, and the College of Arts and Humanities.



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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. We continue to focus on Elementary through High Schools to introduce orchestral music to the students and invite them to our concerts.

On January 28, 2020 KPOS will be performing a children's concert for students in 3rd—8th grades. We offer these programs completely FREE to the students and schools. Donations are welcome to help provide more of these programs.



Educators in the Kamuela area interested in bringing students & homeschoolers to our Free Concert on January 28, 2020 can contact the Music Education Chair at contact@kamaleuphil.org. Space is limited.

These programs are partially funded by generous grants from John M. Ross and The Laura Jane Musser Fund.

ABOUT OUR MAESTRO



In 2016, **Maestro Dollinger** was appointed the new Artistic Director & Conductor for the Kamuela Philharmonic Orchestra. He was also recently appointed Music Director & Conductor for the Hawai'i-based ballet company, West Hawaii Dance Theatre. His charisma, energy, technical clarity, and deep musical passion continue to inspire musicians and audiences alike across the country. Mr. Dollinger is in his 16th season as the Conductor and Music Director of the Muscatine Symphony Orchestra, and his 13th 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.

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 was 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, John Farrer, Dick Brossé, Toshiyuki Shimada, Leonid Korchmar, Manuel Alvarez, and Glenn Block are 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.



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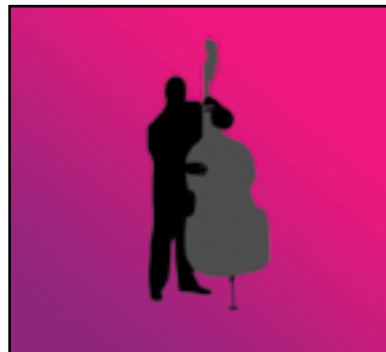
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