

1967 *50 Years* 2017
PENINSULA
s y m p h o n y

Symphony Sounds

March, 2017

50th Season, Number 3 (Knox)

Terri Zinkiewicz

45th Annual Edith Knox Young Artists Competition Finals

Sunday, April 9, 2017, at 2:00 PM

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

PROGRAM

- | | |
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| Schumann | Concerto for Piano and Orchestra
in A minor, Opus 54
Max Hammond, piano |
| Barber | Concerto for Cello and Orchestra
in A minor, Opus 22
Nicholas Mariscal, cello |
| Korngold | Concerto for Violin and Orchestra
in D major, Opus 35
Heidi Hatch, violin |
| Glazunov | Concerto for Violin and Orchestra
in A minor, Opus 82
Tomlin Su, violin |
| Arutunian | Concerto for Trumpet and
Orchestra in A-flat major
Michael Harper, trumpet |

CONCERT DETAILS

Doors open at 1:30 PM. There will be a question-and-answers session with the finalists during judges' deliberations after the last performance of the afternoon. The audience will be able to ask questions.

Five Finalists Set to Compete April 9

Please plan to join us to hear the five exciting finalists from the 2017 Edith Knox Young Artists Performance Competition who will perform on April 9. 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 18 concert. Both concerts are at Redondo Union High School Auditorium, and admission is free.

There were twenty-four entrants ranging in age from 12 to 24 in the preliminary round that was held Saturday, March 4 at Harbor College. Contestants performed a complete work for solo instrument and orchestra from the standard repertoire with piano accompaniment. A panel of three judges selected five individuals to perform in the competition finals.

All finalists will receive cash prizes following the concert. Biographical information and photos will be in the concert program. The finalists are:

Max Hammond, 16, piano, Los Angeles
Nicholas Mariscal, 24, cello, Los Angeles
Heidi Hatch, 24, violin, La Crescenta
Tomlin Su, 23, violin, Highland Park, Texas
Michael Harper, 24, trumpet, Los Angeles

This ***Symphony Sounds*** includes program notes for all five concertos. Three of the five pieces have never been played by the Peninsula Symphony, and all three were written during a five-year period post-World War II.

Music Preview**Concerto for Piano and Orchestra in A minor, Opus 54****Robert Schumann (1810-1856)**

The German composer, music critic/journalist and pianist Robert Schumann is most well known for his piano music and his songs. He is one of the most influential Romantic composers. Schumann often linked his compositions to characters or scenes in literature.

Schumann married Clara, the daughter of his piano teacher. Clara was a fine pianist with a concert schedule of her own. He composed almost exclusively for the piano from 1832-1839 and then in 1840, the year of his marriage, he wrote over 100 songs.

The piano concerto in A minor began as a one-movement *Concert Fantasy* for piano and orchestra in 1841; the other two movements were added in 1845. It was the only full-length piano concerto he wrote. The premiere was in 1846 with wife Clara at the keyboard along with the Leipzig Gewandhaus Orchestra.

The first movement begins with one loud note from the orchestra before the piano enters with a series of chords. Then the oboe introduces the main theme. Musicologists speculate that the first four notes of the theme could spell an Italian version of Clara's name.

The second movement is slow and more delicate than the outer movements and it proceeds to the third movement without pause. The final movement is in A major and is characterized as "robust and joyous but not heavy." The meter is sometimes ambiguous: is it in duple or triple meter? This is achieved via syncopations and accents in places not expected. Stay tuned for an exciting conclusion to the concerto.

The full concerto lasts approximately thirty minutes and the Peninsula Symphony's most recent performance was in 1995 with Knox winner Angela Wu. Knox co-winner Russell Miller played the third movement in 1978. The

first movement was played the prior year by Knox co-winner Carol Carson.

Concerto for Cello and Orchestra in A minor, Opus 22**Samuel Barber (1910-1981)**

American Samuel Barber's composing experience started at age seven. He enrolled in the first class of the new Curtis Institute of Music in Philadelphia at age fourteen and studied voice, piano and composition. One of Barber's best-known works is *Adagio for Strings* which is his string orchestra arrangement of the second movement of his String Quartet Opus 11. Barber won two Pulitzer Prizes for Music, the first for the opera *Vanessa* in 1958 and the second for his piano concerto.

Barber enlisted in the Army Air Corps in 1942 and was commissioned to write his cello concerto while still on active duty. He worked with cellist Raya Garbousova to understand both the cello's instrumental capabilities and the performing style of the artist who would do the premiere with Serge Koussevitzky and the Boston Symphony in 1946. The composition won the New York Music Critics Circle Award in 1947. It is considered one of the most technically difficult cello concertos ever written and it has not proven as popular with cellists as some of the other concertos in the repertoire.

The concerto is written in the traditional form with an orchestral introduction that presents the themes. The second movement, *Andante*, is a very expressive song. The third movement finale is rondo-like and has the cello presenting the main theme. The ending is brilliant.

The concerto lasts approximately thirty minutes, and it has never been performed by the Peninsula Symphony.

Concerto for Violin and Orchestra in D major, Opus 35**Erich Wolfgang Korngold (1897-1957)**

Erich Wolfgang Korngold was born in Austria and was Viennese-trained. The composer and conductor was a child prodigy who began composing at the age of seven and wrote a

successful ballet at age eleven. He was a music professor at the Vienna State Academy.

Korngold was invited to move to the US in 1934 to write music for the film industry. Most of his Hollywood film scores were for Warner Brothers Studio. He won two Academy Awards, the first in 1936 for the original score for *Anthony Adverse* and the second for *The Adventures of Robin Hood* in 1938. Korngold considered each film to be an “opera without singing” and created a musical motif for each character.

After World War II, he dedicated himself to composing pieces for the concert stage and the violin concerto was his first and perhaps his most famous example. Written in the late Romantic style, this concerto is in three movements. The concerto was premiered by Jaschua Heifetz in St. Louis in 1947.

The violin concerto uses themes from Korngold’s movie scores. The lyrical first movement uses material from *Another Dawn* and *Juárez*. The second movement, a beautiful, lyrical Romance, borrows from *Anthony Adverse*. The third movement uses material from *The Prince and the Pauper* and is extremely difficult for the solo violin, particularly toward the conclusion. Much of the concerto is in the upper register and can highlight a beautiful, singing quality of the violin.

The concerto’s duration is approximately twenty-five minutes, and it has never been performed by the Peninsula Symphony.

Concerto for Violin and Orchestra in A minor, Opus 82 **Aleksandr Glazunov (1865-1936)**

Aleksandr Glazunov was a Russian composer, teacher and conductor. He began piano lessons at age nine and composition two years later, studying for a time with Rimsky-Korsakov. He had a long tenure at the Saint Petersburg Conservatory, initially as a professor of instrumentation in 1899 and then as director from 1905 through 1928. He then toured Europe and the United States before settling in Paris.

Glazunov was known for having a prodigious musical memory and for his ability to sight-read

complex orchestral scores. His body of works includes three ballets, eight symphonies, five concertos, seven string quartets and many other piano and orchestral works.

Glazunov’s violin concerto was dedicated to Leopold Auer, a fellow professor at the Saint Petersburg Conservatory, who first performed the solo part in 1905 in St. Petersburg with the composer conducting. The piece is virtuosic for the soloist and requires fast pizzicato as well as a number of double stops (playing two notes on two different strings simultaneously) and harmonics.

The concerto consists of two sections that are played without break, with a violin cadenza connecting them. Similar to the Mendelssohn violin concerto, the solo violin enters only a few seconds after the concerto begins with a haunting melody. The second section is rondo-like with different variations on the recurring theme.

The concerto runs approximately twenty minutes and it was last performed by the Peninsula Symphony’s Knox winner violinist Kristie Su in 2009.

Concerto for Trumpet and Orchestra in A-flat major **Alexander Arutunian (1940-2012)**

Alexander Arutunian was born in Armenia and at the age of seven became a member of the Yerevan State Conservatory’s children’s group prior to being admitted to the Conservatory at age fourteen. In 1954 he was appointed artistic director of the Armenian Philharmonic Orchestra. He was named a People’s Artist of the Soviet Union in 1970.

Although Arutunian’s music is not very well known, he wrote music that sounds late-Romantic and is considered pleasing to modern audiences. The trumpet concerto was his sixth major composition and was written for trumpeter Timofrei Dokschitzer, who later immigrated to the United States and introduced the concerto to American audiences. Arutunian’s music was influenced by melodic and rhythmic characteristics of Armenian folk music although

all of the tunes in the trumpet concerto are original.

Compared to instruments such as the piano and violin, there is a paucity of concertos for trumpet that were written after the Baroque era. The Arutunian trumpet concerto, completed in 1950, is considered a virtuosic showpiece for trumpet and has often been used for competitions and major auditions worldwide. Melodies are lyrical.

The concerto is in one movement, although there are seven major sections. One of the sections is noteworthy for the muted trumpet in the lyrical, solo role.

The concerto lasts approximately fifteen minutes and it has never been performed by the Peninsula Symphony.

Photos of the Finalists from the March 4 Preliminary Competition



Pianist Max Hammond and teacher/accompanist Anders Martinson



Cellist Nicholas Mariscal and accompanist Seonmi Lee



Violinist Heidi Hatch and accompanist James Lent



Violinist Tomlin Su and accompanist Valeria Morgovskaya



Trumpeter Michael Harper and accompanist Mitsuko Morikawa

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 budget. We incur many other expenses, such as the auditorium rental, piano rental/tuning, judges’ fees and printing the programs.

The 2017 cash prizes:

First Prize	\$1600
Second Prize	\$ 850
Third Prize	\$ 600
Fourth Prize	\$ 450
Fifth Prize	\$ 350

As of March 24, the following people have donated to the 2017 competition:

Betty Belsky
 Jackie Crowley
 Lee Dorsey
 Mona Gifford
 Pearl Kim
 Marylyn and Chuck Klaus
 Dorothy and Allen Lay
 Bob and Helene Reid
 Tom Roth
 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 and we will announce the names onstage after the last competitor on April 9.

2017 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 Ken Gash 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. Additional volunteers will also help with the competition finals at Redondo Union High School.

From the Symphony’s Archives

Since this is the Peninsula Symphony’s 50th anniversary season, ***Symphony Sounds*** has instituted a new column that will feature a different “did you know” item from the orchestra’s history in each issue.

Did you know that the Peninsula Symphony has sponsored the Edith Knox Young Artists Performance Competition for forty-five years? Over one thousand young musicians have participated in the competition since 1973 and over 80% of the winners have been age eighteen or younger. The youngest winners were Esther Keel in 1997 and Sally Kikuchi in 1999 who were both age eleven. The maximum age for competitors is twenty-four.

Initially there were multiple winners and each performed a single movement from a concerto. Since 1979, full concertos have been required and there has usually been only a single first-place winner who performs as soloist with the Peninsula Symphony in its June concert.

Last year's competition winner was seventeen-year-old Caroline Ho of Santa Monica. She played Tchaikovsky's Concerto No. 1 for Piano and Orchestra in B-flat minor, Opus 23 in the Peninsula Symphony's June, 2016 concert.



Pianist Caroline Ho performing with the Peninsula Symphony in June, 2016.

Below are recent winners of the competition.

- 2016: Caroline Ho, 17, Tchaikovsky: Concerto No. 1 for Piano and Orchestra in B-flat minor, Opus 23
- 2015: Lily Moon, 24, Liszt: Concerto No. 2 for Piano and Orchestra 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 23

Future Event**Peninsula Symphony Concert
Sunday, April 30, 2017 at 7:00 PM**

SATISFYING A "SUITE TOOTH"
Vladimir Chernov, baritone

Grieg	<i>Peer Gynt Suite No. 1, Opus 46</i>
Prokofiev	<i>Lieutenant Kijé Suite, Opus 60</i>
Vaughan Williams	<i>English Folk Song Suite</i>
Ravel	<i>Mother Goose Suite</i>

**Thank you to our Virtuoso Level
Members**

Our highest membership level, Virtuoso, is for individuals or couples who contribute at least \$5000 to the Peninsula Symphony Association in a single season. We are proud to announce the 2016-2017 season Virtuoso contributors:

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The Peninsula Symphony's concerts are also
generously supported by the Recording
Industry's Music Performance Trust Fund.

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

Sunday, April 9, 2017 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, 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 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:

Peninsula Symphony Association president, John Williams jwskrs@verizon.com

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