

# PENINSULA symphony

## Symphony Sounds

February 2011

44<sup>th</sup> Season, Number 2

Editor: Kenneth Gash

### Concert II

Sunday, February 20, 2011, 7:00 p.m.

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

### PROGRAM

#### Franz Frenzy

**von Suppé** *Overture to **The Beautiful Galathea***

**Haydn** *Cello Concerto No. 1*  
Tamara Bohlin, Soloist

**Berwald** *Reminiscences of the Norwegian Mountains*

**Liszt** *Les Préludes*

### 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.

### 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 and with our Soloist, Tamara Bohlin. The artists may make a few remarks about themselves and their program, and then the audience will have an opportunity to ask questions.

544-0320 if you have any questions about this event.

### Gary's Second Season

The second concert of Maestro Berkson's second season has a rather unusual title: **Franz Frenzy**. A very quick survey of the names of the composers whose music was chosen for this concert will reveal that they all have the same first name. In addition to their names, the common factor among them is their ability to write terrific music! While two of these composers should be quite familiar to our audience, the other two may be less so. If your musical tastes extend into the area of light classics and comic operas, then you know the music of von Suppé but I would venture to say that not many are familiar with Berwald's music.



GARY BERKSON AT DRESS REHEARSAL

We can look forward to a beautifully structured and balanced concert of music composed by four very talented people named Franz.

## Music Preview

### Franz von Suppé (1819-1895)



During the nineteenth century, comic operas and operettas were among the most popular forms of musical entertainment. These are sung dramatic works of a light or comic nature, usually with a happy ending. They were known variously as *Opera buffa* (Italy), *Singspiel* (Germany), *Zarzuela* (Spain) and *Viennese operetta*. Of the hundreds of works produced, only a few are still performed today--such as *The Barber of Seville* (Rossini), *Die Fledermaus* (Strauss) and *The Pirates of Penzance* (Gilbert and Sullivan).

Surviving and still regularly performed, are many of the overtures that were played before the main work to let the audience know that it was time to stop milling around and to take their seats and quiet down

von Suppé composed about 1,485 works including 30 operettas and 180 farces, ballets, and other stage works. It is interesting to note that because of the lively, descriptive nature of his overtures they have been used as sound tracks in movies, cartoons and advertisements.

### Franz Joseph Haydn (1732-1809)



Haydn was a prolific composer. The official catalog of his music, *Hoboken-Verzeichnis*, lists over 750 works. Since Haydn was employed for a large part of his life as a *Kapellmeister* for wealthy patrons, most of his music was for large and small ensembles (104 symphonies, 98 string quartets, etc.) he produced few concertos. In fact, there are 37 concertos listed in the catalog, of which seven have been lost and two doubtful. There are only two existing Cello concertos.

The Concerto No. 1 for Cello and Orchestra was written quite early in his career, about the same time as his Symphony N. 6. It too was lost for a long period until it was found in 1961 in the Prague National Museum. Since then it has become an important part of the repertoire for the instrument.

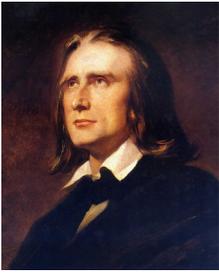
### Franz Berwald (1796-1868)



Born one year before Schubert and dying the same year as Rossini, Swedish composer Franz Berwald was a contemporary of two of the other composers in this concert, von Suppé and Liszt. Although he had very little formal training, he started composing in his early twenties. Unfortunately, most of these early works, including a symphony, have been lost. What has survived are four symphonies, six concertos, including ones for piano and violin, numerous short orchestral works (including one called *Serious and Cheerful Crickets*), dozens of chamber and choral works, six operas and operettas and works for marching band. All four symphonies are currently available on compact disk as well as many of his overtures, tone poems and chamber works.

The music of Berwald has strong classical roots but many unpredictable touches which made it unpopular to the conservative Swedish audiences and critics. Berwald introduced the "Nordic style" fifty years before it took hold in works of Sibelius and Nielsen. It was not until the 20<sup>th</sup> century that his music became widely performed. In 1911, Carl Nielsen wrote of Berwald, "Neither the media, money nor power can damage or benefit good Art. It will always find some simple, decent artists who forge ahead and produce and stand up for their works. In Sweden, you have the finest example of this: Berwald."

### Franz Liszt (1811-1886)



Franz Liszt has been called the greatest pianist in the annals of music. He was also a prolific composer who brought many innovations to classical piano music. Composers in the middle of the nineteenth century gave recitals of their own music but Liszt introduced the music of many other composers into his solo performances and thus provided more independence to musicians and raised the artistic level of concert performances.

Liszt had his first public performance at the age of nine and it was so startling that several Hungarian magnates who were present at once assumed the financial responsibilities of his further musical education. He studied the piano for six years with Czerny, and theory and composition with Salieri and Randhartinger. His first public appearance in Vienna (1 Jan., 1823) was a noteworthy event in the annals of music. Everyone who was present, including Beethoven, acknowledged the presence of a true musical genius.

The catalog of Liszt's compositions lists almost a thousand works of which 350 are original compositions. The remaining ones are transcriptions for piano of his own works or of songs, operas, chamber music and pieces for organ. Transcriptions and paraphrases play a special role in Liszt's professional life. Unlike others pianists of his time, he never viewed transcriptions as tools for showing off his virtuoso abilities. Liszt transcribed work of others in order to promote music of not-very-well-known composers and to enrich the field of piano techniques. At the same time, he challenged himself as a composer and performer while creating new transcriptions. In orchestral transcriptions, he introduced new sounds to reflect the contribution of many instruments. In transcriptions of songs, Liszt aimed at

preserving a vocal line while creating a self-contained piano piece with rich accompaniment. In opera transcriptions he managed to describe characters and ideas in all their complexity based on just a small fragment of an opera.

He was the first composer to use the term Symphonic or Tone Poem. This is a piece of orchestral music in a single continuous section and it is intended to inspire listeners to imagine or consider scenes, images, specific ideas or moods, and not to focus on following traditional patterns of musical form (e.g. sonata form). This intention to inspire listeners was a direct consequence of Romanticism, which encouraged literary, pictorial and dramatic associations in music. Musical works which attempt to inspire listeners in this way are often referred to as "program music", while music which has no such associations may be called "absolute music." Although all thirteen of Liszt's tone poems are part of the repertoire, *Les Préludes* is the one that is heard most often.

### Tamara Beliaeva Bohlin



The soloist for the Haydn Cello Concerto on this evening's program is, like many professional musicians, a very well traveled individual. She was born and educated

in Russia and was principal cellist with the St Petersburg Camerata between 1991 and 1996. In 1997, she moved to Stockholm where she joined the Royal Court Orchestra, remaining there until 2008. During this time, she married Ragnar Bohlin, and when he was appointed Director of the San Francisco Symphony Chorus, she and her husband moved to Berkeley, California.

Tamara is now a member of the Gold Coast Chamber players, and plays with the San Francisco Chamber Orchestra. She also teaches chamber music and cello at the San Francisco Conservatory of Music. In her spare time, she and her husband are raising two musically talented sons who attend Crowden School of Music in Berkely. Tamara also finds time to enjoy gardening, hiking, and a cat named Cassidy.

## Past Events: Final Concert

The first concert of the second season of Maestro Berkson took place on November 7, 2010. In this concert, Gary presented a program based on the audience preference survey conducted in November, 2009. Of the four favorite composers, Gary chose Gershwin, Mozart and Beethoven. As we have come to expect, Gary's pre-concert talk was humorous, lively and informative.

The concert opened with a relatively unfamiliar Gershwin piece called *Lullaby for String Orchestra*. This was followed by the Piano Concerto No. 22 by Mozart, played beautifully by Steven Vanhauwaert.

After intermission, Gary led the orchestra in a spirited rendition of the Number-One Favorite-Piece from the survey, Beethoven's Symphony No. 5. The audience showed its appreciation of his choice and the performance with an extended standing ovation at the conclusion of the concert.

After the performance Symphony members at the Patron level and above attended a



STEVEN VANHAUWAERT PLAYING A CADENZA

reception for Gary and Steven Vanhauwaert at the Rolling Hills home of Marion Ruth.

## Join our Symphony Team - Become a Volunteer

The Symphony Association could not function without the help of volunteers. There are all sorts of opportunities where your talents could be used to help us continue to produce these concerts for the benefit and enjoyment of our community. Some examples of these opportunities include helping us with mailings, ushering, intermission refreshments, receptions, the membership campaign, pre-concert set up, and maintaining files. This is only a partial list, but it shows the diversity of tasks that must be done. If you have any questions or are ready to become a volunteer, please contact Marion Ruth, Concerts Committee Chair, (310) 541-4144. We are looking forward to having you join us.

**Matching Gift Programs** Membership contributions also qualify for employer matching-gift programs. Call the Peninsula Symphony Association office for details.

## 2010 - 2011 Schedule

All regular concerts are held at:  
Rolling Hills Covenant Church  
2222 Palos Verdes Drive North  
Rolling Hills Estates

### Concert III Once Upon a Time May 8, 2011, 7 p.m.

Humperdinck	Prelude to <i>Hansel and Gretel</i>
Prokofiev	<i>Peter and the Wolf</i>
<b>Gail Eichenthal</b> , Narrator	
Gounod	<i>Funeral March of a Marionette</i>
Tchaikovsky	Selections from <i>The Sleeping Beauty</i>

### Concert IV The Norris Foundation Concert June 26, 2011, 7 p.m.

Rossini	Overture to <i>Il signor Bruschino</i>
TBA	Concerto chosen by winner of the Knox Competition
Schubert	Symphony No. 4, "Tragic"

### Young Artists Showcase February 27, 2011, 2 p.m.

**ARMSTRONG THEATER  
3330 CIVIC CENTER DRIVE, TORRANCE**

The finalists in the Edith Knox Performance Competition will play with their accompanists in a full-dress stage performance for professional judging. The first-prize winner will be selected at the end of the program, and will perform as soloist with the Peninsula Symphony Orchestra at our June 26 concert.

### Summer Pops Concert July 24, 2011, 4:30 p.m.

An afternoon of familiar (and not so familiar) music by Duke Ellington, Leroy Anderson, Richard Rodgers, Max Steiner, Alfred Newman, and Morton Gould.

### General Meeting of the Peninsula Symphony Association

The Symphony Association's annual meeting is scheduled for Monday, March 28, 2011. The Board meeting begins at 7:30 p.m. and the annual membership meeting will begin at approximately 9:00 p.m. (at the conclusion of the Board meeting).

All Symphony Association members are eligible to attend either or both meetings.

The primary item of business at the annual meeting is the election of new Board members for the 2011-2012 term. The Nominating Committee will present a list of candidates. Association members attending this meeting may nominate additional candidates and may also vote. Please call the Symphony Association office (310-544-0320) if you plan on attending. This is necessary to ensure that we will have sufficient capacity for all attendees. Details about the meeting location will be given when you call.

### Friends of the Peninsula Symphony

Save the date: *Friends* members will be invited to a *Salon* on Sunday, March 27<sup>th</sup> from 3 to 5 PM. Steven Vanhauwaert, the soloist at the opening concert this year, will perform in a private home.



The Friends of the Peninsula Symphony gathered at Giorgio's Italian Restaurant last October for an afternoon of music with the Richard Sherman Duo and members enjoyed great food, wine and a drawing for Welcome Prizes.



The "Celebrate Mozart" program completed its January 2011 series of presentations to all second-grade classes in the ten Palos Verdes Peninsula Schools. Three schools are yet to be scheduled for this year. They are 15th Street School, Barton Hill School in San Pedro and Lomita Magnet School. This musical enrichment program was started and funded by the Friends of the Peninsula Symphony.

## Note from the Editor

Congress has re-authorized the provision that allows you to make a distribution from your IRA to the Peninsula Symphony Association *without having to pay tax on the withdrawal*. You may wish to donate part of your Required Minimum Distribution to the Symphony through increasing your current membership or as a much needed charitable gift.

Of course, only those of you who have reached the age where you have a RMD from your IRA can take advantage of this. You must donate to a qualified charity (we are one) directly from your IRA. This not only benefits the charity but it reduces the tax burden for retirees who must add the RMD to their gross income.

For more information, please contact the Symphony office at 310-544-0320 or email [music.pensym@verizon.net](mailto:music.pensym@verizon.net).

## Wish List

We, like many non-profit organizations, seem to be constantly asking for contributions and support. Your membership donations and gifts are what give us the funds to provide the music you enjoy. Occasionally I hear requests for ways to support specific needs of the Symphony so we are instituting a Wish List of some needs.

Here are some ideas:

- ♫ Donations to pay for the rental or purchase of the music for a concert.
- ♫ Adopt one of the Principle chairs and donate to pay the salary for the musician in that chair for a concert or a season.

We can also use a working laptop PC to use at the membership table at the concerts.

Please contact me if you want more information: [kgash@cox.net](mailto:kgash@cox.net).

## In Memoriam

The middle movement of the Haydn Cello Concerto will be dedicated to the memory of

**Mildred Marx**

who passed away on January 17, 2011, at the age of 92.

Mildred was a dedicated and long-time supporter of the Peninsula Symphony Orchestra since its inception in 1967. She was the founder and first president of the Friends of the Peninsula Symphony and she served as a member of the Board of Directors of the Symphony.

We will miss her charm, her wit, her enthusiasm, her advice, and her friendship.



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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:

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310-541-3516 [kgash@cox.net](mailto:kgash@cox.net)

*Friends* of the Peninsula Symphony, Anita Gash  
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Music Director/Conductor, Gary Berkson [conductor.pensym@verizon.net](mailto:conductor.pensym@verizon.net)