

# PENINSULA *symphony*

## *Symphony Sounds*

June 2013

46<sup>th</sup> Season, Number 4

Editor: Kenneth Gash

### Concert IV

Sunday, June 2, 2013, 7:00 p.m.  
Rolling Hills Covenant Church  
2222 Palos Verdes Drive North  
Rolling Hills Estates

### The Norris Foundation Concert

#### PROGRAM

### *Celebrating Wagner: 200 Years Old*

Jenkins *Palladio*

Wieniawski *Violin Concerto No.1*

Hao Zhou, Soloist

Winner, 2013 Knox Performance Competition

Wagner **Selections from The  
Ring of the Nibelungen:**

Entry of the Gods into Valhalla

Forest Murmurs

Siegfried's Funeral March

Ride of the Valkyries

#### 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.

***After the concert, the audience is invited to  
Carlson Hall for a reception for the Knox  
Competition and Rips Scholarship winners.  
Gary Berkson will also be there and you will  
have an opportunity to ask him questions and  
provide comments.***

**O**n June 2 our orchestra will present the fourth concert of the 2012-2013 concert season. This concert also marks the end of the fourth year of leadership by our Maestro, Gary Berkson. During these years, Gary has applied the depth and breadth of his musical knowledge and insight to our orchestra, raising it to new levels of performance excellence.

During these four years, Gary has also worked to enhance the musical knowledge and sophistication of our audience. His pre-concert talks draw upon his almost forty years of conducting major orchestras and directing opera and ballet companies. These talks are lively, informative, amusing and, of course, educational. Peninsula Symphony Association members look forward to these talks with great anticipation.

Gary has been introducing music that has never been played by our orchestra before. Some of this music is by composers new to the orchestra's repertoire and some by familiar composers but pieces never before played. For instance, over the last three concert seasons, Gary programmed a total of twenty-five individual pieces. Eighteen of them had been previously performed by the orchestra but seven of them were new pieces. And, six of the new pieces were also by newly introduced composers.

Finally, Gary is introducing us to the depths of music by American composers during at least one of the four concerts each season.

## Music Preview

### Karl Jenkins (1944-)



Karl Jenkins was born in 1944 and was raised in Penclawdd, South West Wales. His father was a school teacher, organist and choir master, who taught Karl music theory and the piano. I would venture to say that most members of our audience have not heard of him before this time. Yet in a recent BBC documentary it was asserted that Karl Jenkins is now the most performed living composer in the world!

One of his major works, *The Armed Man: A Mass For Peace* has been performed nearly 1000 times in 20 different countries since its premiere in 2000 and his recorded output has resulted in seventeen gold and platinum disc awards. In addition, much of his music is played daily throughout the world by virtue of the original pieces and arrangements he has made for the advertising industry, where his credits include Levi's, British Airways, Renault, Volvo, Tag Heuer, Pepsi, De Beers and Delta Airlines.

The opening theme of *Palladio* may therefore be familiar to those who have never heard of Karl Jenkins, since it was used by De Beers diamond merchants for their television advertising campaign focusing on jewelry worn by people seen only in silhouette.

The final movement of *Palladio* provides a glimpse into *minimalist* music, a form which originated in New York in the nineteen-sixties from composers Philip Glass, Terry Riley,

Steve Reich and John Adams. Minimalism in music is defined by "music marked by extreme simplification of rhythms, patterns, and harmonies, prolonged chordal or melodic repetitions, and often a trancelike effect."

### Henryk Wieniawski (1835-1880)



Born in Lublin, Poland while the country was part of the Soviet Empire, Henryk Wieniawski was a member of a family which produced several remarkable musicians.

Recognized as a prodigy, Wieniawski auditioned for the Paris Conservatoire at the age of nine. In 1846, he received first prize in violin. Two years later, Wieniawski embarked on a career as a concert violinist, performing first in Paris and then in St. Petersburg. After achieving great success in St. Petersburg, Wieniawski returned to Paris to study composition.

Often compared to Paganini, Wieniawski was one of the greatest violinists of the Romantic era. As a performer, he dazzled audiences with his stupendous technique, expressive phrasing, and rich tone. As a composer, he succeeded in blending brilliant virtuosity with true Romantic inspiration. Like his compatriot Chopin, Wieniawski wrote music which celebrated the spirit of Poland, with his popular Polonaise in D major serving as a sterling example. Wieniawski's talent as a composer came to the fore in his extraordinary Violin Concerto No. 2, regarded as one of the great works of the Romantic violin repertoire.

Between 1851 and 1853, Wieniawski lived in Russia, giving concerts with his younger brother Joseph. In many ways the typical Romantic virtuoso, Wieniawski was also developing into a serious composer. The works published by the time he was 18

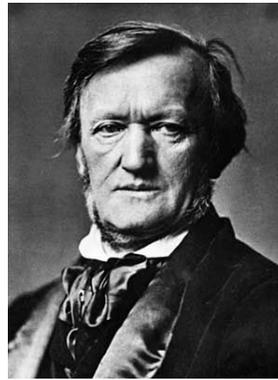
included the Polonaise in D major and the Violin Concerto No. 1 in F sharp minor. A work in which musical inspiration may have been, as critics later maintained, subordinated to the virtuoso's need to demonstrate his sheer technical prowess, the Violin Concerto No. 1 nevertheless hugely impressed European audiences, launching Wieniawski's international career as a violinist-composer.

The first movement has two contrasting themes, the first in dotted rhythm and initially hesitant, and the second in B major (begun by the cellos), wide-ranging and expressive. These are, in turn, dissected and ornamented by the soloist with formidable virtuosity, using multiple-stopping and harmonics and, notably in the cadenza, the extreme upper register of the violin.

The second movement, *Preghiera* (Prayer), is a short lyrical interlude in A major, with the orchestra woodwinds and horns given much prominence. The concluding Rondo, a colorful and vivacious piece with a contrasting episode in B major and demanding bravura playing follows this quiet movement without pause.

Essentially, since this was his first attempt at writing a concerto, Wieniawski probably conceived the project as a showpiece of technical virtuosity, on a par with, or indeed to outdo, any of Paganini's *Caprices* or concertos, and along the lines of violin fantasies on operatic themes that were becoming more and more fashionable. When asked about the sheer near-impossible demands of the first movement, Wieniawski was reputed to have said, "One must take risks!" The very popular Second Violin Concerto (composed nine years later) is less technically demanding and marked a considerable advance in Wieniawski's skills as a composer in general.

This is the first performance of this piece by the Peninsula Symphony Orchestra.



### **Richard Wagner (1813-1883)**

Born in Germany on May 22, 1813, Richard Wagner went on to become one of the world's most influential and controversial composers. He is famous for both his epic

operas, including the four-part, 18-hour Ring Cycle, as well as for his anti-semitic writings, which, posthumously, made him a favorite of Adolf Hitler. There is evidence that Wagner's music was played at the Dachau concentration camp to "re-educate" the prisoners. Wagner had a tumultuous love life, which involved several scandalous affairs. He died of a heart attack in Venice on February 13, 1883.

Richard Wagner's musical legacy rests with only thirteen completed stage works. Of these, ten of them have remained in the repertory of all major opera houses around the world, and represent some of the most loved, most often performed, and innovative works created by any composer in the 19th century.

As a young boy Wagner had always had a deep interest in music but had not had any serious training other than piano lessons. As a result, he gravitated towards literature and theater and had dreams of becoming another Shakespeare or Goethe. As his education progressed, he became increasingly interested in the musical language of his time and began formulating his life-long philosophy of "gesamtkunstwerk" which is literally translated as "total artwork." In today's language, Wagner was the ultimate micromanager. He wrote the music, the librettos, and supervised the stagings of his operas.

The comprehensive program notes written by Carole Westberg in the Peninsula

Symphony Orchestra Program Book provide a detailed analysis of the four orchestral excerpts from the Ring of the Nibelungen to be played at the June concert. For more insights into the labyrinthine saga of the Ring, you might want to listen to the excellent (and hilarious) explication given by Anna Russel in 1953. It is available on YouTube at:

<http://www.youtube.com/watch?v=m69aPAo1rXE>

You may also like to view what is considered to be the number one greatest cartoon of all time (also on YouTube.)

<http://www.supercartoons.net/cartoon/736/whats-opera-doc.html>

## Hao Zhou



The winner of the 2013 Edith Knox Performance competition and soloist for the final concert of the season is Hao Zhou, a sixteen-year old virtuoso from Mission Viejo.

Hao Zhou started learning piano at age five and violin at age six. Little more than a year later, at age seven, he was first-place state winner in a music competition in Florida. His family moved to California in 2005 and over the next three years he won third place (2006), and first place (2007 and 2008) in the Violin Open Competition of Southwest Youth Festival. Since then he has won numerous additional honors, including first place (2008) in the American String Teachers Association (ASTA) Junior Division in Orange County, where he advanced to state and was recommended to national. He went on to win first place in ASTA Intermediate Division in Orange County and second place in the greater Los Angeles area in 2010. More recently, in 2012 he soloed with the Cal State Los Angeles Symphony Orchestra as a result

of winning the ASTA Pre-College Division, Greater Los Angeles Area.

In addition to winning competitions, Hao was awarded the Young Musicians Foundation (YMF) Scholarship for 2011-2012 and 2012-2013. Currently he is a registered student in the Colburn School of Performing Arts and recipient of the prestigious Richard D. Colburn full scholarship in Los Angeles where he studies with Professor Henry Gronnier at University of Southern California.

Hao is the only musician in his family, and in addition to playing the violin he tries to be a regular teenager, playing video games, and “hanging out.” His favorite subjects in school are mathematics, chemistry and physics.



## Past Events Third Concert

On April 14, the Peninsula Symphony Orchestra presented a delightful evening of music by American composers, all of whom had a last name beginning with G. The soloist was Kevin Fitz-Gerald who played *both* Gershwin's *Rhapsody in Blue* and Gottschalk's *Grand Tarantelle* for Piano and Orchestra. The program also included the *Mississippi Suite* by Grofé, *Amber Waves* by Gould and *Symphony: A Night in the Tropics* by Gottschalk.

The audience and the orchestra thoroughly enjoyed this concert full of high-spirited and fun music. A large contingent of the audience stayed behind after the concert to participate in a lively discussion with Kevin Fitz-Gerald and Maestro Berkson.

## Friends of the Peninsula Symphony.



Gary Berkson Welcoming the Salon Audience

In keeping with the theme of the Peninsula Symphony concert AMERICAN G-ENIUS, on April 14th, the Friends of the Symphony hosted a delightful afternoon at the beautiful home of Dorothy and Allen Lay. The highlight was a performance by the PennyRoyal Players (Anne Destabelle, Gay Durwood, Ann Ehrenclou, Joan Perkins, Faye Schwartz and Diana Brownson). Ms. Destabelle, director and creator, joined her five colleagues with percussion, banjolele, autoharp, harmonica, and guitar in "Songs and Stories of the Life of Stephen Foster." Guests were then treated to strawberry shortcake and Apple Pan Dowdy.

## Thanks to our Supporters

At the end of each season, we take the opportunity to express our appreciation to all of the organizations and individuals who donated their time and money, without which we would not be able to provide our exhilarating concerts. I have tried, in the following lists, to thank every person and organization, and I apologize in advance for any error or omission.

Our primary supporters are the almost 400 members of the **Peninsula Symphony Association**, whose donations (in the form of Symphony Association memberships), provide the majority of the funds needed for operations. In addition, many of our members belong to the **Friends** of the Peninsula Symphony. These volunteers have annually

raised up to \$20,000 to augment the membership donations!

Our beautiful Program Book contains advertisements from over eighty local organizations and businesses who provide much-needed support. You can find their names listed on page 50, and we encourage you to patronize these supporters.

There are a large number of organizations and individuals that have provided services or donated money:

**California Arts Council, Opus Bank, Chase Bank, Boeing, Northrop Grumman, DirectTV, City of Rolling Hills, City of Rancho Palos Verdes, CMS Design Portraiture, County of Los Angeles Supervisor Don Knabe, Daily Breeze, MorganStanley-SmithBarney, Edler Realty Center, Harbor College, Malaga Bank, Kenneth T. and Eileen L. Norris Foundation, Law Offices of Conover and Grebe LLP, Palos Verdes Peninsula News, Peninsula People, Peninsula Seniors (Maryann Rimoin), Marshall and David Rips Fund.**

This year's **Edith Knox Performance Competition** had seven finalists and, although it was held on the same day as our April concert, there was a large and appreciative audience. If you were not there, please plan to attend next year. The prize money for the finalists was provided by the generous donations of the Competition Angels: **Duane Conover, Dr. and Mrs. William Horowitz, Betty Belsky, Bob Coffey, Larry and Roberta Dumas, Jackie Crowley, Midge and Jack Trost, Lee Dorsey, Lester and Pearl Kim, Robert and Helene Reid, and Carol and Roger Schamp.**

**Duane Conover**, the Performance Competition Chair also thanks the dedicated volunteers who helped him this year. They are: **Ken Gash (MC), Kay Yamada (Artists' Coordinator), Helene Reid (Office Coordinator), Carol Schamp (Publicity),**

**Jeffrey Yakubik (Staff Asst.), Jackie Crowley, (Receptions), Charles Kraus, Marion Ruth, Roger Schamp, John Tippet, and Jack Trost.**

Finally, we thank everyone who made donations to one of the designated accounts that were created to fund specific activities managed by the Peninsula Symphony Association. These include: the **J. William Finkel Concert Quality Endowment** (helps fund extra rehearsals and other quality improvements), the **Elizabeth Holborn Chair** (helps pay the cost of the concertmaster), the **Julian Spear Chair** (helps pay the cost of the principal clarinetist), the **Marshall and David Rips Fund** (helps pay for the Rips scholarship), the **Edith Knox Fund** and the **Mimi Horowitz Fund** (both of these help cover costs of running the Performance Competition). This year we added the **Peninsula Symphony-LA Harbor College Youth Orchestra Scholarship Fund** to help support the young players in that burgeoning orchestra.

Everyone is encouraged to contribute to these accounts to both honor the named individuals and help us continue--and eventually expand--these activities.

## Thanks to Our Volunteers

Time is a precious commodity, and dozens of individuals in our community donate large portions of their time as volunteers to enable the Peninsula Symphony to operate.

The **Peninsula Symphony Board of Directors**, listed on Page 49 of the Program Book, are a group of multi-tasking volunteers who, in addition to managing the operational and fiscal affairs of the organization, perform many of the tasks that might be done by paid employees. As you read the names of volunteers below, note how many of them are on the Board.

Prior to each concert, the lobby must be set up and the membership table staffed. These tasks are undertaken by: **George Bender,**

**Jan Kelly, Leslie Hayakawa, Nancy Mahr, Roger Schamp, Dr. Larry Zinkiewicz, Bruce Erickson, and Duane Conover.**

Thanks to those who served as door monitors and ushers at the concerts: **Jackie Crowley, Sue Williams, Elsa Wertz, Dr. Hugh Pendleton, Paul and Kay Nibarger, Ken and Marie Bauma, Lilli Tom, Ginny Bleier, Mary Graff, Richard Chausee, Jim Jones, Burt Wertz, Faye Schwartz.**

Thanks to the volunteers who helped us with intermission refreshments at the concerts: **Dianne Bishop, Jackie Crowley, Jody Tournat, Faye Schwartz, Nancy Mahr, Mary Chunko, Bea Munyan, George Camise, Liliane Rubin, Virginia Butler, Les Fishman, Anita Gash, Lilli Tom, Harriet Servis, Ken Servis, Bob Coffey, Helene Reid, Marilyn Comisa.**

Our Program Book is created through the efforts of the following: **Nancy Mahr** (Editor) and **Jackie Crowley** (Advertising), **Steve Ozawa**, Design EDGE (the Program Book Art Director, who provided design and printing assistance), **Helene Reid** (who handled Symphony Association office support), **Chris Stillians**, CMS Design Portraiture (who did the cover photography – and some of the interior photos too), **Sue and Larry Andrews, Ken Gash** (who also provided photography), and **Carole Westberg** (who continues her many-year effort of writing our program notes).

For each concert, publicity flyers must be printed and distributed, detailed inserts are printed and inserted in the program books and the books must be stored and retrieved. We thank the volunteers who do these tasks: **Ken Gash, Helene Reid, Jack and Midge Trost, Neville Howarth, John Copper, Charlie Shriver, Eugene McAdoo, Carol and Roger Schamp, George Bender, Bruce Erickson, Duane Conover, and Bob Coffey.**

We also thank the organizations that either allow us to place flyers at their facilities or

help us distribute flyers to the community. These include: **AMUSE Music, The Canterbury, Harbor College, Marshall Music, Palos Verdes Estates City Hall, Peninsula Seniors, Rancho Palos Verdes City Hall, Rolling Hills City Hall, Rolling Hills Covenant Church, Rolling Hills Estates City Hall, Palos Verdes Library, St. Luke's Presbyterian Church, Torrance City Hall, Torrance Library, San Pedro Library, First Presbyterian Church of San Pedro and 15<sup>th</sup> Street Elementary School in San Pedro.**

There are many others who provide time and expertise, among whom is **Bruce Erickson** who maintains [www.pensym.org](http://www.pensym.org) Website (which you should visit often), and the staff at Rolling Hills Covenant Church, especially **Ellynn-Marie Artuccio** and **Ken and Diana Bauma** and **Mark Cramer**, stage manager.

**A SPECIAL THANKS goes to Midge and Jack Trost** who regularly miss much of each concert so that they can provide the coffee and refreshments for the audience during intermission.

Finally, I thank those people without whom I could not have done this job - my proof readers, contributors, folders and mailers, and critics: **Helene Reid, Faye Schwartz, Jane Jones, Anita Gash, John Copper, Jim Vuncanon, Eugene McAdoo, George Bender, Roger and Carol Schamp, and Charlie and Jean Shriver.**

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Enjoy the upcoming concert and have a great summer. Your next issue of Symphony Sounds will be sent to you at the end of October. But remember, it only goes to Peninsula Symphony Association members - so don't forget to renew *or even upgrade* your membership.

Drop me a line if you have any comments or questions at [kgash@cox.net](mailto:kgash@cox.net).

## Summer Pops Concert July 14, 2013, 5:00 p.m.

### *MOVIE MAGIC*

Rolling Hills Covenant Church  
2222 Palos Verdes Drive North  
Rolling Hills Estates

*Murder on the Orient Express* by Richard Rodney Bennet

*James Bond: 007* by Monty Norman, Bill Conti, Paul McCartney, John Barry

*Rebecca* by Franz Waxman

*Somewhere in Time* by John Barry

*Titanic* by James Horner

*Dances with Wolves* by John Barry

*Double Indemnity* by Miklós Rózsa

## 2013 - 2014 Concert Schedule

A full schedule for the exciting fifth season of the orchestra under the direction of Maestro Gary Berkson will be in your Program Listing insert at the June 2 concert. The full season brochure containing final dates, will be sent in July. You may renew or *upgrade* your membership at the membership table or either by mail or through PayPal online at our website [www.pensym.org](http://www.pensym.org).



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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, Wednesday, 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 e-mail us at [music.pensym@verizon.net](mailto:music.pensym@verizon.net). General information about the Symphony (current season schedule, etc.) can be found on our website ([www.pensym.org](http://www.pensym.org)).

Other contacts are:

Peninsula Symphony Association President, John Williams  
310-541-4660 [John.r.williams@mssb.com](mailto:John.r.williams@mssb.com)

*Friends* of the Peninsula Symphony, Mona Gifford, Chair  
310-377-7711 [monagee@cox.net](mailto:monagee@cox.net)

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