

# Marina del Rey Summer Concerts

presents

## THE MARINA DEL REY SUMMER SYMPHONY

**Frank Fetta,**  
Music Director and Conductor

*Featuring*

**NAOKO TAKADA,** marimba

Ferde Grofé, *Mississippi Suite*

William Grant Still, *Afro-American Symphony*

Kevin Puts, *Marimba Concerto*, Naoko Takada on marimba

George Gershwin, *Cuban Overture*

## Thursday, July 21, 2011, 7:00 pm

Burton Chace Park  
13650 Mindanao Way, Marina del Rey, CA 90292

Your host for the evening:

*Rich Capparella, KUSC Classical FM 91.5*

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## **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.

## Naoko Takada

World renown marimbist, Naoko Takada has toured the world and US performing solo recitals in such venues as Carnegie Hall, Konzarthaus in Berlin, the Kennedy Center in Washington D.C., the Lincoln Center in New York, and Suntory Hall in Tokyo. She is chief judicator for the Southern California International Marimba Competition and will judge the International Marimba Competition in Italy later this year. The Time Picayune quoted as saying "No one needs a critic when an audience leaps to its feet, calling a star soloist back for three encores." Takada's talent was first apparent at age eleven when she was selected to perform a concerto with the Tokyo Symphony Orchestra and has since performed with many orchestras such as China National Symphony Orchestra, Orchestra of St. Luke, Houston Symphony, Louisiana Philharmonic, Xalapa Symphony, and West Los Angeles Symphony. She has also appeared as a guest artist for the Percussive Arts Society International Convention, and NAMN show in Anaheim. In 2004, she played in the "Wall of Gang Camp Gala" hosted by Paul Newman and shared a stage with Hollywood stars Bruce Willis, Meryl Streep, and Danny Glover. In her free time she devotes herself to educational outreach programs such as Midori and Friends in New York City.

In 2002 Ms. Takada won First Prize in the Young Concert Artists International Auditions, and presented her New York debut at the 92nd Street Y, sponsored by the Peter Jay Sharp Prize. In May 2004, Ms. Takada performed the New York premiere of composer Kevin Puts' Marimba Concerto with Leonard Slatkin conducting the Orchestra of St. Luke's in Lincoln Center.

In 2006, she was awarded the S & R Washington Award by the S & R Foundation, a prize that supports artists who contributes to cultural understanding between the U.S. and Japan. Her other awards include First Prize at the 2002 Houston Symphony Ima Hogg National Young Artist Competition, First Prize at the 2001 Sorantin Young Artists International Competition in Texas, the Marimba Special Prize at the 2001 IBLA Grand Prize International Competition in Italy and First Prize in the 2000 Japan International League of Artists Competition in Tokyo.

In 2007, Ms. Takada signed with Japanese recording label Victor Entertainment and released her first solo Album, Marimba Meets the Classics. In its review CD Baby exclaimed, "Naoko's gift for this instrument comes through in both her exquisite and delicate touch as well as the excitement that she pours into each piece."

In Japan growing up, Naoko studied marimba with Akiko Suzuki and Keiko Abe. She later came to the United States and studied with Karen Ervin Pershing at the California State University in Northridge where she earned a Bachelor in Music. She then earned a Master of Music from Ithaca College working with Gordon Stout. Later she had studied with Nancy Zeltsman in Boston.

As a Yamaha performing artist and clinician, Naoko Takada has taught at hundreds school over the USA and the world including the Manhattan School of Music, Indiana University, and the Cleveland Institute. She has her signature series of mallets available from Encore Mallets, Inc. Her arrangements and commissioned works are available through studio 4 Publications. Along with her solo concert tours and master classes, she devotes time teaching with such organizations as Belgium International Marimba Academy, Taiwan Ju Percussion International Summer Camp, Idyllwild Summer Camp, Argentina International Percussion Festival, Zeltsman Marimba Festival, KOSA Percussion Festival, and the annual YAMAHA sounds of summer program. She is the chief judge for the annual Southern California Marimba Competition in CA. She lives in Los Angeles and teaches privately for her spare time.

For more information please visit [www.naokotakada.com](http://www.naokotakada.com) or [www.myspace.com/naokotakada](http://www.myspace.com/naokotakada).

## THE PROGRAM

### *Mississippi Suite*

The art of arranging is too often not fully appreciated. It is to take a composition from one medium to another. The arranger takes the original and builds it out for a larger ensemble such as taking an original piano work and arranging it for orchestra, Ravel arranging Moussorgsky's *Pictures at an Exhibition*, or arranging an orchestra work for piano, Liszt and Beethoven's nine symphonies. It is a highly prized and innate skill. In some instances it can lead to success and fame. If the arranger takes a two piano work from George Gershwin, and stretches and enlarges it to one of the iconic pieces of American music, *Rhapsody in Blue*, then the arranger receives fame. Ferde Grafe (Ferdinand Rudolf von Grafe) (Mar. 27, 1892 - Apr. 3, 1972) was one such arranger.

Born in New York City with French Huguenot heritage and four previous generation of musicians, Grote received early and thorough musical education in the U.S., and in Leipzig, Germany, where his mother took him. Grote was also proficient on the piano, violin, viola, baritone horn, alto horn (saxophones) and cornet.

However, his musical life was sidetracked when he left home at age fourteen, and took various jobs such as a milkman, truck driver, usher, delivery boy, and iron worker. He then went back into music as a pianist in bars. He did continue his musical studies, and fell into Paul Whiteman's band as pianist and principal arranger. With the controversy surrounding Whiteman's legendary concert of mixing Jazz and Classical genres, which featured the infamous *Rhapsody in Blue*, for Grote, the rest is history.

Grote also achieved success as a composer, with *Mississippi Suite*, and particularly with *The Grand Canyon Suite* which was recorded in 1945 by the NBC Symphony conducted by Arturo Toscanini. In 1946 Grote moved to Los Angeles to work in films. He lived the rest of his life in Los Angeles, died in Santa Monica and is buried in the Inglewood Park Cemetery.

The *Mississippi Suite (Tone Journey)*, composed in 1925, is a musical depiction of a journey down the river from the headwaters in Minnesota to the delta and New Orleans. It is light-hearted, sweet music and an idealized version of Old Man River. The suite is in four movements:

- I. *Father of the Waters* - A depiction of the headwaters and the streams of Minnesota and the lands of the Chippewa Indians.
- II. *Huckleberry Finn* - A short, skittish movement based on Mark Twain's novel *The Adventures of Huckleberry Finn*.
- III. *Old Creole Days* - Grofe's interpretation of spirituals sung by slaves on the plantations as the Old Man moves down through the South.
- IV. *Mardi Gras* - Light hearted capri of revelry in New Orleans on Mardi Gras: Fat Tuesday, the day before Ash Wednesday and the forty days of austerity of Lent.

American lyricist Harold Adamson wrote words to music from the ballad theme of the suite's final movement for the song "Daybreak" which Frank Sinatra recorded "Daybreak" twice, once with Tommy Dorsey and his orchestra on July 1, 1942, and nineteen years later, on May 2, 1961, for the album called "I Remember Tommy".

### ***Afro-American Symphony***

It is not uncommon for composers to meet resistance in pursuing their art and craft. The criticism that that composer cannot compose has been laid at the feet of even the masters. It is one of occupational hazards for composers. But few are told they cannot compose, and indeed have no right even thinking they can, and should not be composing due just to the color of their skin. This criticism, and it's really more than that, it's racism, was thrown at Black American composers including **William Grant Still (May 11, 1895 - Dec. 3, 1978)**.

Born in Mississippi, he studied violin, and later played piano, oboe and cello. He first studied were at Wilberforce University, Ohio, and later at Oberlin College. He studied with Coolidge-Taylor, and worked for jazz/dance bands as an arranger. Still worked for pioneering Jazz musician W.C. Handy, who gave him a position as his arranger in New York, where Still lived until 1934. While in New York, Still was music director at Black Swan Records and arranger for Luckey Roberts, Sophie Tucker, Donald Voorhees, Paul Whiteman, Willard Robison, Artie Shaw and others.

He continued composing concert/Classical music, and took lessons with the revered American composer George Chadwick. But it was Still's lessons with music firebrand and composer Edgard Varese which were most profound. Varese encouraged still to open up, and pursue his lyrical gifts, which says a lot about Varese as a teacher who composed the first purely percussion works. After these lessons Still composed his greatest works which were met with resistance and at times bewilderment, and not only due to his skin color, but due to Still's artistic daring pursuing American music.

Still was thoroughly grounded, influenced and reverential towards European Classical Music, heard through hazy and complex harmonies of great beauty, and a natural flowing lyricism. But as a Black American, he also found inspiration in the music of his people. Not so much in the spirituals, which Dvorak thought all American composers should use as a template, but in the Blues from the South, which seem to have emerged from the haze, heat and humidity of the delta region of the Mississippi River. The Blues are languid, minor keyed, soulful cries of a people subjugated to first slavery, and then to the status of second and third class citizenship.

He explained that he used the Blues because "they, unlike many spirituals, do not exhibit the influence of Caucasian music" (sketchbook for the *Afro-American Symphony*, 1930).

Still was the first Black American to have a symphony performed by a major orchestra, to conduct a white radio orchestra (*Deep River Hour*, 1932), to conduct a major orchestra (Los Angeles Philharmonic, 1936), to have an opera produced by a major company and to win a series of commissions and performances from major American orchestras.

William Grant Still has a special relationship with this orchestra, which was founded by composer, violinist and conductor George Berres as the Westchester Symphony Orchestra, which is now the Culver City Symphony Orchestra, the parent orchestra of the Marina del Rey Summer Symphony. Still moved to Los Angeles in 1934, and remained here for the rest of his life. Berres became friends with Still through their mutual film and television work. The orchestra has performed the *Afro-American Symphony* numerous times, and Still composed other works dedicated to the orchestra. Still died in Los Angeles, his long time adopted home.

The *Symphony No.1, Afro-American Symphony* was composed in 1930 and premiered in 1931, by the Rochester Philharmonic Orchestra. The symphony is in four movements:

*I, Moderato assai*; opens with a bluesy English Horn solo in a languid tempo. The movement then moves through tempo changes, and becomes weighty. Jazz associated syncopations pepper the movement which ends in a quiet fade-away.

*II, Adagio*; finds Still at his most beautiful use of hazy and open harmonies with floating melodies.

*III Animato*; has a strut-your-stuff feel. It's upbeat, and carefree. The influence of Charles Ives is heard with simultaneous melodies played and passing each other.

*IV Lento/Vivace*; opens with the lyrical side of Still which Varese encouraged. A quick impatience follows with repeated figures (a proto minimalism) driving the symphony to the end.

An intrigue hovers over the third movement Scherzo which opens with a quotation in the horns of Gershwin's *I Got Rhythm*. Is this theme a comment about Gershwin's use of minstrel type song used in his musical *Girl Crazy*, or was it an original theme by Still, used by Gershwin before the *Afro-American Symphony* was composed?

The eminent songwriter, pianist, vocalist and musical raconteur Eubie Blake was friends with Still, and questioned him on the origins of the melody. Blake relates, without verification, that Still gave orchestration lessons to Gershwin in New York at Gershwin's apartment. While waiting for the always late Gershwin, Still played the theme on the oboe in Gershwin's apartment, which Gershwin must have heard. Blake further stated that Still had also played the theme numerous times while rehearsing his *Shuffle Along*, which predates *Girl Crazy*, in Blake's presence and with Gershwin in the audience. And the theme appears in Still's notebook before *Girl Crazy*.

Still never acknowledged this supposed appropriation of the melody by Gershwin. Gershwin is known for absorbing music he heard, anywhere and any time, and wittingly or unwittingly using some of that in his own music. Claims like these will probably never be verified, but add to the richness and cross-pollination of American music.

## ***Marimba Concerto***

Kevin Puts - Marimba Concerto (1997) Notes by the Composer Commissioned by the Vermont Symphony Orchestra and the Kobe Ensemble of Japan Premieres: Vermont: September, 1997 Japan: November, 1997, Makoto Nakura, soloist

*Marimba Concerto* reflects my love of Mozart's piano concertos, works with instrumentation similar to that of this concerto, i.e. a keyboard instrument with chamber orchestra. I decided to write a piece which is lyrical throughout and to feature the marimba in both melodic and ornamental roles. The influence of Mozart lies mainly in the relationship between the soloist and orchestra, one of near equality in which the marimba continually interacts with the instruments of the orchestra.

The work is comprised of three movements - fast, slow, fast - like a Mozart concerto, and each movement bears a subtitle taken from the poetry of my aunt, Fleda Brown. They are: I. " ... *terrific sun on the brink*" (Flowing); II. " ... into the quick of losses" (Broad and Deliberate); and III. " ... logarithms, exponents, the damnedest of metaphors" (Presto non troppo). The overriding message is one of optimism and exuberance.

*Marimba Concerto* was commissioned by the Vermont Symphony and Ensemble Kobe (Japan) for marimbist Makoto Nakura, and it was premiered in October 1997 by Mr. Nakura and the Vermont Symphony with Kate Tamarkin conducting.

Known for his rich and distinctive voice, KEVIN PUTS (pronounced as in 'she *puts* it on the table' born Jan. 3, 1972)) has been hailed by the critics as one of the most important composers of his generation. His work has been commissioned and performed by leading orchestras in the United States and abroad, including the New York Philharmonic, the Tonhalle Orchester (Zurich), the symphony orchestras of Baltimore, Cincinnati, Detroit, Atlanta, Colorado, Houston, Fort Worth, Utah, St. Louis, the Boston Pops, and the Minnesota Orchestra which commissioned his *Sinfonia Concertante*, and by leading chamber ensembles such as the Mira Quartet, the Eroica Trio, eighth blackbird, the Pittsburgh New Music Ensemble, and the Chamber Music Society of Lincoln Center.

Puts' orchestral catalog includes four symphonies as well as several concertos written for some of today's top soloists. In 2005, Mr. Puts received the tremendous honor of a commission in celebration of David Zinman's 70th birthday, and the result was *Vision*, a cello concerto premiered by Yo-Yo Ma and the Aspen Music Festival Orchestra. During the same year, his *Percussion Concerto* was premiered by Evelyn Glennie with the Pacific and Utah Symphonies. He has also written concertos for marimbist Makoto Nakura, violinist Michael Shih, clarinetist Bil Jackson, and a piano concerto commissioned by the Los Angeles Chamber Orchestra and premiered in 2008 by pianist and conductor Jeffrey Kahane. Future projects include a work for chorus and orchestra for the Houston Symphony, and a large-scale opera based on the film *Joyeux Noel* for Minnesota Opera, a chamber opera for eighth blackbird, and a work for Trio Solisti commissioned by Chamber Music Monterey Bay.

Puts has received awards and grants from the American Academy in Rome, the Guggenheim Foundation, the American Academy of Arts and Letters, BMI and ASCAP. He has served as composer-in-residence of Young Concerts Artists, the California Symphony, the Fort Worth Symphony, the Los Angeles Chamber Orchestra, and Bravo! Vail Valley Music Festival, Music from Angel Fire, and the Bach Dancing and Dynamite Society. He received his training as a composer and pianist at the Eastman School of Music and Yale University. Since 2006, he has been a member of the composition department at the Peabody Institute in Baltimore, Maryland.

A native of St. Louis, Missouri, Mr. Puts received his Bachelor's Degree from the Eastman School of Music, his Master's Degree from Yale University, and a Doctor of Musical Arts at the Eastman School of Music.

## ***Cuban Overture***

When making lists of the most notable American Composers, **George Gershwin (Sept. 26, 1898 - Jul 11, 1937)** must be on it. He was born in New York City to Russian, Jewish Immigrant parents, Gershovitz. In his youth, Gershwin was known more for his neighborhood sociability (a lifelong trait) and athleticism—he was the roller skating champ of the neighborhood. Music does not seem to have entered his life until 1910 with the arrival of a new family piano intended for George's brother, Ira. George soon commandeered the instrument. After outgrowing lessons with local teachers, Gershwin studied with Charles Hambitzer who mentored the young student with exposure to music from the Classical world. After a few years, Gershwin decided to pursue the burgeoning, and indeed incredibly fertile popular music of the United States, and in particular that coming from New York City. He dropped out of school, and became a song plugger (a piano player and singer used to demonstrate [plug] new songs) at Jerome H. Remick & Co. music publisher in Tin Pan Alley. This created his strong armed piano technique, and exposed him to the fountainhead of the American musical style.

He later became a Broadway rehearsal pianist, and began to attract notice as a song composer. In 1920 he rocketed to fame with his song *Swanee*, sung by Al Jolson, in which Gershwin received \$10,000 in composer royalties that year alone. Along came Broadway musicals, with *Lady Be Good* the first of many collaborations with his brother Ira as sole lyricist. *Lady Be Good* starred the dance team of Fred and Adele Astaire. Fred Astaire and Gershwin would become close collaborators and friends.

Next came the convergence of Gershwin's Classical and Broadway/Popular Music and Jazz interests: *Rhapsody in Blue*, performed with Gershwin at the piano in the legendary February 12, 1924, Paul Whiteman concert "An Experiment in Modern Music" in New York. The premiere was attended by notables of Classical Music, Broadway and Jazz and New York Society. Gershwin had not fully notated, if indeed composed the piano part, and improvised, some say, two-thirds of the concert. The piano part was soon composed and published. Ferde Grote wrote the orchestration which was due to time constraints and not the canard that Gershwin could not orchestrate. *Rhapsody in Blue* was a revolutionary hybrid of musical styles, and established Gershwin in the musical pantheon of the United States.

He was a restless man, physically-he always played sports with tennis, pingpong and golf on the list of activities-and artistically and intellectually. His fame spread throughout this country and through Europe meeting Stravinsky, Prokofiev, Milhaud, Poulenc, Ravel, Walton and Berg, among others and gaining their admiration.

He hugely succeeded in Broadway with such musicals as *Strike Up the Band* (1927; rev. 1930), *Girl Crazy* (1930) and *Of Thee I Sing* (1931), which won a Pulitzer Prize for drama but not for music; and with a steady stream of concert works, most notably *An American in Paris*, *The Cuban Overture*, *The Piano Concerto in F* and the *Second Rhapsody*. His largest, and perhaps greatest work was *Porgy and Bess*, a "folk opera" based on the music and culture of Black Americans. To better understand the subject, he lived on an island off South Carolina for two months to immerse himself in Black Culture. The opera was greeted with a mixed reception, perhaps due to its nontraditional, nonwhite story and music, and/or jealousy for Gershwin's incredible success. American composer and critic Virgil Thompson wrote a particularly sour-faced review deriding the folkish inclinations of the opera. The sour-faced writing of Thompson seems hollower as the years progress.

Gershwin's success was truly phenomenal artistically. He easily bridged the gap between the immigrant, European Classical Music tradition and the native Black American/Jazz/Broadway/Jewish/Popular Music genres. And very remarkably, he never lost popularity. From his music he was fantastically successful, earning a fabulous amount of money in his lifetime, which could be a source of jealousy. A social and party favorite, he would play the piano for hours of entertainment.

While closely associated with New York, Gershwin through his film work was well known, and admired, in Hollywood. He lived in Beverly Hills, and became friendly with local avant-garde composer Arnold Schoenberg-they played tennis together. Indeed, Gershwin also took up painting, and Schoenberg is reported to have said one of his favorite portrait of him was the one by Gershwin.

Gershwin and Ira took up residence in Beverly Hills, and George died in Los Angeles from a massive brain tumor at age thirty-eight. It was a huge shock to the nation and musical world. His last public performance was with the Los Angeles Philharmonic as pianist and conductor in a concert of his works. His home at 1019 North Roxbury Drive was purchased by singer Rosemary Clooney (George Clooney's aunt), but after her death in 2002, the City of Beverly Hills would not stop the demolition of the house for a new, larger mansion.

Gershwin's music has become an unshakable foundation of American Music. His songs remain on playlists for jazz and pop singers, and Classical Music vocalists, and are heard everywhere in film, radio and television and concert halls. Woody Allen's film *Manhattan* greatly benefits from Gershwin's music in it.

Before Fidel Castro and Communism, and travel restrictions to the island nation, Cuba was a favorite vacation spot for Americans. Gershwin, with Ira and his wife Leonore, visited for two weeks in 1932. The dynamic Cuban rhythms, and Cuban percussive instruments, still heard today in Latin Jazz, fed Gershwin's imagination. The result was the *Cuban Overture*. First titled *Rhumba* (A Cuban dance in duple meter in a fast tempo. The dancers show little feet movement, but are very active with the hips and shoulders.), it premiered August 16, 1932, in an all-American concert in Lewisohn Stadium, New York. The title was changed to *Cuban Overture* for a benefit concert conducted by Gershwin at the Metropolitan Opera, to give, according to the composer "a more just idea of the character and intent of the music."

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  - **Chief Sound Engineer is Martyn Claes.**
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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.

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