

# PENINSULA *symphony*

## *Symphony Sounds*

*Special 2015 Edith Knox Young Artists  
Performance Competition Issue*

April, 2015

Editor: Terri Zinkiewicz

### **Edith Knox Young Artists Performance Competition Showcase Finals**

Sunday, April 19, 2015 at 2:00 PM

**Redondo Union High School Auditorium**  
222 North Pacific Coast Highway  
Redondo Beach, CA 90277

#### **PROGRAM**

Elgar	Concerto for Cello and Orchestra in E minor, Opus 85 Kristi Kim, cello
Chaminade	Concertino for Flute and Orchestra in D major, Opus 107 Jamie Kim, flute
Mendelssohn	Concerto for Violin and Orchestra in E minor, Opus 64 Usha Kapoor, violin
Liszt	Concerto for Piano and Orchestra No. 2 in A major, S. 125 Lily Moon, piano
Rachmaninoff	Concerto No. 3 for Piano and Orchestra in D minor, Opus 30 Minh Nguyen, piano

#### **CONCERT DETAILS**

Doors open at 1:30 PM. Symphony Association members at the Benefactor level and above may use their reserved seats.

### **Five Finalists Set to Compete April 19**

The five finalists in the 2015 Edith Knox Young Artists Performance Competition will perform on April 19 in full concert dress, with piano accompaniment, for professional judging. The first-prize winner will be announced at the end of the program and will perform as soloist with the Peninsula Symphony at its June 21 concert. Both concerts are at Redondo Union High School Auditorium, and admission is free.

There were seventeen entrants, ranging in age from 12 to 24, in the preliminary round that was held Saturday, February 7 at Harbor College. The field included five violinists, two violists, three cellists, four pianists, and one each playing contrabass, flute, and alto saxophone. Contestants performed, from memory, a work for solo instrument and orchestra in its entirety from the standard repertoire. Symphony Association members at the level of Benefactor and above were invited to attend the prelims.

A panel of three judges selected five individuals to perform in the competition finals in Redondo Beach on Sunday, April 19. All finalists will receive cash prizes following the concert. Biographical information and photos of each finalist will be printed in the April 19 concert program. The finalists are:

- Usha Kapoor, 21, violin, Los Angeles
- Jamie Kim, 15, flute, Rancho Palos Verdes
- Kristi Kim, 15, cello, Torrance
- Lily Moon, 24, piano, Los Angeles
- Minh Nguyen, 21, piano, Los Angeles

**Music Preview****Concerto for Cello and Orchestra in E minor, Opus 85****Edward Elgar (1857-1934)**

The Elgar cello concerto is currently one of the most popular pieces in the cello repertoire, but that was not always the case. Elgar composed his cello concerto in England just following World War I, while recovering from health problems. Although the piece allows the soloist to display many different emotions, there are sad, melancholy, passionate sections throughout that were likely influenced by war-time suffering. The 1919 premiere in London was considered disastrous, although that may have been due to the lack of rehearsal time. The piece's success was assured after a 1965 recording by twenty-year-old cellist Jacqueline du Pré that made her famous. Cellist Yo-Yo Ma and many others have also recorded the concerto.

The first of four movements in this approximately half-hour concerto opens with a recitative by the solo cello. The lyrical main theme is introduced by the violas. The second movement follows directly, and includes pizzicato (strings are plucked, rather than bowed) chords in the cello. The beautiful third movement features one theme throughout, and it is scored so the solo cello can sing out above the orchestra. The fourth movement also begins with a recitative. It continues with many key changes and tempo changes before it closes out with the recitative from the first movement followed by the main theme of the fourth movement and its energetic final chords.

Edward Elgar was an English violinist and self-taught composer, born to a family of modest means. He considered himself an outsider, even after he became famous. An avid cyclist, he said his music was inspired by his rides in the countryside. His first taste of fame was the *Enigma Variations*, composed at age forty-two. He was made a knight by King Edward VII.

Although Elgar's music is mostly popular in Britain, almost everyone who has attended a graduation ceremony has heard excerpts from

Elgar's *Pomp and Circumstances Marches*. The Concerto for Cello and Orchestra in E minor, Opus 85 was his last great work.

The most recent Peninsula Symphony performance of this concerto was in 2010, with Knox winner Chloe Hong as soloist

**Concertino for Flute and Orchestra in D major, Opus 107****Cécile Chaminade (1857-1944)**

The Concertino for Flute and Orchestra in D major, Opus 107 was composed for a 1902 competition at the Paris Conservatory. The concertino is now part of the standard repertoire of most professional and advanced amateur flutists. The opening melody is followed by some demanding technical passages before it reappears toward the end. The relatively short duration of eight minutes will leave the listener wishing for more.

Cécile Chaminade, born in Paris, was a composer and pianist who also studied violin. She was popular in France, England, and the United States. She was the first female composer to be awarded the Légion d'Honneur.

Chaminade produced over 400 works, of which approximately one hundred were songs. Her piano music was played frequently and was successful financially, but Chaminade's career ended during the World War I period. Today, her most popular piece is the Concertino for Flute and Orchestra in D major, Opus 107 that we will hear as part of the competition.

Knox winner Craig Hightower was the most recent performer of this concertino with the Peninsula Symphony in 1974.

**Concerto for Violin and Orchestra in E minor, Opus 64****Felix Mendelssohn (1809-1847)**

Mendelssohn's Concerto for Violin and Orchestra in E minor, Opus 64 is one of the most popular violin concertos, and many child prodigies played it at a young age. That can lead to the mistaken belief that the piece is easy. In fact, it requires significant technique in fast passages and slow double stops in the

second movement, but it also calls for a singing, lyrical quality. It was composed for Mendelssohn's friend Ferdinand David, who was consulted often during the approximately six-year period it took to complete the work. David was concertmaster of the Gewandhaus Orchestra in Leipzig where Mendelssohn was conductor. David premiered the concerto in Leipzig in 1845. It ended up being Mendelssohn's last major work with orchestra.

This violin concerto has several features that represented departures from more traditional forms of its day. One is the solo violin entrance almost immediately at the beginning of the first movement. The violin introduces the main theme, rather than waiting for the orchestra to expose it first. This is a lovely melody that is played on the highest string, the E string.

Another departure from tradition is the continuity between the three movements. The first movement runs approximately ten minutes, and a long note on the bassoon leads directly into the second movement, with another short transition leading from second movement to the third. Another different feature is that Mendelssohn notated the full cadenza rather than making a rough sketch for soloist improvisation. The cadenza is in the development section, rather than near the end of the first movement.

The third movement provides an opportunity for the solo violin to sparkle, with a very quick tempo and lots of notes.

Mendelssohn was an early Romantic composer, conductor, pianist and organist. He showed extraordinary musical talents at a very young age, like Mozart. He was from a wealthy family that encouraged, but did not force, his musical development. By the age of fourteen, Mendelssohn had already composed twelve string symphonies and a piano quartet, with his first symphony coming one year later. He wrote the famous String Octet in E-flat major at age sixteen. He took an interest in Bach's music and reintroduced the public to many of Bach's compositions.

Mendelssohn founded the Leipzig Conservatory of Music in 1843, the year before the Concerto

for Violin and Orchestra in E minor, Opus 64 was finally completed.

In addition to the violin concerto, Mendelssohn is well-known for his symphonies (Symphony No. 3 "*Scottish*" was part of the Peninsula Symphony's 2013-2014 season), his String Octet, *Songs Without Words* for solo piano, *The Hebrides Overture*, and many others, in his relatively short 38-year life.

Knox winner Fred Chang performed this concerto with the Peninsula Symphony in 1976.

### **Concerto for Piano and Orchestra No. 2 in A major, S. 125 Franz Liszt (1811-1886)**

Liszt began his Concerto for Piano and Orchestra No. 2 in A major, S. 125 in 1839, but it was not completed and performed until 1857. There were many revisions, with the last one in 1861. The work was originally titled *Concerto Symphonique*. There are no separated movements in this piece, although there are six connected sections, or episodes, some of which are bridged by brief cadenzas. The style and structure are reminiscent of Liszt's symphonic poems. The piano part is not always dominant; sometimes it provides accompaniment to the woodwinds and strings.

This relatively short, twenty-two-minute Romantic work begins softly with a few woodwind instruments. The piano enters less than a minute later, with a beautiful chord sequence. Liszt transforms his opening theme with interesting harmonies, different keys, orchestrations, and different tempi. Toward the end, the music returns to its opening A major in an exciting march before finishing with a lyrical section and a final flourish in which the piano is dominant.

Franz Liszt was a Hungarian composer and virtuoso pianist. He began piano study, initially with his father, at age six. He was known to practice piano for ten-plus hours each day, and he became the foremost virtuoso performer, until he gave up public performances in 1848. He also taught piano to children of the rich and famous in Paris.

Liszt's most famous works are for piano, including sonatas and his two piano concertos. While most are very difficult technically, some were written for less advanced pianists. Other famous works include his *Hungarian Rhapsodies* and symphonic poems such as "*Les Préludes*." He is given credit for thematic transformation and experimenting with musical form. Liszt provided opus numbers for his compositions, but today the Humphrey Searle catalog number starting with "S" is used. This piece is S. 125.

No previous Knox winners have performed this concerto with the Peninsula Symphony.

### **Concerto No. 3 for Piano and Orchestra in D minor, Opus 30 Sergei Rachmaninoff (1873-1943)**

The Concerto No. 3 for Piano and Orchestra in D minor, Opus 30 is considered one of the most technically demanding in the standard piano repertoire. Rachmaninoff wrote it for an American tour, and he soloed at the 1909 New York premiere. That performance was followed a couple months later by a performance with Gustav Mahler conducting the New York Philharmonic.

The concerto begins with a deceptively simple Russian theme "sung" in octaves by the solo piano, but it quickly becomes more difficult and intricate, with beautiful orchestration, a virtuosic cadenza, restatement of the main theme, and then a coda. The second movement is more of an interlude with several variations on one major theme, and it ends in a cadenza leading directly into the third movement. The third movement uses some of the thematic material from the first movement. The concerto concludes with a rousing coda that usually results in a standing ovation from the audience.

This concerto is a favorite in major piano competitions. It is closely associated with famous pianists, including Vladimir Horowitz and Van Cliburn. It was also featured in the 1996 movie *Shine*. Rachmaninoff authorized several cuts in the score, but most of the contemporary performances are of the full concerto, which runs about forty minutes.

Sergei Rachmaninoff was a Russian pianist, conductor, and composer. He is considered one of the best pianists of all time. His compositions are full of beautiful melodies and rich orchestrations, and his piano pieces are virtuosic. He studied in both St. Petersburg and Moscow. Following the Russian Revolution, Rachmaninoff moved to the United States. He needed to focus on making a living, so he concentrated more on piano-playing and conducting than composing. He later had a home in Switzerland, but he never returned to Russia.

Rachmaninoff's most popular works include his second and third piano concertos, Prelude in C-sharp minor, *Rhapsody on a Theme of Paganini*, and the *Symphonic Dances*.

The Peninsula Symphony performed Concerto No. 3 in 2013, with Rufus Choi at the keyboard. The most recent Knox performance was in 2001, with Xin Xin as soloist.

### **A Big Thank You to the Competition Donors and Volunteers**

#### **Donors**

We depend on our "Angel" donors to provide funding for this competition. The prize money totals \$3750 and includes:

First Prize	\$1500
Second Prize	\$ 750
Third Prize	\$ 500
Fourth Prize	\$ 350
Fifth Prize	\$ 250
Best Accompanist	\$ 400

In addition, we incur many other expenses for an event like this, such as the auditorium rental, piano rental and tuning, and printing. These expenses are not included in the Symphony's budget.

As of February 13, the following people have donated to the 2015 competition:

Betty Belsky  
Virginia Bleier  
Jackie Crawley

Lee Dorsey  
 Mona & Bob Gifford  
 Jacqueline Glass  
 Esther Keel (1997 Knox winner)  
 Pearl Kim  
 Dorothy and Allen Lay  
 Bob and Helene Reid  
 Roger and Carol Schamp  
 June Sung and Bruce Erickson  
 Lilli Tom  
 Larry and Terri Zinkiewicz

If you wish to contribute, please send your check in any amount to the Peninsula Symphony Association, P.O. Box 2602, Palos Verdes Peninsula, CA 90274, and write "Knox" in the memo section.

### **Volunteers**

2015 Edith Knox Committee members include:

Bruce Erickson  
 Eugene McAdoo  
 Carol Schamp  
 Lilli Tom  
 Jack Trost  
 Larry Zinkiewicz, Co-Chair  
 Terri Zinkiewicz, Co-Chair

In addition to the committee members, below are the names of others who assisted during the Preliminary competition at the registration desk, as ushers, welcoming the contestants, helping with stage setup, and all of the other myriad tasks.

Ken Gash  
 Mona Gifford  
 Inga Liden  
 John Williams  
 Sue Williams

### **A Short History of the Knox Young Artists Performance Competition**

In the early years (1973-1978), the Peninsula Symphony cosponsored the "Young Artists of the Future" competition with the South Bay chapter of the Music Teachers Association of California. Annually, there were four to five winners of this competition. Each individual

performed one movement of a concerto or a short solo piece with the Peninsula Symphony at its final concert of the season.

In 1979, the Peninsula Symphony decided to organize the competition by itself. A local business helped to sponsor the event by providing the prize money. Initially the competition was open to instrumentalists between the ages of 14 and 24 and vocalists between the ages of 18 and 28. The instrumentalists had to perform a full concerto from memory, while the vocalists had to perform operatic arias or a solo cantata from memory. Contestants had to live in the South Bay. The first-place winner performed a full concerto, while the second-place winner performed one movement from a concerto at the final concert of the season.

In 1980, geographic boundaries were eliminated from the eligibility requirements. The number of entrants that year exploded to 43. They were separated into three groups: 18 pianists, 18 instrumentalists, and seven vocalists. Preliminaries were held in three different rooms, one for each category. Two judges were assigned to each room, and all performances were taped. The top three individuals in each category were identified. Following the performances, Maestro Valenti invited the judges to his house for dinner. After dinner, the judges heard the nine tapes for the top performers and selected five finalists.

From 1980 through 1990, ARCO provided the funding for the performance competition. In 1991, ARCO announced that it could no longer sponsor the event. Edith Knox, a long time Peninsula Symphony board member and noted piano teacher on the Peninsula, gave a grant of \$25,000, with the interest earmarked to underwrite some of the costs of the competition. There was also a call for donations to make up the remaining costs. These donors became known as "Angels." Due to Edith Knox's generosity and strong support of the event for decades, the competition was renamed the Edith Knox Young Artists Performance Competition. The Edith Knox fund and the Angels have defrayed the costs of the competition for the last 25 years. This is clearly a marvelous achievement for the Peninsula Symphony Association.

In 2004 it was decided that only the first-place winner would perform with the Peninsula Symphony at the last concert of the year. The last significant change occurred in 2009 when the competition eliminated vocalists.

We have listed names of winners from the past 25+ years. How many do you recognize? A complete list of all winners since inception can be found at [www.pensym.org](http://www.pensym.org). Select "Young Peoples Programs."

### Recent Winners

- 2014: Erick Chong, 18, Dvořák: Concerto No. 1 for Cello and Orchestra in F-sharp minor, Opus 104
- 2013: Hao Zhou, 16, Wieniawski: Concerto No. 1 for Violin and Orchestra in F-sharp minor, Opus 14
- 2012: Michelle Tseng, 20, Tchaikovsky: Concerto for Violin and Orchestra in D Major, Opus 35
- 2011: Stephanie Ng, 21, Rachmaninoff: Rhapsody on a Theme of Paganini, Opus 43  
Mimi Jung, 16, Tchaikovsky: Concerto for Violin and Orchestra in D Major, Opus 35
- 2010: Chloe J. Y. Hong, 13, Elgar: Concerto for Cello and Orchestra in E minor, Opus 85
- 2009: Kristie Su, 14, Glazunov: Concerto for Violin and Orchestra in A minor, Opus 82
- 2008: Kristina Jacinth, 19, Prokofiev: Concerto No. 3 for Piano and Orchestra in C Major, Opus 26
- 2007: Yina Tong, 19, Bloch: Schelomo Hebraic Rhapsody for Cello and Orchestra
- 2006: Min Hwan Kim, 18, Tchaikovsky: Concerto No. 1 for Piano and Orchestra in B-flat Minor, Opus 23
- 2005: Sean Lee, 18, Brahms: Concerto for Violin and Orchestra in D Major, Opus 77
- 2004: Alice Chen, 17, Liszt: Concerto No. 1 for Piano and Orchestra in E-flat Major, S.124
- 2003: Esther Kim, 15, Ravel: Tzigane for Violin and Orchestra
- 2002: Christine Yu, 22, Liszt: Concerto No. 1 for Piano and Orchestra in E-flat Major, S.124
- 2001: Joon Sung Jun, 24, Tchaikovsky: Variations on a Rococo Theme for Cello and Orchestra, Opus 33  
Xin Xin, 23, Rachmaninoff: Concerto No. 3 for Piano and Orchestra in D minor, Opus 30
- 2000: Grace Fong, 20, Tchaikovsky: Concerto No. 1 for Piano and Orchestra in B-flat minor, Opus 23
- 1999: Sally Kikuchi, 11, Chopin: Concerto No. 2 for Piano and Orchestra in F minor, Opus 21
- 1998: Joseph Keel, 15, Rachmaninoff: Concerto No. 3 for Piano and Orchestra in D minor, Opus 30
- 1997: Esther Keel, 11, Beethoven: Concerto No. 1 for Piano and Orchestra in C Major, Opus 15
- 1996: Yvonne Lam, 14, Prokofiev: Concerto No. 2 for Piano and Orchestra in G minor, Opus 16
- 1995: Angela Wu, 14, Schumann: Concerto for Piano and Orchestra in A minor, Opus 54
- 1994: Jian Wang, 21, Saint-Saëns: Concerto No. 1 for Cello and Orchestra in A minor, Opus 33
- 1993: Jennifer Bai, 19, Mozart: Concerto No.4 for Violin and Orchestra in D Major, K.218
- 1992: Kevin Kumar, 16, Vieuxtemps: Concerto No. 5 for Violin and Orchestra in A minor, Opus 37
- 1991: Jeremy Justeson, 20, Ibert: Concertino de Camera for Alto Saxophone and Orchestra
- 1990: Helen Wu, 19, Barber: Concerto for Piano and Orchestra, Opus 38
- 1989: Linda Wang, 17, Barber: Concerto for Violin and Orchestra, Opus 14
- 1988: Judy Huang, 14, MacDowell: Concerto No. 2 for Piano and Orchestra in D minor, Opus 23
- 1987: Sheryl Staples, 18, Tchaikovsky: Concerto for Violin and Orchestra in D Major, Opus 35
- 1986: Alan Gampel, 22, Tchaikovsky: Concerto No. 1 for Piano and Orchestra in B-flat Minor, Opus 23

### Future Events

**Concert III**  
**Sunday, May 3, 2015 at 7:00 PM**  
***From Russia with Love***  
**Robert Thies, piano**

Britten	<i>Russian Funeral</i>
Prokofiev	Concerto No. 3 for Piano and Orchestra in C major, Opus 26
Tchaikovsky	Symphony No. 2 in C minor, Opus 17 ("Little Russian")

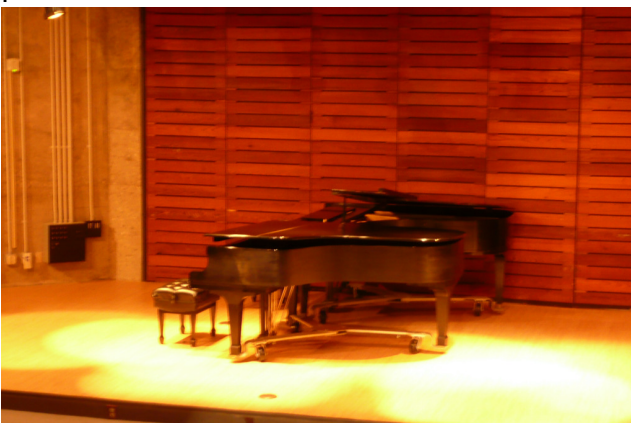
**Concert IV**  
**The Norris Foundation Concert**  
**June 21, 2015 at 7:00 PM**  
*Brave New World*  
**2015 Edith Knox Young Artists**  
**Competition Winner Soloist**

Sousa	<i>The Dwellers in the Western World</i>
TBA	Concerto performed by the Knox Competition winner
Dvořák	Symphony No. 9 in E minor, Opus 95 ("From the New World")

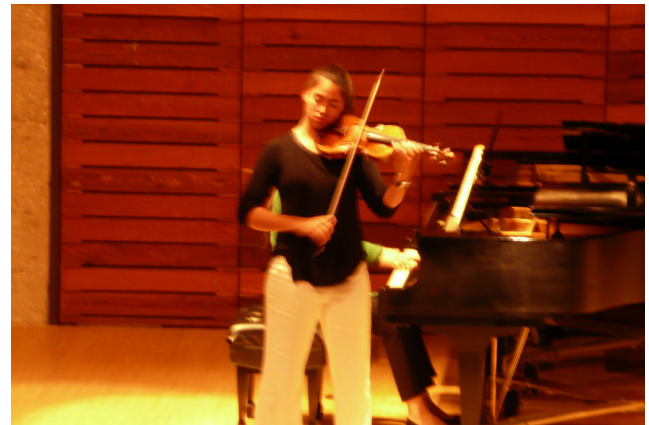
**Photos from the Preliminary Competition**  
**on February 7, 2015**



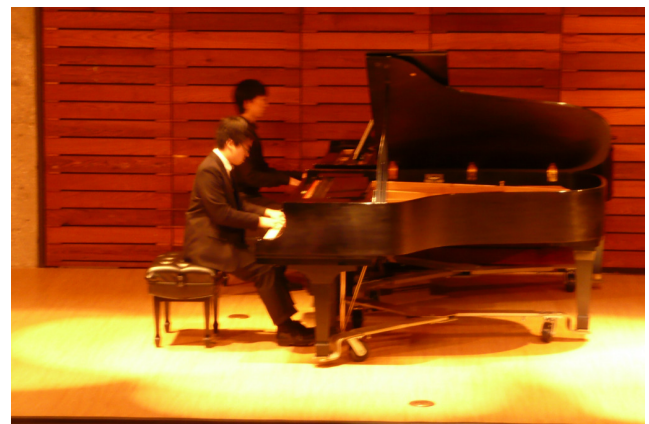
Judges: Joe Taylor, Terri Zinkiewicz, and Elmer Su



We were the first organization to perform on Harbor College Recital Hall's refurbished stage.



Usha Kapoor was selected as one of the finalists, playing Concerto for Violin and Orchestra in E minor, Opus 64, by Felix Mendelssohn.



Minh Nguyen was also selected as a finalist, playing Rachmaninoff's Concerto No. 3 for Piano and Orchestra in D minor, Opus 30.

**Enjoy the Edith Knox Young**  
**Artists Performance**  
**Competition Showcase Finals**

**Sunday, April 19, 2015 at 2:00 PM**

**Redondo Union High School**  
**Auditorium**



Post Office Box 2602  
Palos Verdes Peninsula, CA 90274

RETURN SERVICE REQUESTED

### Contact Information

Any questions or requests about the Peninsula Symphony, the Peninsula Symphony Association or ***Symphony Sounds*** 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 AM to noon on Monday and Friday. You may call at any time (310-544-0320) and leave a message on our answering machine, but phone replies will usually be made only during normal staffing hours. You can also e-mail us at [music.pensym@verizon.net](mailto:music.pensym@verizon.net). General information about the Symphony (current season schedule, maps and directions, etc.) can be found on our website ([www.pensym.org](http://www.pensym.org)).

Other contacts are:

Peninsula Symphony Association President, John Williams [jwskrs@verizon.com](mailto:jwskrs@verizon.com)

Music Director/Conductor, Gary Berkson [conductor.pensym@verizon.net](mailto:conductor.pensym@verizon.net)