

PENINSULA *symphony*

Symphony Sounds

June, 2018

51st Season, Number 5

Terri Zinkiewicz, editor

Peninsula Symphony Concert

Sunday, June 17, 2018, at 7:00 PM

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

Mostly Mozart

Victor Shlyakhtenko, piano

Hahn Overture to *Mozart*

Mozart *Adagio and Fugue in C minor*, K. 546

Liszt Concerto No. 1 for Piano and
Orchestra in E-flat major, S. 124

Mozart Symphony No. 41 in C major, K. 551
("Jupiter")

Concert Details

Doors open at 6:00 PM. Center-section seating reserved for Patron and higher members.

Pre-concert lecture by Music Director Gary Berkson begins at 6:15 PM for Symphony Association members. The general public will be admitted at approximately 6:50 PM.

Post-concert — Meet the Performers

After the concert, the audience is invited to remain in the auditorium and meet informally with our conductor, Gary Berkson, soloist Victor Shlyakhtenko and Symphony Association President John Williams. They may make a few remarks about the performance, and then the audience will have an opportunity to ask questions.

The June 17th Concert Features the 2018 Knox Competition Winner

Sixteen-year-old pianist Victor Shlyakhtenko will be the soloist in the Peninsula Symphony's next concert, playing the popular, virtuosic Liszt Concerto No. 1 for piano and orchestra in E-flat major. Please mark your calendars and plan to attend to hear this exciting young artist.

This edition of *Symphony Sounds* includes photos from the April 2018 concert and recent events, including Knox winner Shlyakhtenko's May recital at the First Fridays at First series in Torrance, short previews of the four pieces and composers to be featured in the June 17 concert and other articles. We look forward to greeting you at the Redondo Union High School Auditorium on June 17. Members should arrive by 6:15 in order to hear Music Director Gary Berkson's pre-concert lecture. Then plan to remain in the auditorium after the concert to meet Berkson and our soloist, Victor Shlyakhtenko.



Music Director Gary Berkson presents an educational pre-concert lecture before every concert to introduce the music and composers for the evening's concert. He presents a different perspective that can enhance your concert experience.

Music Preview (Please see the 2017-2018 Program Book that is distributed at all concerts for more detailed program notes.)

**Overture to *Mozart*
Reynaldo Hahn (1875-1947)**

Reynaldo Hahn was born into a large family in Venezuela but lived most of his life in Paris and became a French citizen in 1909. He was considered a child prodigy and studied piano, harmony and composition at the Paris Conservatory, beginning at age ten. He was an accomplished tenor and wrote many vocal works, particularly art songs, and his music has been characterized as both graceful and melodious. He was also well-known as a music critic. In 1945 following World War II Hahn was appointed director of the Paris Opera.

Hahn specialized in Mozart operas and composed the three-act musical comedy *Mozart* as a fictional account of the famous composer's visit to Paris at the age of twenty-two. It was premiered in 1925 in Paris. This is the Peninsula Symphony's first performance of the five-minute overture.

***Adagio and Fugue in C minor, K. 546*
Wolfgang Amadeus Mozart (1756-1791)**

Wolfgang Amadeus Mozart is one of the most well-known and loved classical composers, and his work exerted a strong influence on contemporaries and those who followed. He was a child prodigy on keyboard and violin who left his home base of Salzburg with his father and sister and performed extensively throughout Europe as a child. He also composed from a very young age.

Mozart's first employment was as a court musician in Salzburg. He later moved to Vienna as a freelance pianist and composer. He studied the Baroque works of Bach and Handel and these influenced many of his later compositions, including the two included in this concert. Although he lived only thirty-five years, he composed over 600 works, including forty-one symphonies. He often wrote three or four piano concertos for a single concert season.

The fugue portion of the *Adagio and Fugue in C minor, K. 546* began as a piece for two pianos in 1783. Mozart added the adagio section in 1788. It is darker than many Mozart compositions.

Mozart employs many of the standard Baroque counterpoint techniques such as presenting the fugue theme in inversion (consider it to be "upside-down", where the second and subsequent notes go in the opposite direction as the original theme) and in *stretto* (where the theme statements overlap). The fugue is written for four string parts.

This is the first performance by the Peninsula Symphony.

**Concerto No. 1 for Piano and Orchestra
in E-flat major, S. 124
Franz Liszt (1811-1886)**

Franz Liszt was a Hungarian composer and virtuoso pianist. He began piano study at age six. He was known to practice piano for ten-plus hours each day, and he became a famed, charismatic, virtuoso performer until he gave up public performances in 1848. He 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. Most are very demanding technically. 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.

Liszt worked on his first piano concerto during 1839-1840, although some of the themes were sketched as early as 1830. The concerto was revised in 1853 prior to its premiere in 1855 under the baton of Hector Berlioz with the composer as soloist. There are four movements that are played continuously, and two themes are transformed and appear throughout the work. The orchestra plays an important role rather than serving as just an accompaniment for a dominant solo part.

The first movement opens with the strings playing *fortissimo* (very loud). The soloist then has a cadenza. The principal motif returns

frequently but is always followed by new material. The motif also appears at the end of the final movement. The third movement begins with a triangle which is a little different, and the first portion of this movement is quite playful. The final movement is considered one of the most difficult for the piano.

The concerto's duration is approximately twenty minutes, and the Peninsula Symphony has performed it five times. The most recent Knox soloist was Alice Chen in 2004.

**Symphony No. 41 in C major, K. 551
("Jupiter")
Wolfgang Amadeus Mozart (1756-1791)**

"Jupiter" was composed during a very productive six-week period in 1788 during which Mozart completed symphonies No. 39, 40 and 41, the final three that he was to compose. Although probably none were performed or published during Mozart's lifetime, all are very popular in concert halls and with professional musicians.

Symphony No. 41 is the longest of Mozart's symphonies and, although classical, it leads into the more expansive symphonies of Beethoven and composers of the Romantic era. The nickname "Jupiter" was not Mozart's and was added later.

The first movement is in sonata form and does not employ an introduction.

The second movement resembles an aria, with long, lyrical lines in both major and minor keys.

The third movement is a minuet and trio. Like most classical minuets and trios, the minuet portion is played first, followed by the trio, with the minuet section being played again. In this case there are many repeated sections. The minuet begins with a first theme (call it section A). Section A is then repeated before proceeding to a second theme (section B). Section B is also repeated before going to the trio portion. The trio starts with a new theme (section C) that is repeated before the final new theme (section D) that is also repeated. After that, the musicians go back to the beginning of the minuet and play it through without repeats.

Putting all of this together, it follows this sequence: AABBCDDAB.

The finale begins with a four-note motif Mozart had used in other compositions and includes an extensive amount of Baroque-type counterpoint. It ends with a long coda incorporating the original four-note motif and four other ones.

This is the fourth performance by the Peninsula Symphony and the first since February 2007.

Soloist – Victor Shlyakhtenko, piano



Victor Shlyakhtenko is the first place winner of the Peninsula Symphony's Edith Knox Young Artists Performance Competition.

Victor Shlyakhtenko, 16, has been studying piano under the direction of Teresa de Jong Pombo (featured soloist in the April, 2009 concert) since the age of five. Last year, Victor performed at Carnegie Hall in New York under the auspices of the InterHarmony International Music Festival, and at the Walt Disney Concert Hall as a Grand Prize Winner of The Music Center's Spotlight competition.

He received first prize and a special prize in the 2016 Los Angeles International Liszt Competition and was an invited performer at the annual Liszt Society Festival at Northwestern University. He also won first prizes at the 2018 Kathryn Gawartin Chopin Competition, 2017 Young Stars of the Future competition, 2017 American Prize in Piano Solo, 2017 Parness Concerto competition, 2017 ENKOR International Music Competition, 2016 California MTNA Piano Competition, 2016 California MTNA Composition Competition, 2017 Robert Turner Piano Concerto Competition, and the Orange County CAPMT Young Musicians

Concerto Competition. In 2015–2016, Victor was chosen as the Los Angeles Museum of the Holocaust's Musical Ambassador, also performing in their Annual Gala and their 2015 Lisa Jura Young Pianist Showcase Recital.

Victor has appeared as soloist with the Orange County Symphony, Los Angeles Doctors Symphony, Boulder Chamber Orchestra, Huntington Beach Symphony Orchestra, Orchestra Collective of Orange County, South Coast Symphony, as well as the Colburn Youth Orchestra and Colburn Concert Choir, performing piano concerti by Mendelssohn, Chopin, Grieg, Liszt and Beethoven's Choral Fantasy.

Victor is a founding member of California Young Musicians, a network of avid young performers who enjoy sharing their art through concerts and lecture series.

Victor has been awarded a scholarship from the Chopin Foundation of the United States for the last two consecutive years. He is currently a recipient of the Richard D. Colburn Scholarship at the Colburn School. Most recently, Victor was selected as a Young Scholar by Lang Lang International Music Foundation™ and will be a part of the class of 2018-2020.

Past Events

April 29 Concert

The April 29, 2018 Peninsula Symphony concert was titled *A House Divided* because the orchestra was split into two groups: winds that played in the first half of the concert and strings/percussion that played in the second half.

Maestro Berkson began his pre-concert lecture by discussing Händel's *Music for the Royal Fireworks*. As many know, the King of England (George II) requested Händel compose this music to accompany the fireworks that would celebrate the end of the War of Austrian Succession in 1749. The Overture has the characteristic of a French overture. Many conductors have different opinions on exactly how the rhythms of the Overture are played. Berkson demonstrated how the Bourrée is

played with a lot of added ornamentation—not just in the notes, but also rhythm. Again there is an element of personal interpretation. No matter how many recordings you hear, each one will be different.

The Shchedrin *Carmen Suite* for strings and percussion was composed around 1968-69, based on Bizet's famous opera. There are significant differences, however. Many parts in the percussion have pitches, which means the melody and thematic material can be heard in the percussion instruments. It gives a lush edge to the story. . . seduction.

We all know several of the *Carmen* melodies quite well (eg., the *Torero*). What Shchedrin does is genius: he gives us the melody once, and then . . . very quietly it's just the accompaniment. Yet, in our minds, we hear the voice of Escamillo singing that famous aria.

Another departure from the original opera is the order in which the music is played. In fact, although all of the music is Bizet's, not all of it is from *Carmen*. One movement is from *L'Arlesienne*, and another is from *The Girl from Perth*.



Peninsula Symphony Board member Marion Ruth serves refreshments to orchestra members at each dress rehearsal and concert performance. Here she chats backstage with Music Director Gary Berkson.



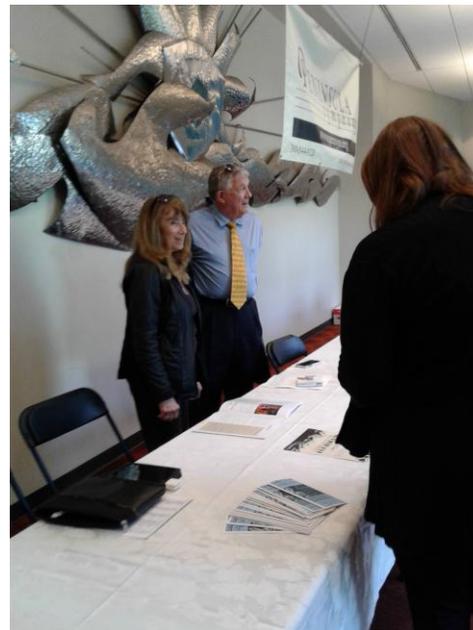
Peninsula Symphony cellist Jessica Lubovsky greeted one of the concertgoers prior to the performance.



Retired music teacher Mona Gifford attends every concert and Peninsula Symphony Association special event.



Board member Jackie Crowley greeted retired judge Joe Riggio as he entered the auditorium.



Dale Korman and Jack Trost at the membership/information desk in the lobby.

May 4, 2018 First Fridays at First recital

The Peninsula Symphony Edith Knox Young Artists Performance Competition has partnered with Classical Crossroads, Inc. for the past two years to provide an opportunity for the Knox Competition first-prize winner to perform in a public, noontime solo recital in Torrance. Sponsor Classical Crossroads, Inc. provided a very generous honorarium for this performance.

Victor Shlyakhtenko played a program that included Johann Sebastian Bach's *Prelude and Fugue in A Minor*, BWV 865, the first movement of Ludwig van Beethoven's Piano Sonata No. 23 in F Minor, Op. 57, "Appassionata" and the first movement of Frédéric Chopin's Piano Sonata No. 3 in B Minor, Op. 58. He also played a Samuel Barber fugue as an encore. The performance was followed by a reception so the audience members could meet Victor.

The mission of Classical Crossroads, Inc. is, in part, to present free or affordable classical music concerts of the highest possible artistic quality. They provide well-paid performance and educational opportunities to talented professional and student artists who have devoted their lives to the art of classical music.



Peninsula Symphony Association President John Williams, Knox winner Victor Shlyakhtenko, and Board members Mona Gifford, June Sung and Bruce Erickson at the First Fridays at First recital.



Torrance resident and Knox Angel Olivia Truhlar donated a beautiful portrait of Edith Knox that will be displayed at future competitions.

Future Events

Saturday, June 23, 2018 South Bay Festival of the Arts Features the Peninsula Symphony Youth Orchestra

The Torrance Cultural Arts Foundation (TOCA) is presenting its second South Bay Festival of the Arts on Saturday, June 23 from 11:00 AM – 5:00 PM. The location is 3330 Civic Center Drive, Torrance (at the corner of Torrance and

Madrona Blvd). This family-oriented event features local artists, and there will be activities on multiple stages, plenty to eat, craft breweries, and family fun. The Peninsula Symphony Association will have a table set up most of the day with sample programs, information on 2018-2019 membership and interesting people to meet. The Peninsula Symphony/Harbor College Youth Orchestra will perform in the Armstrong Theater at 11:00 AM. Join us for some fun.



Peninsula Symphony cellist Dr. Sophia Momand demonstrated her cello prior to the Peninsula Symphony/Harbor College Youth Orchestra's concert at last year's TOCA South Bay Festival of the Arts.

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 Virtuoso contributors for the 2017-2018 season:

Ken and Anita Gash

Marylyn and Chuck Klaus

Dorothy and Allen Lay

John and Sue Williams

Concert Dates for the 2018-2019 52nd Peninsula Symphony Season

Redondo Union High School Auditorium
222 North Pacific Coast Highway
Redondo Beach, CA 90277
Concerts begin at 7:00 PM

CONCERT I
SUNDAY, OCTOBER 28, 2018

KEYBOARD KLASSIKS
Rufus Choi, piano

CONCERT II
SUNDAY, FEBRUARY 24, 2019
BIG WORKS FOR SMALL GROUPS
Christina Montes Mateo, harp

EDITH KNOX YOUNG ARTISTS
PERFORMANCE COMPETITION FINALS
SUNDAY, APRIL 7, 2019 (special time 2:00 PM)

CONCERT III
SUNDAY, APRIL 28, 2019
ETHNIC ROOTS
Brett Deubner, viola

CONCERT IV
THE KENNETH T. & EILEEN NORRIS
FOUNDATION CONCERT
SUNDAY, JUNE 30, 2019
PASSIONATE, NOT PATHETIC!
2019 Edith Knox Young Artists
Performance Competition Winner

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

**Enjoy your summer and plan to return for
the Peninsula Symphony's 2018-2019
season, beginning with**

KEYBOARD KLASSIKS
Rufus Choi, piano

**Sunday, October 28, 2018 at 7:00 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, 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.net

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