

*Tenth Anniversary 2010*

**THE MARINA DEL REY SUMMER CONCERTS**

**present**

***THE MARINA DEL REY SUMMER SYMPHONY***

**Frank Fetta, Music Director and Conductor**

**Soloist:**

**Hahn-Bin, violin**

**Your host for the evening:**

**Rich Capparella • KUSC Classical FM 91.5**

**Thursday, August 19, 2010, 7:00 pm**

**Burton Chace Park -- Marina del Rey**

**Sponsors**

**Don Knabe, Los Angeles County Supervisor**

**The Department of Beaches and Harbors**

**The Ritz-Carlton Marina del Rey**

**KUSC Classical FM 91.5**

**This performance is funded in part by the  
Recording Industries' Music Performance Fund**

**All Concerts Free to the Public**

## **The Marina del Rey Summer Symphony**

The Marina del Rey Summer Symphony, conducted by its Music Director Frank Fetta, has scored a great success since the inception of these free waterside concerts at Burton Chace Park with a pilot concert in the summer of 2000. For these concerts, the orchestra emphasizes performances of the late 19<sup>th</sup> century and 20<sup>th</sup> century symphonic repertoire. The orchestra is pleased to welcome, for the fourth year, its Media Sponsor, KUSC Classical FM 91.5

The Symphony's parent orchestra, the Culver City Symphony Orchestra, with its Music Director Frank Fetta, has just completed its 47<sup>th</sup> winter season. In addition to a regular schedule of concerts at the Veterans' Memorial Auditorium in Culver City, the orchestra makes guest appearances at other venues and at various radio, festival and film projects. It sponsors the annual Parness Young Artist Concerto Competition, which has launched many talented musicians on the road to success in the classical music world.

## **Maestro Frank Fetta**

Maestro Frank Fetta has been Conductor and Music Director of the Marina del Rey Summer Symphony since the inception of its Marina del Rey Summer Concerts in 2000.

In addition to his post with the Marina concerts, Maestro Fetta is permanent conductor of the Culver City Symphony Orchestra, the Torrance Symphony, the Redlands Bowl Music Festival, and he is principal conductor of the Nevada Opera Theatre. He also serves as conductor of the prestigious Loren L. Zachary Society National Vocal Competition. He is much in demand as a guest conductor; among the orchestras he has led are those of San Francisco, San Diego, Oakland, Pasadena, San Bernardino, Honolulu, and Riverside, as well as the Debut Orchestra of the Young Musicians Foundation and the United Chinese Musicians Orchestra.

Maestro Fetta's multi-faceted career has associated him with the Carmel Bach Festival, the Metropolitan Opera National Council, Music Academy of the West, Chautauqua Institute, and Columbia Artists' Community Concerts. He has conducted for such stellar artists as Leila Josefowicz, Beverly Sills, Anna Maria Alberghetti, Daniel Rodriguez, Jerome Hinds, Dame Rita Hunter, Xue Wei, Eugene Fodor, Julian Lloyd Webber, Ruby Hinds, Suzanna Guzmán, Rita Coolidge, Louis Lebherz, Eduardo Villa, Giorgio Tozzi, Mona Golabek, John Novacek, Vikki Carr, Lorna Luft, Cleo Laine, and Julianna Di Giacomo.

Frank Fetta also maintains an active teaching schedule in conducting and in operatic and song literature, and serves as organist/pianist at Corpus Christi Church in Pacific Palisades. Those who have followed his career agree that Frank Fetta richly merits the praise afforded him by the Los Angeles Times, which called him a conductor of “passion, wit, admirable theatrical sensitivity, and an interpretative individuality often extraordinarily mesmerizing.” He is married to the inventor-artist Susan Henninger and they are the parents of a son, Raphael, an actor who works and lives with his wife and son in New York.

## The Program

### **Samuel Barber (1910 – 1981)**

Souvenirs, opus 28

1. Waltz (The Lobby)
2. Schottische (3<sup>rd</sup> Floor Hallway)
3. Pas de Deux (A Corner of the Ballroom)
4. Two-Step (Tea in the Palm Court)
5. Hesitation Tango (A Bedroom Affair)
6. Gallop (The Next Afternoon)

“Souvenirs” is a lesser known but unique and charming work by one of America’s greatest composers, Samuel Barber, whose 100<sup>th</sup> anniversary we celebrate this year. Barber wrote “Souvenirs” in 1952 as a four-hand piano piece that he and his friend Samuel Turner could play to amuse friends. Though he did not like New York and really only felt comfortable in the country, he was interested in the nostalgia of New York’s great Plaza Hotel, that epitomized for him the color and lifestyle of a disappearing era of elegance and luxury. When in New York he liked to go to the hotel’s Palm Court to sit and hear a musical trio that performed music of the turn of the century. “Souvenirs,” set in that hotel, became a ballet performed by the New York City Ballet.

### **Henri Wieniawski (1835 – 1880)**

Légende opus 17

**Soloist: Hahn-Bin**

Henri Wieniawski was born in Lublin, Poland, in 1835. His talent as a violinist was recognized early and he entered the Paris Conservatoire in 1843. Following graduation, he toured extensively, his accompanist his

brother. In 1847, when his engagement to Isabella Hampton was opposed by her parents, Wieniawski wrote “Légende.” It is this work that changed Isabella’s parents’ minds. The two were married in 1860.

## **Igor Stravinsky (1882 – 1971)**

**L’Oiseau de feu” (The Firebird) (1919 version)**

Arguably, “The Firebird” is the most popular of all the works of Stravinsky. In 1910, he wrote the work for Serge Diaghilev, the great Ballet Russe impresario. Upon hearing it, Diaghilev remarked to the ballerina dancing the Firebird, “Mark him well; he is a man on the eve of celebrity.” Indeed “The Firebird” did establish Stravinsky’s fame, but it did not break new ground as did his later works. Rather, its appeal lies in the brilliance of orchestral effects and colors. Based on a Russian fairytale, it tells how Prince Ivan, aided by the magical glowing Firebird, kills the evil Kashchei. When Kashchei’s evil spell is broken, thirteen captive princesses are freed, one of whom is loved by Prince Ivan.

## **INTERMISSION**

## **Pablo de Sarasate (1844 – 1908)**

**Zigeunerweisen, op. 20 (Gypsy Airs)**

Sarasate was born in Pamplona, Spain, and was a child prodigy violinist. Though he had a distinguished career as a performer, almost from the beginning he also wrote for the violin. Most of his compositions are Spanish in character and it is largely because of Sarasate that Spanish music gained favor among the notable European composers of his day. His Spanish dances for violin and piano have been favorites for generations, and his “Zigeunerweisen” for violin and orchestra is still a concert standard.

**Soloist: Hahn-Bin**

## **Maurice Ravel (1875 – 1937)**

**Bolero**

In 1928, the great dancer-actress Ida Rubinstein asked Ravel to write her a ballet. His answer was Bolero, written in the Spanish style. What he produced he told a friend was “seventeen minutes of orchestra without any music.” But to another friend he confided, “This piece I am working on will be so popular that even the fruit peddlers will whistle it in the streets.” The ballet was premiered by Mme. Rubinstein November 22, 1928, at the Paris Opéra. Ravel’s prediction was correct – audience members that night

leaped to their feet, cheering and shouting. Its popularity with audiences has not diminished to this day.

## **Pablo de Sarasate**

**Carmen fantasie on themes of Bizet, opus 25**

Written in 1883, this work by the great Spanish violinist and composer was one of a number of famous operas that Sarasate chose to develop into concert fantasies for violin and orchestra or piano. The work is in four movements and a prelude, the latter adapted from the “Aragonaise” that precedes Act IV of the opera. The first movement is an adaptation of Carmen’s famous “Habanera.” The second and third movements capture music of the opera, notably the famous “Séguidilla.” The virtuosic 4<sup>th</sup> movement allows the violinist to take over, in a brilliant finale.

## **Soloist: Hahn-Bin**

### **Hahn-Bin**

A special protégé of the famed Itzhak Perlman, 22-year-old violinist Hahn-Bin has won critical acclaim for his “extraordinary, intelligent and beautiful” (*The Washington Post*) performances and his “inspired, innovative and bracing” (*The New York Times*) programs. He made his international debut at the age of twelve at the 42<sup>nd</sup> Grammy Awards in a Salute to Classical Music which honored the legendary Isaac Stern.

First Prize Winner of the prestigious Young Concert Artists International Auditions, Hahn-Bin made his New York debut at Carnegie’s Zankel Hall as recipient of the Peter Marino Concert Prize, and his Washington debut at the Kennedy Center’s Terrace Theater, both to rave reviews from the press. Recent highlights include his Paris debut at the Musee du Louvre, his Australian debut with the Queensland Orchestra, concerts throughout the U.S. through Young Concert Artists, and performances with all the major Korean orchestras, including the Seoul, Bucheon, and Daejeon Philharmonics, both in Korea and on tour in Japan.

Born in Seoul, Hahn-Bin made his concerto debut with the Seoul Philharmonic at the age of ten. The following year he moved to the U.S. to study with Robert Lipsett at the Colburn School in Los Angeles. Appearances with the Pacific and San Diego Symphonies followed quickly, as well as his first performances in Europe when he was chosen to be the soloist with Germany’s State Youth Orchestra of Rheinland-Pfalz. Hahn-Bin’s first CD was released by Universal Music Korea when he was 16, featuring works by Part, Janáček, Poulenc, Ravel, and Prokofiev.

Hahn-Vin earned his Diploma in 2009 from the Juilliard School, where he worked with Itzhak Perlman and Catherine Cho. He has been working with Mr. Perlman through the Perlman Music Program since 2002.

Hahn-Bin plays an 1825 J.F. Pressenda violin, on loan from the Mandell Collection of Southern California.

## Join Us

Please join us on Saturday, August 28, 7:00 pm, for the final concert of our 2010 season, when we present Dame Cleo Laine, with special guest Jacqui Dankworth. Dame Cleo – an international star at the forefront of the Entertainment Industry, recognized by Queen Elizabeth II as Dame Commander of the British Empire for her services to music; and the only singer ever to win Grammys in the jazz, pop, and classical fields – returns to the Marina del Rey Summer Concerts, joined by her ensemble and special guest, British jazz favorite Jacqui Dankworth.

## Special Mention

- Yamaha is the official piano of the Marina del Rey Summer Concerts.
- Concert celesta provided by Kasimoff-Blüthner Piano Company, Hollywood.
- Technical Director of the Marina del Rey Summer Concerts is James Ciancaglini
- Chief Sound Engineer is Martyn Claes.
- Sound, power, backline, and lighting equipment provided by Auntie M Creative Consultants.
- Tents and stages provided by AAA Rents and Events, Van Nuys, California.
- Chairs are available for rent at the concert site. Call Hornblower Café at 310-823-8400 for advance rental orders.
- Hornblower Café in the Park is open for sunset dining on concert nights, offering a varied selection of food and beverages.

## Transportation

We offer two methods of transportation directly to and from the concert site. The WaterBus, operating from seven locations throughout Marina del

**Rey, serves concert-goers exclusively on Classical Thursdays from 5 pm to midnight. On Pop Saturdays the WaterBus operates from 11 am to midnight. \$1.00 per person, each way.**

**You can also catch a ride on land with the free Beach Shuttle, which runs shuttle service directly to and from Chace Park on concert nights.**

**You can download Marina del Rey WaterBus and Beach Shuttle brochures from the Beaches and Harbors website at [marinadelrey.lacounty.gov](http://marinadelrey.lacounty.gov).**

**County Parking Lot 4, 13500 Mindanao Way, West of Admiralty Way, and County Lot 5, Bali Way, West of Admiralty Way, are open on concert nights. Fees are as posted.**