

# Marina del Rey Summer Concerts

presents

## THE MARINA DEL REY SUMMER SYMPHONY

**Frank Fetta,**  
Music Director and Conductor

*Featuring*

**LINDSAY DEUTSCH,** violin

Leonard Bernstein, Overture to *Candide*

Erich Wolfgang Korngold, *Violin Concerto*, Lindsay Deutsch - violin

Joaquin Turina, *Danzas Fantasticas*

Leonard Bernstein, Symphonic Dances from *Westside Story*

## Thursday, August 4, 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.

## **Lindsay Deutsch**

Hailed by the L.A. Times as having "... the technical equipment and temperament for a big career...", American violinist, Lindsay Deutsch, brings a fresh perspective to classical performances. Taking the listening experience to the next level, she plays with a passion and energy that has thrilled audiences throughout the US and Canada. At 25, critics find that she demonstrates "...fine maturity even during the most physical and demanding passages" (San Francisco Classical Voice), and "...has a stage presence and style far beyond her years and a charisma that enthralled her audience." (LCF Outlook - La Canada, CA).

Ms. Deutsch is currently the Principal Guest Artist for Orchestra Nova. Upcoming and recent performances include the Dame Myra Hess Concert Series, Orchestra Nova, the Cape Cod, Las Cruces, Colorado, Newport, New West, South Carolina, Brevard, West Virginia, Norwalk, Knoxville, Fort Worth Symphonies, as well as the Portland, Boulder, Mission, McGill, and Los Angeles Chamber Orchestras. Her newly commissioned "Rhapsody in Blue" for violin and orchestra was recently premiered with the National Academy Orchestra in Toronto.

She made her Walt Disney Concert Hall debut performing John Corigliano's Red Violin Chaconne with the California Philharmonic. Ms. Deutsch made her solo orchestral debut at the age of 11 with the Clear Lake Symphony in Texas.

As a recitalist, she has appeared on the prestigious Dame Myra Hess Memorial Concert Series in Chicago, the Los Angeles Da Camera Society at the historic Doheny Mansion, at L.A.'s Gindi Auditorium, as guest artist at the PepsiCo Recital Hall at Texas Christian University, and several solo performances for the Leonard Nimoy Concert Series.

In addition, she performed a recital at the Colorado Symphony Spring Ball with Jeffrey Kahane. Ms. Deutsch has also appeared at Boston's Jordan Hall, Houston's Wortham Theatre, Theatre Aquarius in Toronto, Canada and the Hollywood Bowl in Los Angeles where she performed excerpts of Mark O'Connor's "Strings and Threads" with the composer and the Disney Young Musicians Symphony Orchestra. In addition, this season she will be touring the United States as a Live On Stage artist.

She was honored by being invited to perform the theme from "Schindler's List" for John Williams at a gala dinner in his honor. As chamber musician, Ms. Deutsch has appeared at the La Jolla Summerfest and the Green Music Festival collaborating with artists Gil Shaham, Jeffrey Kahane, Adele Anthony, Cho-Liang Lin, Sheryl Staples, Arnold Steinhardt, Chee-Yun, Nokuthula Ngwenyama, Alisa Weilerstein, Gary Hoffman, and the St. Lawrence String Quartet.

Ms. Deutsch was a featured artist in the January 2010 issue of Symphony Magazine for her outreach work across the country. Also, the internationally known Strad Magazine featured her as their pick of "Up-and-Coming Musicians" in their April 2007 issue.

Her movie credits include playing the solo violin sound track for the 2006 movie "The Good Shepherd" starring Robert De Niro. She has also collaborated and is the featured "Pro" on the newly released See-Like-Me, Play Like a Pro DVD violin instruction series. Ms. Deutsch's performance of Astor Piazzolla's "Four Seasons of Buenos Aires" with the Los Angeles Chamber Orchestra was selected for NPR's Symphony Cast program.

Ms. Deutsch has also appeared as a soloist on the national radio program, From the Top in which her performance of Bartok's Roumanian Folk Dances with Christopher O'Riley was selected for inclusion on the "Best of" CD produced by From the Top. She was featured on Live From WFMT in Chicago and her performance of Vivaldi's "Summer" with the Colburn Conservatory Orchestra was presented on the Sunday's Live Series (K-Mozart radio).

In addition, Ms. Deutsch has been featured in numerous other performances airing on several National Public Radio stations including Performance Today which featured her in a performance of the Prokofiev "Duo for Two Violins" with Chee-Yun and the Piazzolla "Four Seasons" with the Los Angeles Chamber Orchestra, Jeffrey Kahane conducting.

Ms. Deutsch feels strongly that the young people of today need to be exposed to the world of classical music. She is actively involved in outreach programs to present classical music in new and exciting ways that will thrill and inspire the young audiences

of today. She also has a page on her website specifically aimed at young musicians and their parents which attracts 70,000 hits per month.

She has garnered corporate support for this site which encourages young musicians and selects a "Student Musician of the Month" which highlights and recognizes outstanding musicians from all over the U.S. and Canada.

In 2007, she and her sister, Lauren, co-founded a non-profit organization, Classics Alive ([www.ClassicsAlive.org](http://www.ClassicsAlive.org)), dedicated to building classical music audiences.

In addition to her music, Lindsay Deutsch was a formidable racquetball player. She won the gold medal in the World Junior Olympic Racquetball Championships in 1997 and was selected to the 2000 U.S. Junior Olympic Team.

Lindsay Deutsch plays on a 1742 Sanctus Seraphin on generous loan from the Mandell Collection of Southern California.

## THE PROGRAM

### Leonard Bernstein, Overture to *Candide*

In contrast to his earlier *On the Town and Wonderful Town*, which he categorized as musical comedies, Bernstein designated *Candide* a comic operetta. He composed the work in 1955-56, with Lillian Hellman as his chief literary collaborator in developing the text based on Voltaire, and that version was given its premiere on December 1, 1956, at the Martin Beck Theater in New York. Seventeen years later a new book was provided by Hugh Wheeler and new song texts were composed by Stephen Sondheim, who has by then written the words for *West Side Story* and had actually been Bernstein's original choice for *Candide*. Much of the text for the still later "opera house version," prepared for the New York City Opera in 1982, was rewritten by Bernstein himself.

Shortly after the original 1956 stage premiere, Bernstein made the Overture a concert piece by providing it with a richer orchestration, and in this form it quickly established itself in the international orchestral repertory. The scintillating and eminently substantial piece, in sonata form, is a contemporary counterpart to such celebrated curtain-raisers as the overtures to Mozart's *Marriage of Figaro* and Glinka's *Ruslan and Ludmilla*—in a musical language as thoroughly American as the Glinka piece is Russian. The big lyrical tune is from the duet "Oh happy we"; the codetta is based on material from the soprano aria "Glitter and be gay," which has become a popular number on

concert and recital programs in its own right. Bernstein had a close relationship with the NSO during the Rostropovich years—the second week of Slava’s first season here was turned over to Bernstein for a program of his own works, one of which, *Songfest*, had its premiere in those concerts and was recorded at that time—and Mr. Slatkin himself has a long history of performing and recording Bernstein’s compositions. This piece was a "calling card" and frequent encore on his tours with the NSO.

Born in Lawrence, Massachusetts in 1918, Leonard Bernstein was a conductor, composer, author and lecturer who had a dramatic impact on the popular audience’s acceptance and appreciation of classical music. He had piano lessons as a boy and furthered his education in conducting, orchestration and piano at Harvard University, the Curtis Institute of Music in Philadelphia and the Boston Symphony Orchestra’s summer institute, Tanglewood.

Bernstein was appointed to his first conducting post in 1943, as Assistant Conductor of the New York Philharmonic. On November 14, 1943, he substituted on a few hours notice for the ailing Bruno Walter at a Carnegie Hall concert, which was broadcast nationally on radio, receiving critical acclaim. Soon, orchestras worldwide sought him out as a guest conductor. He taught at Tanglewood for many years and was Music Director of the New York Philharmonic from 1958 to 1969.

Bernstein’s first large-scale work, *Symphony No. 1* (1943), was first performed with the Pittsburgh Symphony Orchestra in 1944 and received the New York Music Critics’ Award. Other major compositions by Bernstein include *Symphonies No.2 and 3*, "Mass: A Theater Piece for Singers, Players and Dancers," commissioned for the opening of the Kennedy Center in 1971. Ballets for which he wrote the music include "Fancy Free" (1944) and "Facsimile" (1946). He also contributed substantially to the Broadway musical stage with many productions, including "On The Town" (1944), "Wonderful Town" (1953) and "West Side Story," (1957).

He received many honors and awards including the Kennedy Center Honors (1980), the American Academy of Arts and Letters Gold Medal (1981) and eleven Emmy Awards for televised concerts such as the "Young People’s Concerts."

## **Erich Wolfgang Korngold, *Violin Concerto***

Korngold composed his Violin Concerto in 1946 for Jascha Heifetz, who gave the premiere on February 15, 1947, with the Saint Louis Symphony Orchestra conducted by Vladimir Golschmann. In the National Symphony Orchestra's first performances of this work, on December 8, 9 and 10, 1988, the soloist was William Steck (at that time the orchestra's concertmaster) and Rafael Frühbeck de Burgos conducted; in the most recent ones, on November 7, 8 and 9, 1996, with Elmar Oliveira was the soloist, with Gerard Schwarz conducting.

In addition to the solo violin, the score calls for piccolo, 2 flutes, 2 oboes, English horn, 2 clarinets, bass clarinet, 2 bassoons, contrabassoon, 4 horns, 2 trumpets, 3 trombones, timpani, bass drum, gong, bells, chime, cymbals, vibraphone, xylophone, celesta, harp, and strings. Duration, 22 minutes.

One factor that made the Forties such a vital period was the arrival in the preceding decade of huge numbers of European musicians, artists, writers and pedagogues who came to America as refugees from Adolf Hitler's horrifying repressions, first in Germany and then in countries he annexed or simply overran. Korngold was one of those who had built up impressive reputations in the realms of concert music and opera when they came to Hollywood, and in light of his early achievements he might be regarded as the most remarkable of them all. He was the son of a respected Viennese music critic, and was not quite ten years old when his father took him to Gustav Mahler, who was so impressed by the lad's talent that he persuaded Alexander Zemlinsky (the sole teacher of Schoenberg, and himself a distinguished conductor as well as composer) to take him as a pupil. With Zemlinsky's help, *Der Schneemann*, a pantomime Korngold composed at age eleven, was put in shape for production by the Vienna Opera; its premiere there made the boy an important figure in Europe's musical life at the ripe age of 13. The English critic Ernest Newman compared the young Korngold with the young Mozart. Richard Strauss, Karl Goldmark, Giacomo Puccini and Engelbert Humperdinck welcomed him as their peer, and his music was performed by the likes of Mengelberg, Strauss, Kreisler, Cortot, Schnabel, Elisabeth Schumann, Maria Jeritza and Lotte Lehmann.

At 16 Korngold heard his masterly *Sinfonietta* given its premiere by the Vienna Philharmonic under Felix Weingartner, and two months later he sat with Strauss at that work's Berlin premiere, conducted by Arthur Nikisch. Before he was 19 his operas *Der Ring des Polykrates* and *Violanta* were introduced in Munich under Bruno Walter. When he reached 23 *Die tote Stadt*, which was to become his most successful opera, was given a double premiere, produced in Hamburg and Cologne on the same evening; the Metropolitan Opera gave the New York premiere a year later.



Max Reinhardt, the famous stage director and producer, with whom Korngold had worked in Vienna, brought the composer to America in 1934, to arrange Mendelssohn's music for the film production of *A Midsummer Night's Dream* (with James Cagney as Nick Bottom and Mickey Rooney as Puck). Korngold adapted parts of some other Mendelssohn scores as well, and he conducted the orchestra for the sound track. He then commuted between Hollywood and Vienna until 1938, when the Anschluss cancelled the Vienna Opera's announced premiere of his last opera, *Die Kathrin* (it was given in Stockholm the following year), and made his position there untenable. He settled permanently in Hollywood, became a U.S. citizen, and composed 17 scores for Warner Brothers, two of which won Academy Awards.

The music Korngold composed for *Deception* in 1946 included a brief cello concerto which he subsequently published as a concert work. (It was played on the sound track by Leonard Slatkin's mother, Eleanor Aller—and played on in this hall more recently, on the same cello, by Mr Slatkin's younger brother, Frederick Zlotkin.) Themes from some of Korngold's early concert works were recycled in his film scores, and themes from his movie music found their way into the works he composed for the concert hall in his American years—works such as the *Symphonic Serenade* (given its premiere by Wilhelm Furtwängler and the Vienna Philharmonic in 1950), the *Symphony in F-sharp* (not performed till after Korngold's death), and the *Violin Concerto*.

This is the most frequently performed of Korngold's concert works now. It was Bronislaw Huberman who persuaded him to compose it, but it was written for another violinist, Jascha Heifetz, whose own contacts in the film community led to the composition of works for him by such other transplanted Europeans as Miklós Rózsa and Franz Waxman. Heifetz's recording of the Korngold Concerto (with the Los Angeles Philharmonic under Alfred Wallenstein) has been followed by numerous others in the last several years. Of all the concertos composed for Heifetz, in fact, only the one by Sir William Walton has achieved wider circulation than Korngold's.

The long solo that opens this work is from the score for the 1937 film *Another Dawn*; the more expansive second theme is from *Juárez*, an unforgettably poignant historical drama in which Paul Muni played the title role, Brian Aherne was the tragic Habsburg Emperor of Mexico, Maximilian, and Bette Davis was his Empress, Carlotta. The principal theme of the second movement, a Romance, is from *Anthony Adverse* (1936); the contrasting middle section ( *Misterioso* ), alone among major portions of the Concerto, appears to have no film derivation. The energetic finale, which begins as a staccato jig and works up to a stunning virtuoso climax, is based on the leading motif from *The Prince and the Pauper* (1937).



### **Joaquin Turina, *Danzas Fantasticas***

Spain's nationalist musical renaissance was over by the end of the first half of the 20th Century. The music had been inspired by musical scholar Filipe Petrell (1841-1922) through his researches into folk music of the various regions of Spain that had resulted in the rise of representatives of this rebirth in the beginning of the 1900's. Foremost composers of this renaissance were Isaac Albeniz (1860-1909), Enrique Granados (1867-1916), Manuel De Falla (1876-1946) and Joaquin Turina (1882-1949). All have remained prominent although Turina's music has enjoyed a revival recently.

Turina was born in Seville and studied there and in Madrid. He lived in Paris from 1905 to 1914 and studied composition with Cesar Franck's disciple, Vincent D'Indy at the Schola Cantorum, where he learned the mysteries of the "Cyclical Form" (meaning, what you hear at the beginning, you will hear again at the end). He studied the piano under Moritz Moszkowski. He was encouraged by Maurice Ravel and Claude Debussy, whose influences can be heard in Turina's music, and, in turn, both Frenchmen wrote pieces influenced by Spanish music.

Turina wrote a considerable amount of chamber music. Among his compositions are violin sonatas, piano trios, a piano quartet, quintet and sextet as well as work for soprano and piano quintet. His most popular work and most often performed in an arrangement for string orchestra is *La Oracion del Torero* (The Bullfighter's Prayer)(1925). In it the influences of Debussy can be heard and the music of the Andalusian Gypsies.

Turina returned to Madrid in 1914 and worked as a composer, teacher and critic. From 1931 he was professor of composition at the Royal Conservatory. His works include the operas *Margot* (1914) and *Jardin de Oriente* (1923), and *Danzas Fantasticas* (1920) for orchestra and piano.

### **Leonard Bernstein, *Symphonic Dances from West Side Story***

Bernstein biographer Humphrey Burton aptly observes that "even in its show form, *West Side Story* is symphonically conceived." Meanwhile, the vital pulse of the dance had been integral to its conception from the start. The work not only represented a watershed in American musical theater but became a legendary success on Broadway at its opening in September 1957.

Bernstein supervised the arrangement of a concert suite in the winter of 1960-61. His colleagues Sid Ramin and Irwin Kostal—both of whom had recently scored the film version of *West Side Story*—assisted in the orchestration of *Symphonic Dances*, which features an extensive percussion section for the "action" sequences. The concert version of this much-loved music was premiered just a few weeks after Kennedy's Inauguration, in February 1961, as part of a "Valentine" by the New York Philharmonic for Bernstein. (The film itself was released later that October.)

*Symphonic Dances* seamlessly ties together nine separate episodes from *West Side Story*—though not in their original dramatic sequence. Bernstein had toyed with the notion of a formal overture but wisely decided to open the musical in the middle of things instead. The music for the danced confrontation between Jets and Sharks simmers with tension. The composer once compared the fanfare-like motif of the opening to the call of the shofar (the ram's horn traditionally used in Jewish services). This motif pivots on a tritone, the uneasy-sounding interval that is seeded throughout the entire score and serves as its fundamental motivic idea. The tritone's inherent ambiguity is apparent from the motif's appearance in the gang music as well as in the opening notes of "Maria," with their suggestion of longing.

Menace yields to the fragile hope expressed in "Somewhere," a dream vision of love which occurs near the beginning of the second act. But cloudier harmonies darken the picture to underline its utopian unreality. A brief Scherzo hints at the Americana landscapes of Bernstein's friend Aaron Copland. This acts as a transition to the Latin-tinged music for the Dance at the Gym, where Tony and Maria meet and instantly fall in love. The stylized energy of the dances sublimates the gangs' violent impulses, while the gentle rhythms of "Cha-Cha" focus the camera on the young lovers.

The brief "Meeting Scene," however, is set against the ugly, ever-present threat of violence, this time channeled into a thrilling jazz-fugue sequence. Bernstein unleashes the pent-up ferocity of ethnic hatred between the Sharks and Jets in the climactic "Rumble." But the possibility of a way out of this dead end returns in the lyrical intensity of Maria's "I Have a Love," introduced by a meandering flute solo. The harmonies darken once more, and a brief reprise of the "Somewhere" chorus concludes the suite. Still lingering at the end, deep in the bass, is the ambiguous tritone.

*(All Program Notes from the John F. Kennedy Center for the Performing Arts)*

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- 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.
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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.

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).

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