



**REMARKABLE**

# Flair

Brian Dollinger  
*Artistic Director & Conductor*

Featuring  
Hawai'i Symphony Orchestra Concertmaster

**Ignace "Iggy" Jang**

Sunday, March 25, 4PM

**2017-2018**  
*Concert Season*

Kahilu Theatre

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## LETTER FROM THE PRESIDENT

Warmest aloha to our friends and supporters of the Kamuela Philharmonic Orchestra!

Welcome to the final concert of our 2017-18 season! We are so glad you are a part of our KPO organization, and we hope you will continue to remain a part of our musical family for a long time to come! You have demonstrated this by your attendance at this concert and by taking a keen interest in our season's program. A heartfelt mahalo for continuing to show your support as it means a great deal to us!

We began our three-concert season with masterpieces from the musical world's repertoire of what might be described as "life's triumphs and desires." The program included a selection from the ever-popular *Carmen*, by Bizet, in October. Then in January, at one of our most popular concerts, featuring our youth concerto competition winners (including an eleven-year-old!), we featured one of the works of the ever-popular Aaron Copland. Now in the final concert of our season we feature a Mozart opera overture and other famous classical masterpieces. We also feature a "homecoming," in the solo performance of Waimea's adopted son, Iggy Jang, known locally for contributions in classical music performances for other sponsors, and we are thrilled to now welcome him back, this time as a soloist for the Kamuela Philharmonic Orchestra.

We may be now headed into our "quiet season," but we cannot remain quiet without you! We need to know that you, our audience, are out there, wanting to continue to support us, waiting for the resumption of our concerts in the fall of 2018, while knowing we are actively planning, getting commitments from orchestra members, and finalizing arrangements for our 2018-19 season. We need to be doing all of these things, but we cannot be successful without knowing we have the financial support to back up what we are doing, and that financial support comes from you!

Please contact us via our website, through anyone you may know who is on the Board of Directors, through any of our musicians, or in any other way you know how, to ensure that we will again bring to you, our wonderful Kamuela Philharmonic Orchestra audience, a thrilling season for 2018-19. Our musicians thank you, our Board of Directors thanks you, and perhaps most importantly, the children on Hawai'i Island thank you for their exposure to live classical music, perhaps for the first time, because of your support!

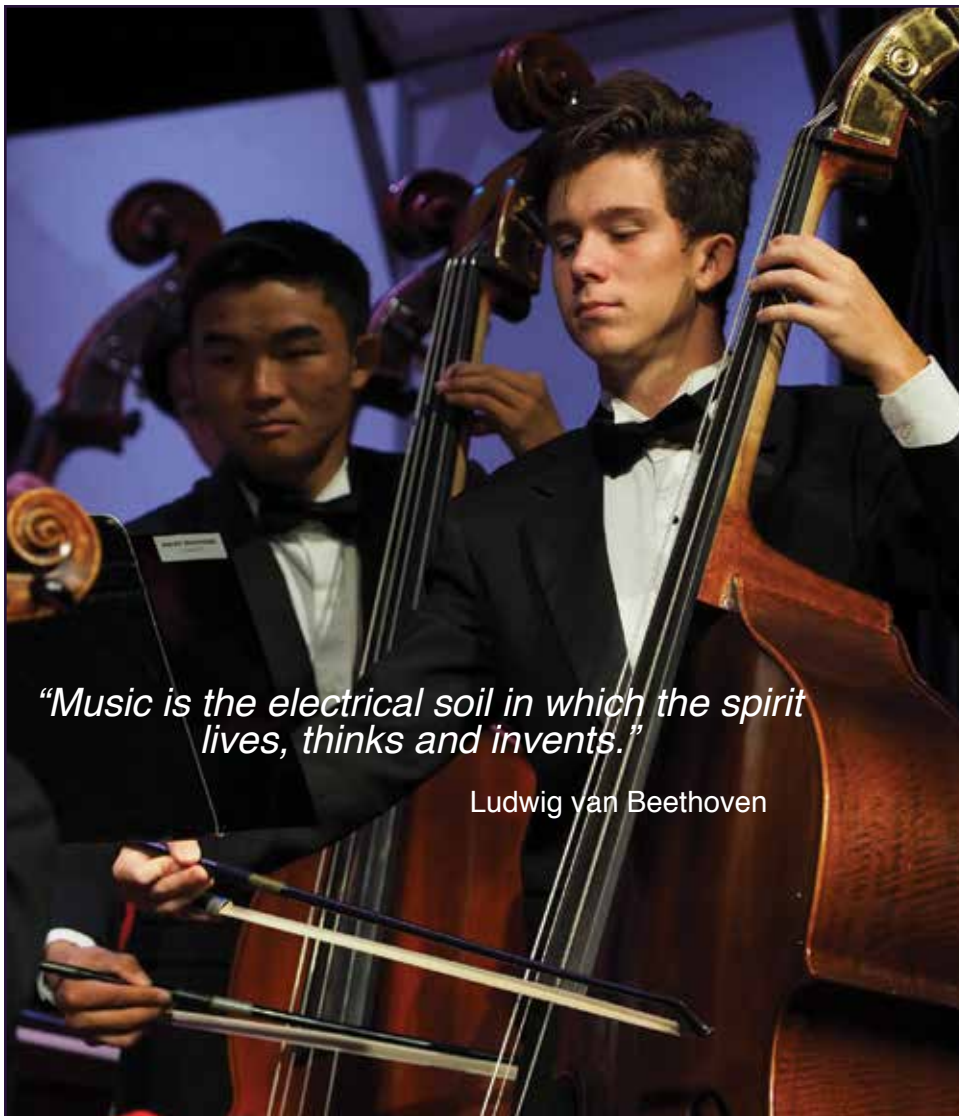
Have a great summer, and we look forward to seeing you in October 2018!



A handwritten signature in black ink that reads 'Nancy L. Stephenson'.

Nancy L. Stephenson  
President, KPO Board of Directors





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Ludwig van Beethoven

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## FROM THE MAESTRO

Aloha and welcome to an incredible ending to the Kamuela Philharmonic’s 2017-18 concert season.

What a treat we have in store for you today. Master composers, master pieces, and a master musician, all brought to you right here on our idyllic island paradise.

Enjoying symphonic music is such a genuine gift, whether you are a listener or a performer. Beginning as infants (and in some cases *in utero*), we are exposed to these great symphonic masterworks and experience each piece of music on a deeply emotional and personal level. Today we are joined by some musicians, young and old, in a side-by-side performance of Mozart’s overture to *Così fan tutte*. These musicians all share this passion and joy of making music, and we are thrilled to bring this opportunity to them with today’s performance.

I am excited to share today’s program with you as it contains such a diverse range of the emotional and technical spectrum. Comedy and humor brought to you by Beethoven and Mozart, passion and adoration in Elgar’s beautiful composition, and fantastic technical artistry in the Mendelssohn Violin Concerto all combine to make today’s performance an event to remember.

I continually receive such excited, warm, and appreciative responses from you, our audience. Each one is as memorable and meaningful as the last. I urge everyone to continue to help spread the word about the great things happening with the Philharmonic and to get your friends and neighbors to join you in coming to our performances. We are always looking for more folks to join our family—musicians, board members, volunteers, concert sponsors. I urge you to take a leap with us and join the adventure of creating something truly magnificent here in Hawai‘i.

Sit back and let today’s performance take you to some marvelous places.



Aloha!

Brian Dollinger  
Artistic Director & Conductor  
[conductor@kamuelaphil.org](mailto:conductor@kamuelaphil.org)

# REMARKABLE FLAIR

Overture to *Così fan tutte*, K.588.....Wolfgang Amadeus Mozart  
(1756-1791)

Violin Concerto in E minor, op. 64.....Felix Mendelssohn  
(1809-1847)

Ignace Jang, violin

- I. Allegro molto appassionato
- II. Andante
- III. Allegretto non troppo - Allegro molto vivace

## INTERMISSION

*Salut d'amour*, op. 12.....Sir Edward Elgar  
(1857-1934)

Symphony No. 8 in F major, op. 93.....Ludwig van Beethoven  
(1770-1827)

- I. Allegro vivace e con brio
- II. Allegretto scherzando
- III. Tempo di menuetto
- IV. Allegro vivace



Ignace Jang (photo: B. Goda Photography)

# PROGRAM NOTES



## Overture to *Così fan tutte*, K.588 by Wolfgang Amadeus Mozart

Mozart's *Così fan tutte*, also known as *Thus Do They All* or *The School for Lovers*, is an Italian-language comic opera in two acts. It was Mozart's third collaboration with Lorenzo Da Ponte, who also wrote the libretto for Mozart operas *Le nozze di Figaro* and *Don Giovanni*. First performed in Vienna in January 1790, the plot of the opera is "fiancée swapping," and the overture foreshadows this plot,

assembling most of the important melodic material that is later heard in the opera in one cohesive unit. The title, *Così fan tutte*, which literally means "Thus do all," is usually translated to English as "All women act that way," and a melodic phrase sung by the men to these words in the final act rephrases a musical theme from the overture.

In the opera, to settle a wager about whether or not women are fickle, two soldiers test their fiancées' faithfulness by disguising themselves and trying to seduce each other's lovers. The men are distraught when the lonely women fall for the ruse, but ultimately the lovers decide to forgive each other, since the instigator of the prank tells them not to blame the women for what he calls their "essential nature." Although considered risqué in the 19<sup>th</sup> and early 20<sup>th</sup> centuries and rarely performed, after World War II the opera became very popular and has become one of the most-performed operas worldwide.



## *Salut d'amour*, op. 12 by Sir Edward Elgar

English composer Sir Edward Elgar completed *Salut d'amour* (originally titled *Liebesgruss*) in July 1888 as a musical love token for his fiancée Caroline Alice Roberts. The first orchestral version was performed in November 1889, the same year it was published by Schott & Company. Best known for works such as his *Enigma Variations* and the *Pomp and Circumstance Marches*, self-taught composer

Elgar was also a talented violinist, bassoonist, pianist, church organist, and bandmaster. He is considered by some as the greatest, quintessential English composer of international stature since Henry Purcell, although continental European music and composer Richard Wagner largely influenced his greatest works. His works fall in the late 19<sup>th</sup> century idiom of "Romanticism," and are characterized by bold tunes and striking color effects. He is credited

in England with stimulating a 20<sup>th</sup> century musical renaissance, although he was more than fifty years old when his first symphony was performed. As Elgar's first published work, *Salut d'amour* was dismissed by some critics as unimportant salon music, but it has great historical value, containing pointers to the skills he developed and displayed in his later works. It has become one of his most famous compositions and has inspired many arrangements for various instrumental combinations. As a pioneer in the use of the gramophone, Elgar would have appreciated the use of his tune in the 2015 video game *Fallout 4* as part of its "Classical Radio Station" songs.



**Symphony No. 8 in F major, op. 93  
by Ludwig van Beethoven**

Beethoven's spirited Symphony No. 8 premiered in February 1814, in a concert that also included his famous Seventh Symphony. The piece is generally light-hearted in character, cheerfully loud, with many surprises and unexpected effects, giving the orchestra a chance to show off their skills. His immense popularity always stemmed from his talent for simplifying melodic and rhythmic patterns

that allow listeners a glimpse into his genius. Like other famous composers including Bach, Beethoven was sometimes inspired by simple numerology. Since he had already written seven major symphonies, it is easy to imagine him seeking that spark of inspiration for his eighth. And there it was, that interval of the eighth which is the octave. That perfect, magical place where the pitches match exactly in either direction. Though Beethoven's Eighth Symphony is short, it is one of his most mature and inspired masterpieces, and the way that he made silence, dramatic pauses and changes in textural, rhythmic, and harmonic invention a part of this symphony changed the nature of the genre and was truly ahead of his time.

In contrast to convention, the first movement begins the theme without an introduction, then moves to a second melody with a prevailing dancing nature. This symphony has no slow movement, and instead, the second movement is a lyrical musical theme thought by many to be an affectionate parody of the metronome, which had recently been invented by Beethoven's friend, Johann Maelzel. The third movement, Beethoven's only symphonic minuet, is based on Austrian dance with a clear folk music origin and evokes the atmosphere of a party more than a courtly dance. And the fourth movement, while composed in a classic sonata-rondo form, is interrupted by a seemingly out-of-place note that turns into another chord in a different key, leading to a melody of changing orchestral color. From the very beginning of his Eighth Symphony, Beethoven sets up a melody that moves upward until it finds the octave, then falls back to the tonic again. The whole work is made

up of variations of motifs that play with octaves, especially the Allegretto scherzando, which maintains the steady repetition of the tonic note in octaves all the way through. By the time of the grand finale in the last movement, Beethoven uses the whole spectrum of the orchestra, driving to the conclusion while spanning six octaves of the tonic key of F Major.



**Violin Concerto in E min., op. 64  
by Felix Mendelssohn**

His last large orchestral work, Felix Mendelssohn's Violin Concerto in E minor, opus 64 forms an essential part of the violin repertoire and is one of the most famous and frequently performed violin concertos in history.

Mendelssohn initially proposed the idea of the violin concerto to his close friend Ferdinand David—the concertmaster of the Leipzig Gewandhaus Orchestra at the time. Although conceived in 1838, the concerto took another six years to complete and did not premiere until 1845. During this time Mendelssohn corresponded regularly with David, who provided him with much feedback. The work itself was one of the foremost violin concertos of the Romantic era and was influential on many other composers.

Although the concerto consists of three movements in a standard fast-slow-fast structure and each movement follows a traditional form, the concerto was innovative and included many novel features for its time. The concerto was well received and soon became regarded as one of the greatest violin concertos of all time. It remains popular to this day and has developed a reputation as an essential concerto for all aspiring concert violinists to master, and usually one of the first Romantic era concertos they learn. The concerto is performed regularly in concerts and classical music competitions.

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## FEATURED ARTIST

An active soloist, chamber and orchestral musician, violinist **Ignace "Iggy" Jang** is the concertmaster of the Hawai'i Symphony Orchestra and a faculty member of the Music Department at the University of Hawai'i at Mānoa and Punahou Music School.

Jang has performed throughout the United States, Europe, and Asia in concert halls such as the Bunkamura Hall in Tokyo, Theatre des Champs-Elysees in Paris, the Seoul Arts Center and the Sejong Cultural Arts Center—playing before the First Lady of Korea. Solo appearances include the Honolulu Symphony, the Colorado Symphony, the Versailles Chamber Orchestra, and L'Orchestre Provence Alpes Cote d'Azur in France. As a chamber musician, he was invited among others to the Berlioz, Trieves and Chirens Festivals in his native France, the Jeju Isle Music Festival in Korea, and most recently toured Brazil, China, Turkey and England. This past spring Jang was a featured artist at the Music Teachers National Association national convention in Los Angeles, CA.

Jang is honored to have shared the spotlight with artists such as pianists Jon Nakamatsu, Jon Kimura Parker, Ralph Votapek, violinists Hilary Hahn, Chee-Yun, cellist Franz Helmerson, and 'ukulele extraordinaire Jake Shimabukuro.

Since 2011, Jang has been the String Program Director of the Hawai'i Performing Arts Festival, a two-week music camp for talented students, offering performing opportunities and various activities taught by renowned faculty. This festival welcomes students from around the globe to an idyllic environment on Hawai'i Island which is conducive to higher learning.

Mr. Jang was a grand prize winner at the Rodolfo Lipizer International Violin Competition, held in Italy, where he was also the recipient of the Jury's Special Prize for outstanding musical personality. Jang also won prizes at the Lion's Club of France Violin Competition and the Eastern Music Festival. He received the early part of his training from Professor Flora Elphege, before entering the Premier Prix as the youngest laureate of that year. Various grants from the Franco-American Commission and the French Ministry of the Culture allowed him to further his studies under the tutelage of Franco Gulli at Indiana University. After receiving the Artist Diploma degree, he was invited the following year as a visiting scholar.

Born to Korean parents in Grenoble France, Jang met the violin at the age of five. He grew up listening to the legendary violin virtuosos of the past, nurturing respect for the individuality of their artistry, and mastery of their

instrument. He later discovered musical genres outside the classical realm and became appreciative of the array of emotions they conveyed. The music of the Americas, ranging from the sixties pop tunes of Detroit, to the Argentinean tangos of Piazzolla is of particular interest to him. In his playing, he strives to express a similar spectrum of feelings while unfolding a unique color and depth of sound for which he has seen praise in the American, European, and Korean Press.



*Ignace Jang (photo: B. Goda Photography)*

# ABOUT OUR MAESTRO

**Brian Dollinger** is the Conductor and Artistic Director of the Kamuela Philharmonic. 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.

Maestro Dollinger is also in his fourteenth season as the Music Director for the Muscatine Symphony Orchestra as well as the Conductor and Music Director of the Clinton Symphony Orchestra where he has conducted for eleven seasons. He has conducted a variety of orchestras including the Georgia Symphony Orchestra, Quad Cities Symphony Orchestra, Northwest Indiana Symphony Orchestra, Marion Philharmonic Orchestra, Idaho Falls Symphony Orchestra, and Muncie Symphony Orchestra among others. In 2008, he was invited to conduct the Łomżyńska Orkiestra Kameralna in Łomża, Poland.

During the summer of 2014, Mr. Dollinger made his debut as conductor for the summer opera program of the Genesis Guild. He has conducted performances of *Die Fledermaus* by Johann Strauss as well as Puccini's *Gianni Schicchi*, Aaron Copland's *The Tender Land*, Samuel Barber's *A Hand of Bridge*, and Gian Carlo Menotti's *The Telephone*, and *The Old Maid and the Thief* to rave reviews.

Maestro Dollinger has collaborated with various dance companies in standard and non-traditional performances. He has worked with small, local studios as well as larger regional companies like Peoria Ballet, Gateway Ballet, and the Quad Cities Ballet. In December 2017 he joined forces with musicians from the Kamuela Philharmonic and the West Hawaii Dance Theatre in performances of Tchaikovsky's *The Nutcracker*.

Maestro 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. He has also been a frequent guest conductor with the Northwest Indiana Youth Symphony Orchestra. While on the Hawai'i Island, he frequently works with student music ensembles of various age and ability levels.

Dollinger is a frequent conductor and clinician for various youth string festivals, competitions, and workshops. He was the conductor of the 2017 Iowa Junior All-State Honors Orchestra in Ames. He has also been invited on numerous occasions to conduct at Illinois Music Educators Association events,

including adjudications, all-day festivals rehearsing, teaching, mentoring and performing with some of the state's best high school symphonic musicians.

During his studies, 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. Maestro Dollinger has also been awarded a number of academic honors including induction into the Phi Kappa Lambda Honor Society.

Among his many musical experiences and accolades, Maestro Dollinger is a veteran of the United States Marine Corps in which he proudly served from 1998-2006 as a Combat Engineer.

Mr. Dollinger is the proud husband of Rei Hotoda and father to Arianna, Constantine, and Sophie Ann.



Brian Dollinger (photo: Sarah Anderson)

# KAMUELA PHILHARMONIC MUSICIANS

## **VIOLIN I**

Ursula Vietze Koehler, concertmaster  
Kaycee Parker  
Izzy Matsumoto  
Joanie Collins  
Morganne Aaberg  
Cathy Young

## **VIOLIN II**

Joel Gimpel  
Elizabeth Robinson  
Eric Takasugi  
Joanne Turner  
Mary Collier  
Jennifer Haywood-Farmer

## **VIOLA**

Susan McGovern  
Gary Yap  
Marya Szaur  
Ramona Cannon

## **CELLO**

Herb Mahelona  
Michael Cripps  
Kaori Mitani  
Julie Salis

## **BASS**

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Shawn Leavey  
Brian Crist

## **FLUTE**

Susanella Noble  
Barbara Coffman

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David Masunaga  
Merry Kay Kiyon

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Elan Kobel  
David Turner

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Lisa Wells  
Wayne Kawakami

## **HORN**

Jessica Dahlke  
Colleen Whitty

## **TRUMPET**

Armando Mendoza  
Charles O'Kelly

## **TIMPANI**

Sharon Cannon

## **SIDE BY SIDE MUSICIANS**

### **VIOLIN II**

Roy McGrath •  
Elizabeth Young \*  
Maya Calilao ^  
Lichen Forster \*  
Sherri Thai \*

### **VIOLA**

Mary Ann Smiles\*

### **CELLO**

Meg Saunders \*  
Perry Armor \*

### **BASS**

Richy Chang \*

- Teacher: Ursula Vietze Koehler
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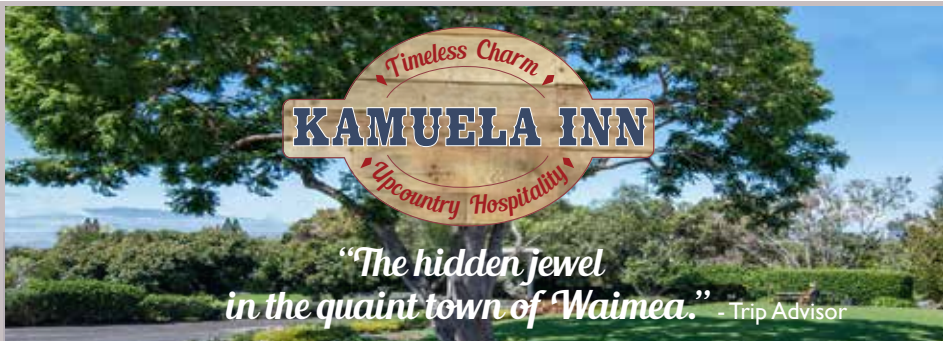
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**TICKETS: KAHILUTHEATRE.ORG OR (808) 885-6868**

**FOR MORE INFORMATION CALL WEST HAWAII DANCE THEATRE AT (808) 329-8876**

West Hawaii Dance Theatre is a 501(c)(3) Non-Profit Educational Arts Organization and is sponsored in part by the Hawaii State Foundation on Culture & the Arts, Hawaii Community Foundation, Atherton Family Foundation, Cooke Foundation, Hawaii Tug & Barge, Vance Wall Foundation, Ironman Foundation, Macy's and our local businesses and families.

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# HAWAI'I ISLAND'S SYMPHONIC OHANA

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## SNEAK PEEK

*\*\*\*Schedule subject to change*

7 October 2018

**“A Hawaii Homecoming”**

27 January 2019

**“En Pointe Brilliance”**

*Featuring the winners of the  
Madeline Schatz-Harris Youth Concerto Competition*

24 March 2019

**“Of History and Nature”**

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