

PENINSULA *symphony*

Symphony Sounds

April 2014

47th Season, Number 3

Editor: Kenneth Gash

Concert III

Sunday, April 13, 2014, 7:00 p.m.

Redondo Union High School Auditorium

631 Vincent Street (at PCH)
Redondo Beach

PROGRAM

Spring Cleaning

Schumann *Symphony No. 1 in B-flat major* ("Spring")

Copland *Appalachian Spring*
(Complete Ballet)

CONCERT DETAILS

Symphony Association members admitted at 6:00. Center-section priority seating is reserved for members at the Patron level and above.

Concert Preview by **Maestro Berkson** at 6:15.

General public admitted at approximately 6:50.

As we approach the third concert in the Redondo Union High School Auditorium, we are pleased to see that the transition is progressing quite well. Of course, there are the occasional bumps and surprises. Our February, 2014 concert happened to be scheduled on Super Bowl Sunday, which reduced the traffic on the roads but presented a dilemma to many of our audience members. And, of course we had rain on the night of the concert - in the driest period for the area in years!



Peninsula Symphony Orchestra on Stage of the beautiful Redondo Union High School Auditorium

Music Preview

The April concert celebrates springtime with two beautiful but quite different compositions. We will hear Robert Schumann's first symphony and Aaron Copland's last ballet. The program will

highlight the orchestra's musicianship and the auditorium's sound quality.

Robert Schumann (1810-1856)



R o b e r t Schumann was raised in a household of books and ideas. His father was a publisher and bookseller with the Schumann Brothers firm in Zwickau (in the eastern part of Germany close

to the Czech border). Although we principally remember him as a musician, he loved literature and poetry and took easily to writing at a young age. Throughout his life he used words as his main creative tool and vocation. He created his own musical journal, the *Neue Zeitschrift für Musik* (still being published today), in which he championed the careers of Felix Mendelssohn, Franz Liszt, and Johannes Brahms as he worked to broaden the influence of the Romantic aesthetic.

Schumann was an impulsive, obsessive man and as a composer that was manifested by the way he focused on one genre after another. For many years he wrote little more than piano music; then suddenly he had a great year of song, 1840-41, during which he wrote most of his vocal music and all of his great song-cycles. In 1841 he turned to the symphony and in the space of twelve months produced three works which were to become his first and fourth symphonies and a quasi-symphony called Prelude, Scherzo and Finale – a sort of symphony without a slow movement.

There is some minor controversy about the subtitle “Spring”. Some say the title is drawn from a line by the German Romantic poet, Böttger: “Im Tale zieht der frühling auf” (“In the valley, spring approaches”) while others refer to Schumann's own admission that it was inspired by his recent marriage to Clara and thus his *Liebesfrühling* (spring of love).

Regardless of how it was nicknamed, the work is a light, joyous symphony, full of energy and merriment. Schumann wanted the music to convey all the freshness and yearning of new growth - to capture the excitement and relief at the end of winter.

Originally, he gave all the movements poetic titles, but withdrew them later. Even without subtitles, it is plain from the fanfare by trumpets and horns that opens the symphony that this is very much a joyous awakening. The songful *Larghetto* and the spirited and exhilarating *Scherzo* lead to full blossoming of Spring in the *Finale*.

Aaron Copland (1900-1990)



A a r o n Copland, an American composer, composition teacher, writer, and later in his career a conductor of his own and

other American music was born on November 14, 1900 in Brooklyn, New York. His mother, who sang and played the piano, arranged for music lessons for her children; Aaron took his first piano lessons from his sister. Two years after

graduation from high school, he went to Paris where he studied with Nadia Boulanger. He included Ravel, Honeger, Roussel, and Milhaud among his musical friends and associates.

In 1925 he returned to the United States, rented an apartment near Carnegie Hall and proceeded to become a full-time composer. He soon adopted the philosophy of Alfred Stieglitz that the American artist should reflect "the ideas of American Democracy." His most enduring works (out of hundreds of songs, piano pieces, chamber and orchestral works) are the ballets *Billy the Kid*, *Rodeo*, *Appalachian Spring*, orchestral works *Fanfare for the Common Man* and *A Lincoln Portrait*. In 1945, Copland was awarded the Pulitzer Prize and the New York Music Critics Award for the score to *Appalachian Spring*.

From my early teens, Aaron Copland has influenced my involvement in classical music. In 1947, a friend and I went to the local movie house to see a picture called *Fiesta* from which I remember only two things - it starred Esther Williams and the sound track had a piece of music that so delighted me that I had to find out more about it. It was an arrangement of *El Salón México* by Mr. Copland. I immediately went and bought a recording, which I promptly wore out.

We always had music in my home. My father was a classical pianist and we listened to recordings and the radio (WQXR). My father thought that Rachmaninoff was the only twentieth-century composer worth hearing, so when I heard the rhythms, melodies and sheer fun of this twentieth-century "serious" music, I was blown away. It opened my ears to a whole new set of musical experiences. Coincidentally, I found out

that Copland grew up less than four miles from where I lived in Brooklyn, he was born twelve days after my mother's birth and he graduated from the same high school as my father. If you have never heard *El Salón México* I urge you to go to YouTube and listen to it.

Past Events: Second Concert

Concert programs are planned years in advance. Performance venues have to be arranged, soloists must be contacted and then contracted for each date, musical scores and parts must be obtained and rehearsals held. When something disturbs any of these events it usually causes a great deal of frantic activity to ensure that the concert, modified if necessary, is successfully presented to the audience.

Three weeks before the February concert date, one of the soloists in the scheduled Concertante for Oboe, Clarinet, Bassoon and Horn had minor surgery which required a period of rest. Maestro Berkson immediately contacted Elizabeth Pitcairn (who happened to be in the Bahamas at the time) and arranged for her to play a second piece, the Mozart Violin Concerto No. 3. He then postponed the Concertante until the June concert. Parts for the orchestra players were obtained and rehearsed in the short time before the concert.

The revised concert was a rousing success! The all-Mozart program opened with *Masonic Funeral Music*, a somber but beautiful piece featuring the basset horn (a relative of the clarinet with additional keys for an extended bass range).



The concert continued with Elizabeth Pitcairn playing the Violin Concerto No. 3 in G major. The audience had no indication that this was a hastily arranged piece. The orchestra provided a beautiful accompaniment to the lovely sound of Ms. Pitcairn's "Red Violin."

After intermission, we were treated to splendid performance of the Concertante for Violin, Viola and Orchestra. Ms. Pitcairn, wearing a different gown, partnered with Brett Deubner on the viola. Many of the audience members had never heard this music before and were delighted with the elegant interplay between the two instruments. A number of people were heard to comment on the wonderful sound of the viola.

At the conclusion of the concert, members of the audience participated in an entertaining and informative question and answer session with the soloists and the conductor.

Edith Knox Performance Competition

The preliminary auditions were held on Wednesday, February 19 at Los Angeles Harbor College. Fourteen young supremely talented musicians (and their accompanists) performed full concertos before a panel of judges. Five finalists were chosen to compete for scholarships and the opportunity to perform with the Peninsula Symphony Orchestra at the final concert of the year on June 22, 2014.

The finalists are:

Yuet Ka, Saint Saëns, Piano Concerto No. 5

Howard Chen, Prokofiev, Piano Concerto No. 3

Jeffery Li, Schumann, Cello Concerto

Erick Chen, Dvořák, Cello Concerto

Karen Su, Bruch, Violin Concerto

I urge to attend this unique event. It's free and you will hear some of the finest young talent in the area performing some of world's greatest concertos in the comfortable surroundings of a great auditorium.

March 30, 2014, 2:00 p.m.
Redondo Union High School Auditorium
631 Vincent Street (at PCH)
Redondo Beach

2013 - 2014 Schedule

All concerts, including the Young Artists Showcase, are held at
**Redondo Union High School
 Auditorium
 PCH and Vincent Street
 Redondo Beach**

Concert IV

The Norris Foundation Concert

June 22, 2014, 7 p.m.

AN IDYLIC EVENING

Edith Knox Competition Winner Soloist

Mozart	Sinfonia Concertante for Oboe, Clarinet, Bassoon, Horn and Orchestra
TBA	Concerto performed by the Knox Competition winner
Beethoven	Symphony No. 6 ("Pastoral")

Summer Pops Concert

July 27, 2014 5:00 p.m.

Guest conductor Wayne Abravanel will return to the Peninsula Symphony Orchestra to present a program of popular favorites - details to be announced.

Friends Have Fun!

On *January 26, 2014*, the *Friends* of the Peninsula Symphony hosted a salon at the beautiful Rancho Palos Verdes home of Annette Smith. About sixty people attended to hear **Jeralyn Glass**, an internationally

celebrated artist on the opera and concert stages of the world present operatic arias of "Mozart's Ladies." Not only did she sing beautifully but she acted out the various roles of Despina from *Così fan Tutti*, Pamina from the *Magic Flute*, Blondchen from the *Abduction from the Seraglio*, Susanna from the *Marriage of Figaro* and Zerlina from *Don Giovanni*. She was accompanied on the piano by Christoph Weinhart.



Prior to the recital, *Friends* enjoyed a selection of wine, Viennese coffee and pastries.

If you would like to participate in future *Friends* events which include membership luncheons, trips, and musical salons please consider joining the *Friends*. The funds raised by the *Friends* of the Peninsula Symphony are essential to our financial support

Friends membership donation is **in addition** to your membership in the Peninsula Symphony Association and is open to any current Peninsula Symphony Association member. If you have not already responded to our membership mailing, we urge you to join now with your tax-deductible donation. (Tax ID# 23-7008895)

Stop by the membership table in the lobby at intermission. We hope you will join us. Our suggested donation levels are:

Best Friend(s) - \$125

Good Friend(s) - \$75

Friend - \$50

Membership donations can also be mailed to:

Friends of the Peninsula Symphony

PO Box 3961

Palos Verdes Peninsula, CA 90274

Peninsula Symphony Association Board of Directors

On March 24 2014, the General Membership of the Peninsula Symphony Association met to receive nominations for positions on the Board of Directors. There was one new Board member nominated and there were two persons who were nominated for an additional term. Four members chose to retire at the end of the current term.

The slate of nominees was elected by a unanimous vote.

The new Board member is Lilly Tom.

The Board members elected for an additional term are:

Mona Gifford
Terri Zinkiewicz

The term of office is three years and these Board members will serve until June, 2017. The newly elected Board member will be formally installed on July 21, 2014, prior to the first Board meeting of the new fiscal year.

The board members who have retired at the end of their current term are:

Jacky Glass
Duane Conover
Dan Keller
Nancy Mahr

We thank them for their service to the Peninsula Symphony Association and wish them well.

Join our Symphony Team - Become a Volunteer

The Symphony Association could not function without the help of volunteers. There are many opportunities for you to use your talents. Some examples are helping us with mailings, ushering, receptions, the membership campaign, pre-concert setup, and maintaining files. This is only a partial list, but it shows the diversity of tasks that must be done. If you have any questions, or are ready to become a volunteer, please contact Marion Ruth, Concert Committee Chair, (310) 541-4144.

A Bit of Music 101

In the tenth century, an Italian monk named Guido d'Arezzo created a system to help him teach singers to learn new chants. He gave each note of the scale a syllable and thus created the beginnings of a method of musical notation that is still in use today. These syllables, **do-re-mi-fa-sol-la-ti**, are familiar to most people as the singing names for the tones of the scale.

As music progressed into more complex forms of tempi and dynamics, the use of words, Italian of course, gradually developed into the extensive list of musical notations used to provide the composer's instructions about how he or she wants a piece to be played. Over the years,

German and French words have been added as well.

Here is a list of a few musical terms that are likely to be encountered, alone or in combinations, in printed scores, music reviews, and program notes.

Adagio, At ease. A slow tempo.

Alla breve, A quick duple meter in which the half-note is given the beat; 2/2.

Allegretto, A lively tempo, often indicates a light character.

Allegro, Cheerful. A fast tempo, often used in the first movement of a sonata or symphony.

Allegro non troppo, Rapid but not too fast.

Andante, Walking. A moderately slow tempo.

Andantino, A diminution of andante.

Arpeggio, Successive sounding of the notes of a chord.

Assai, Very.

Brio, Vigor.

Cadence, Harmonic pattern signaling the end of a phrase.

Cadenza, Solo passage, often virtuosic, appearing in an orchestra work, usually in a concerto.

Cantabile, In a lyrical or singing style.

Crescendo, Gradual increase in volume.

Decrescendo, Gradual decrease in volume.

Dolce, Sweet, soft.

Finale, The last movement in a symphony.

Forte, Loud (abbr. f).

Fortissimo, Very loud (abbr. ff).

Fuoco, With fire.

Giocoso, Playful.

Grazioso, Graceful, agreeable.

Largo, Broad. A very slow tempo.

Legato, Bound. With smoothly connected notes. Opposite of **Staccato**.

Lento, Slow.

Marcato, With distinctness and emphasis.

Maestoso, Majestic.

Moderato, Restrained. A moderate tempo.

Nicht zu schnell, Not too fast.

Non tanto, Not too much.

Ostinato, A motif or phrase which is persistently repeated in the same musical voice.

Pianissimo, Very soft (abbr. pp).

Piano, Soft (abbr. p).

Piu, More.

Pizzicato, Sound a note by plucking the string of a usually bowed instrument.

Poco, A little.

Presto, Very fast.

Sostenuto, Sustained. Direction for notes to be held for full value in a smooth flow.

Staccato, Detached. With separation between notes. Opposite of **Legato**.

Tempo, The speed of a piece.

Tremolo, Trembling.

Tutti, All; all the voices or instruments together.

Vivace, Lively. A quick tempo.



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Contact Information

Any questions or requests about the Peninsula Symphony, the Peninsula Symphony Association, ***Symphony Sounds***, or the *Friends* of the Peninsula Symphony should be sent to the Peninsula Symphony Association office (we will route your message to the appropriate person):

The Peninsula Symphony Association
Post Office Box 2602
Palos Verdes Peninsula, CA 90274

The office is normally staffed from 9:00 to noon on Monday and Friday. You may call at any time (310-544-0320) and leave a message on our answering machine. Phone replies will usually be made only during normal staffing hours. You can e-mail us at mail@pensym.org. General information about the Symphony (current season schedule, etc.) can be found on our website (www.pensym.org).

Other contacts are:

Peninsula Symphony Association President, John Williams
310-541-4660 jwskrs@verizon.net

Friends of the Peninsula Symphony, Mona Gifford, Chair
310-377-7711 monagee@cox.net

Music Director/Conductor, Gary Berkson conductor.pensym@verizon.net