

PENINSULA *symphony*

Symphony Sounds

*Special 2016 Edith Knox Young Artists
Performance Competition Issue*

March, 2016

Editor: Terri Zinkiewicz

44th Annual Edith Knox Young Artists Competition Finals

Sunday, April 3, 2016 at 2:00 PM

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

PROGRAM

Bloch	<i>Schelomo: Hebraic Rhapsody for Cello and Orchestra</i> Rainer Crosett, cello
Gregson	Concerto for Trumpet and Orchestra Dillon Parker, trumpet
Rachmaninoff	Concerto No. 2 for Piano and Orchestra in C minor, Opus 18 Max Hammond, piano
Elgar	Concerto for Cello and Orchestra in E minor, Opus 85 Kristi Kim, cello
Tchaikovsky	Concerto No. 1 for Piano and Orchestra in B-flat minor, Opus 23 Caroline Ho, 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 3

Please plan to join us to hear five exciting young artists. These five finalists from the 2016 Edith Knox Young Artists Performance Competition will perform on April 3 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 19 concert. Both concerts are at Redondo Union High School Auditorium, and admission is free.

There were twenty-four entrants, ranging in age from 14 to 24, in the preliminary round that was held Saturday, February 20 at Harbor College. Contestants performed, from memory, a complete work for solo instrument and orchestra from the standard repertoire, with piano accompaniment. Symphony Association members at the level of Benefactor and above were invited to attend the preliminary round.

A panel of three judges selected five individuals to perform in the competition finals in Redondo Beach on Sunday, April 3. All finalists will receive cash prizes following the concert. Biographical information and photos of each finalist will be printed in the April 3 concert program. The finalists are:

- Dillon Parker, 23, trumpet, Lakewood
- Rainer Crosett, 24, cello, Los Angeles
- Max Hammond, 15, piano, Los Angeles
- Kristi Kim, 16, cello, Torrance
- Caroline Ho, 17, piano, Santa Monica

Music Preview

Concerto for Trumpet and Orchestra **Edward Gregson** (born 1945)

The Gregson Concerto for Trumpet and Orchestra, written and premiered in 1983, was commissioned by Howard Snell and the Wren Orchestra of London, with funds provided by the Arts Council of Great Britain. The concerto is just over twenty minutes long.

The concerto is in three movements and is scored for strings and timpani. The first movement is in sonata form and has two contrasting themes. The first is highly rhythmic and the second is more lyrical and introspective.

The second movement is dedicated to Dmitri Shostakovich. It uses his musical cipher, or motif, consisting of the notes D, E-flat, C, and B. These notes stand for Shostakovich's initials in German. A cadenza follows this movement and the timpani links it into the third movement. This final movement is in rondo form, which means the main theme (call it "A") returns after alternating with other material (A-B-A-C-A, etc.) The concerto ends with a virtuoso coda.

Listen for how the use of three different types of mutes changes the timbre, or the tone quality of the solo trumpet. Mutes are often used in 20th- and 21st-century music and especially in jazz music.

Edward Gregson was born in 1945. He studied composition and piano at the Royal Academy of Music. He was Principal at the Royal Northern College of Music from 1996-2008 and retired in order to spend more time composing. He works on commissions and has made many contributions to the brass and wind band literature.

Gregson is particularly known for his title music to BBC Television's "Young Musician of the Year" programs. His compositions are on three complete discs by Chandos.

The Peninsula Symphony has never performed this work.

Schelomo: Hebraic Rhapsody for Cello and Orchestra

Ernest Bloch (1880-1959)

The tone poem *Schelomo* for cello and orchestra was one of a group of works Bloch composed during his "Jewish Cycle" from 1911-1926. It is considered a significant example of early 20th-century music and helped establish Bloch's world-class credentials. Written just before Bloch went to the United States, the *Schelomo* premiere was in 1917 at Carnegie Hall.

Schelomo is the Hebrew name for Solomon. Bloch wrote, "If one likes, one may imagine that the voice of the solo cello is the voice of the King Schelomo." The orchestra represents the world around him and his experiences. Although this work is highly emotional, Bloch said, "even the darkest of my works end with hope."

Schelomo is divided into three sections and is scored for large orchestra that includes English horn, bass clarinet, tuba, celesta, two harps and many percussion instruments, in addition to the usual strings and winds. The duration is approximately twenty minutes.

Ernest Bloch, born in Switzerland, studied in Belgium with renowned violinist Eugène Ysaÿe and also in Frankfurt. He taught at the Geneva Conservatory before touring the United States in 1916 and electing to stay. His first appointment was at Mannes College; then he became the first Musical Director of the Cleveland Institute of Music and then he taught at the San Francisco Conservatory. He became an American citizen in 1924. He briefly returned to Switzerland but returned to the United States in 1939 and settled in Oregon. He also taught summers at UC Berkeley.

Bloch's music was often influenced by religious themes and his interpretation of how he thought Jewish music should be. His compositions featured mostly string instruments.

Knox winner Yina Tong was the most recent performer of this work with the Peninsula Symphony in 2007.

**Concerto No. 2 for Piano and Orchestra
in C minor, Opus 18
Sergei Rachmaninoff (1873-1943)**

The Rachmaninoff Concerto No. 2 for Piano and Orchestra is one of the most loved piano pieces, and it is part of virtually all concert pianists' repertoire. It contains beautiful melodies and virtuosic passages. Some are familiar, due to their use in film scores, songs and popular presentations such as figure skating shows.

The concerto had two premieres featuring the composer at the keyboard. The second and third movements were first played in 1900, and the whole concerto was premiered in 1901. Some of the musical material dates from the early 1890s. Following an unsuccessful performance of Rachmaninoff's First Symphony in 1897, the composer was depressed and unable to write music, so he sought treatment consisting of hypnotic suggestion. The writer's block was obviously cured, and the second piano concerto was dedicated to N. Dahl, his doctor.

The first movement begins with the soloist playing a series of chords, each utilizing the lowest F key on the piano. The strings and clarinet begin the beautiful first melody while the piano accompanies them. This is only one of several instances where the solo piano accompanies the orchestra.

The second movement begins with flute and clarinet solos while the piano accompanies. The finale is like a march, and the triumphant conclusion is one that usually brings down the house.

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 and Rufus Choi performed Rachmaninoff's Concerto No. 2 in 2009. The most recent Knox performance was in 1977, with Tanya Stambuk as soloist in the first movement.

**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 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 who was from a family of

modest means. He always considered himself an outsider. 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 42. He was made a knight by King Edward VII.

Although Elgar's music is popular mostly 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.

Concerto No. 1 for Piano and Orchestra in B-flat minor, Opus 23 Pyotr Ilyich Tchaikovsky (1840-1893)

Tchaikovsky's famous Concerto No. 1 for Piano and Orchestra was written in 1874-5 and revised in both 1879 and 1888. Its 1875 premiere was in Boston during an American tour of pianist Hans von Bülow. The piece uses Ukrainian, French, and Russian songs that were all well-known at the time. It was an immediate success with the audience, although less so with the critics. Like the Rachmaninoff Concerto No. 2, this concerto is a much-loved standard in the concert repertoire.

The first movement begins with four notes from the French horn and then a series of chords from the solo piano as the strings play the well-known introductory section.

The second movement employs the orchestra less than the first. The flute introduces the theme, and the piece finishes with a dynamic marking of *ppp*, which means "very, very soft."

The finale has two themes that alternate. The first theme is heard three times and is played mostly by the piano. The second theme is also presented three times, but they are very different and are even in different keys.

Pyotr Ilyich Tchaikovsky was born in 1840, and he was one of the first graduates of the St. Petersburg Conservatory. His study of Western

European music enabled him to incorporate both Russian and Western elements into his compositions. This caused some mixed critical opinions at home, but his music was successful with audiences worldwide. He had only limited piano skills, so he relied on other artists to perform his difficult music. His personal life was not always happy, as he had many personal crises and suffered from depression.

The Concerto No. 1 has been heard as part of the closing ceremony of the 2014 Winter Olympics, many films, and it was played by Van Cliburn when he won the First International Tchaikovsky Competition in Moscow in 1958. The most recent Peninsula Symphony performance was with Knox winner Min Hwan Kim in 2006.

Photos of the Finalists from the February 20 Preliminary Competition



Trumpeter Dillon Parker and accompanist Clara Cheng-Stosch



Cellist Rainer Crosett



Pianist Max Hammond and accompanist Anders Martinson



Cellist Kristi Kim and accompanist Gyo Jin Koo



Pianist Caroline Ho and accompanist Anders Martinson

A Big Thank You to the Competition Donors and Volunteers

Each year we depend on our “Angel” donors to provide funding for this competition. The competition is intended to be self-funding.

Prizes are only one element of the competition’s budget. We incur many other expenses for an

event like this, such as the auditorium rental, piano rental/tuning and printing the programs.

The cash prizes:

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

As of March 4, the following people have donated to the 2015 competition:

Lee Dorsey
 Mona Gifford
 Marilyn & Chuck Klaus
 Dorothy and Allen Lay
 Bob and Helene Reid
 Roger and Carol Schamp
 June Sung and Bruce Erickson
 Lilli Tom
 Jack and Midge Trost
 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. An updated list will appear in the Knox Finals program booklet.

2015 Edith Knox Committee members include:

Bruce Erickson
 Dale Korman
 Dorothy Lay
 Eugene McAdoo
 Sophia Momand
 Carol Schamp
 Lilli Tom
 Jack Trost
 Larry Zinkiewicz, Co-Chair
 Terri Zinkiewicz, Co-Chair

In addition to many of the committee members, Mona Gifford, June Sung, and Jean Tordella also assisted during the preliminary competition at the registration table, as ushers, welcoming the contestants, helping with stage setup, and performing all of the other myriad tasks required for a successful event.

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.



This recently discovered photo of Edith Knox was in the Palos Verdes Peninsula News on October 24, 1976.

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. Select "Young Peoples Programs."

Recent Winners

- 2015: Lily Moon, 24, Liszt: Concerto for Piano and Orchestra No. 2 in A major, S. 125
- 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

Future Event

Peninsula Symphony Concert Sunday, April 17, 2016, at 7:00 PM

BRAHMS CYCLE III

Beth Pflueger, flute

Suzanna Guzmán, mezzo-soprano

Canzona Women's Ensemble

Members of the LAHC/PSA Youth Orchestra

Ives *The Unanswered Question*

Vaughan Magnificat

Williams

Fernström Concertino for Flute with Small Orchestra and Women's Chorus, Opus 52

Brahms Symphony No. 3 in F major, Opus 90

Enjoy the Edith Knox Young Artists Performance Competition Finals

Sunday, April 3, 2016 at 2:00 PM

Redondo Union High School Auditorium



Post Office Box 2602
Palos Verdes Peninsula, CA 90274

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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. General information about the Symphony (current season schedule, maps and directions, etc.) can be found on our website (www.pensym.org).

Other contacts are:

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