

SEVENTY-THIRD CONCERT SEASON



**Autumn
2022**

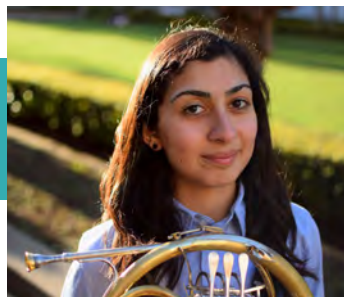
BEACH CITIES SYMPHONY ASSOCIATION CORDIALLY INVITES YOU
TO THE FIRST CONCERT OF OUR 73RD SEASON

Dr. Geoffrey Pope

MUSIC DIRECTOR & CONDUCTOR



Geoffrey Pope Makes his BCSO Debut



Friday, October 28, 2022 at 8pm

Mendelssohn
Mozart
Schubert

Hebrides Overture
Horn Concerto No. 2, K. 417
Melia Badalian, horn
Unfinished Symphony

7:15pm Pre-concert Lecture
8pm Concert then Reception
16007 Crenshaw Blvd

Marsee Auditorium
El Camino College
Torrance, CA 90506

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Beach Cities Symphony Orchestra

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For Our
73rd Season



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THE BEACH CITIES SYMPHONY ORCHESTRA



Dr. Geoffrey Pope, DMA
Music Director and Conductor

First Concert - 73rd Season

Friday, October 28, 2022 • 8:00 pm

Pre-Concert Lecture • 7:15 pm

El Camino College • Marsee Auditorium • Torrance, CA

PROGRAM

WELCOME

Bradley Cohen, BCSA President & Erika Snow Robinson, BCSA Chair

The Star-Spangled Banner.....Francis Scott Key
The Hebrides Overture (Fingal's Cave).....Felix Mendelssohn
Horn Concerto in Eb Major, No. 2, K417.....Wolfgang Amadeus Mozart

Melia Badalian • horn

This piece is dedicated to, and played in memory of, Mr. Bob Peterson, Charter Member of Beach Cities Symphony Orchestra who played with BCSO from its inception until our pandemic hiatus in March, 2020 - 70 years at the time! Bob passed away at age 99 on March 5, 2021, just a month shy of his 100th birthday, We, and the world, are all richer for knowing him and poorer for losing him.

INTERMISSION

REMARKS

Symphony No. 8 in B minor, D. 759, "Unfinished Symphony".....Franz Schubert

**Please - NO flash photography, videography or cellphone usage
in any form during performance. Please silence cellphones.**

Latecomers will be seated during a suitable pause in the performance. Please turn off any watches, cellphones, alarms, cameras or any other communication/recording devices during the performance. The use of cameras and/or recording devices are not allowed during Beach Cities Symphony Orchestra performances. Patrons are not allowed on stage. Those who wish to meet musicians should wait until they are safely off-stage first,

Following tonight's performance, there will be a reception in the upstairs lobby for the musicians, soloist, BCSO members, guests, advertisers and all members and guests of the Beach Cities Symphony Association and its supporters. Join us for refreshments and to meet our Conductor and musicians!

**Check out our website at <https://www.beachcitiessymphony.org/> for news & info!
Join our newsletter for BCSO concert reminders & news: BEACHCITIESSYMPHONY@GMAIL.COM**



Meet Dr. Geoffrey Pope, DMA

BCSO Music Director & Conductor

Geoffrey Pope has been recognized through numerous appointments, commissions, and awards as a conductor and composer. He is delighted to have been appointed the new Music Director and Conductor of the Beach Cities Symphony. Pope's musical work has taken him throughout the United States and Europe, where he seeks to present provocative and engaging performances that have a strong cultural impact.

Pope received his undergraduate degree in composition at the University of Southern California. He received master's degrees in composition and conducting at the Eastman School of Music, where he was awarded the prestigious Walter Hagen Conducting Prize. In 2017, he completed his doctorate in conducting at the University of California, Los Angeles.

As a conductor he has performed with organizations including the symphonies and opera departments of UCLA and UC Irvine, Eastman School Symphony Orchestra, Musica Nova, Sound ExChange Orchestra, OSSIA New Music, Opera Brittenica, Synchrony, Palo Alto Chamber Orchestra, Lakewood Symphony, Aurora Symphony, Pleven Philharmonic (Bulgaria), and ensembles at USC and Occidental College.

Notable conducting engagements include performances of Johan Strauss, Jr.'s *Die Fledermaus* at UC Irvine, the first English language production of Stephen Sondheim's *Sweeney Todd* in Budapest, and *Son of Chamber* Symphony for the composer at the Inside the (G)Earbox: John Adams @ 70 symposium at UCLA. He conducted Benjamin Britten's opera *The Rape of Lucretia* as part of the worldwide Benjamin Britten Centenary celebrations, with "energy and flair" (Boston Classical Review), conducting a "warm and expressive rendering of Britten's complicated score" (Boston Musical Intelligencer). Other past engagements include the premiere of Jason Barabba's *Lettere da Triggiano* oratorio with the What's Next? Ensemble and members of the Los Angeles Master Chorale, a multimedia concert performance of Osvaldo Golijov's *Ayre* with soprano Terri Richter at the Hammer Museum in Los Angeles, and performances of Arnold Schoenberg's *Pierrot Lunaire* with the Experimental Playground Ensemble throughout the Denver Metropolitan Area to great acclaim.

2021 recordings conducted by Pope include composer Michael Kim-Sheng's album *Heavy Moon*, and *Cadere* by Noah Meites. Past recordings include the *Benjamin Boretz Violin Concerto* with Tchaikovsky Medalist Charles Castleman for the Open Space label, and Robert Morris' *Roundelay*, distributed internationally by the Perspectives of New Music label. He was recently audio editor and mixing engineer of the first virtual opera featuring full orchestra and singers, with each person recorded individually during COVID. For this he executed over 20,000 edits to Valley Opera's production of *Suor Angelica* to synchronize performers into a cohesive, seamless whole. This production is currently a 2022 semifinalist for The

Meet Dr. Geoffrey Pope, DMA, continued

American Prize. His musical work has been featured on radio stations including Classical KUSC, Colorado Public Radio, and Southern California Public Radio.

Pope made his European conducting debut in 2015 with the Pleven Philharmonic (Bulgaria), leading workshop performances of Dvorak, Elgar, and Barber. While studying at the Eastman School of Music, Pope served as Assistant Conductor of Musica Nova, Eastman's renowned contemporary music group, and has prepared ensembles for eminent conductors Brad Lubman, Jeffrey Milarsky, and Alan Pierson, in addition to working with resident composers Oliver Knussen, Steven Stucky and Tristan Murail. He was the Founding Music Director of the Sound ExChange Orchestra, an ensemble devoted to presenting concerts of both standard and new repertoire in unorthodox settings to encourage audience interaction with performers and inspire a new generation of listeners. Pope has appeared with the OSSIA New Music ensemble, the Eastman School Symphony Orchestra, and has functioned as Music Director for the Eastman Graduate Composers' Sinfonietta. While at USC, Pope founded the Starving Composers' Ensemble, some of whose recorded performances were broadcast on Classical KUSC 91.5. He also conducted the premiere of his own chamber opera, *The Stone House*, with the Chamber Opera of USC, and served as Assistant Conductor for the USC Thornton Contemporary Music Ensemble in 2007 and 2008. The following year, he conducted a new production of *Dido and Aeneas* in Wichita, Kansas, directed by Kazakh performance artist Timur Bekbosunov. While completing his doctoral studies, Pope was co-conductor, manager, and librarian of the UCLA Symphony from 2014-2017. He has led UCLA Philharmonia and Opera UCLA on several occasions, including in a lecture-recital featuring music of Richard Wagner and Bernard Herrmann, for which he composed a companion piece. He also regularly conducted Flux, UCLA's new music ensemble led by eminent pianist and professor Gloria Cheng. In 2016, he performed with the Thelonious Monk Institute of Jazz for musical luminaries including Herbie Hancock and Kenny Burrell. Pope's conducting teachers have included Neal Stulberg, Brad Lubman, Neil Varon, Diane Wittry, and Mark Davis Scatterday.

As a composer, Pope has enjoyed performances by various ensembles and individuals worldwide. In 2007, the Palo Alto Chamber Orchestra performed his work in Prague, Budapest and Leipzig. His solo viola piece, *Disembarking*, was commissioned by playwright E. M. Lewis for her *Song of Extinction*, and was hailed as "the most amazing element of all" by the Santa Monica Daily Press. In 2008, his commissioned work *Srebrenica Fields* was performed at the Summer Brass Institute in Atherton, California, and in 2010, his music was performed by flutist Catherine Branch at the Kennedy Center's VSA Festival. In 2012, his setting of Alfred, Lord Tennyson's *Ring Out, Wild Bells*, was awarded second prize in the Hazel Renshaw Carol Competition, and performed by the Music Makers of London in the historic St. Sepulchre-without-Newgate chapel. Later that year, Pope premiered *Radium & Sky*, written in memory of the Aurora theater shooting victims, with the Aurora Symphony Orchestra. The piece was subsequently featured on

MEET DR. GEOFFREY POPE, DMA, continued

Colorado Public Radio's Colorado Matters series and on Morning Edition. In 2013, Pope received Third Place from The American Prize for his chamber orchestra work, *Votive*, described by judges as "intimate, contained, ritual music that moves in a very 'human' progress—almost as if strands of thought come forward, linger in examination and then dissipate." Pope's former composition teachers include Donald Crockett, Tamar Diesendruck, and Ricardo Zohn-Muldoon. He also studied with the late composer and electroacoustic music pioneer Allan Schindler, for whom he was a teaching assistant at the Eastman Computer Music Center. His current project, *Sarajevo Vespers*, is an opera based on a true story of events in the Bosnian War, with a libretto by archaeologist and novelist Courtney Angela Brkić.

His scholarly interests include Viennese music of the early twentieth century, and the role of diegetic music in the evolution of sonic spatialization. His doctoral dissertation, *Auf der Bühne*, addresses the evolving role of instrumental music written to be performed onstage (Bühnenmusik, or banda) in German language opera, and the coordination issues involved in its execution and synchronization with the orchestra pit.

Dr. Pope enjoys regular work in the commercial music industry as a session conductor and orchestrator, and as a forensic musicologist helping composers and studios navigate music copyright infringement matters via consulting and expert testimony services.

For more information, visit www.geoffreypopemusic.com.

Geoffrey Pope Music —
website of the conductor and composer



For more information, about Dr. Pope's film and media music services, including forensic musicology, please visit www.musicalproblemsolver.com

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MEET THE ORCHESTRA

Beach Cities Symphony Orchestra began in 1949, formed by a group of volunteer musicians with a shared love of classical music. We carry on that legacy today, with a majority of musicians being unpaid volunteers.

VIOLIN I

Rebecca Rutkowski, **

Concertmaster (Elaine M. Hunter Memorial Chair)

Heather Shohet, *

Assistant Concertmaster

Fiona Bryan *

Karen Goldenbaum-Brown

Joseph Derthick **

Richard Hazen *

Kay Marie Kuder **

June Leibert

Sophia Liebert

Ron Shanon *

Ming Tanigawa- Lau

Samantha Vuong

Candice Wood *

Martin Wood **

VIOLIN II

Laurel Gutierrez, **Principal ****

Samantha Vuong

Carlos Quintana **

Al Cain

Bob Duhe **

Katrina Gamutan

Jeffrey Huang

Wendy Knowles **

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Peter Landecker **

Alice Lee

Ari Polidi

Keiko Okamoto

Sally Tierney **

Gilbert Tseng

Grace Van Dusen **

Claudia Zuñiga Monreal *

VIOLA

Horst Kuder, **Principal ****

Eve Ahlers *

Kathleen Fasenfest

Benjamin Lau

Kathryn Lee

CELLO

Vladimir Zherdev, **

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Arlette Cardenes **

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PICCOLO

Daniel Baker *

OBOE

Jenna Schwartz,

Guest Principal

Catherine Girardey

CLARINET

Bradley Cohen, **

Principal

Nancy Carr **

BASSOON

Lieza Hansen-Kallin,

Guest Principal

Erika Snow Robinson *

FRENCH HORN

Susan H. Winston, **

Principal

Christina Kull-Martens *

Lauren Weber

Amber Purohit

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John Cather, **Principal ****

David Ploen *

TROMBONE

Mark Geiger, **Principal**

John Elliott **

BASS TROMBONE

Edward Kramer **

TUBA

Martin Fogel, Jr. **

TYMPANI

Kenneth Park, **Principal ****

PERCUSSION

Thomas Rutledge

Librarian:

Arlette Cardenes

Orchestra Manager:

Rebecca Rutkowski

Years with BCSO

* 10+ Years

** 25+ Years

FROM THE BCSA PRESIDENT



Welcome back! Finally!!!

After a nearly 3-year hiatus, we are finally back for our 73rd season - the inaugural season for our new Music Director and Conductor, Dr. Geoffrey Pope. Please join me in welcoming him to the Beach Cities Symphony family. I am looking forward to our musical journey with Dr. Pope. This season's programming is but a taste of what that journey will be like: combining much loved works that are familiar, with introducing incredible works from composers that may be new to us.

While there is much to celebrate tonight, there is also some sadness. We have lost three long time board members. Bob Peterson, French Horn player, longtime Beach Cities Symphony Association president, and charter member of the symphony passed away at the age of 99 during the hiatus. To me, Bob was the face of the orchestra. He was there some 33 years ago to welcome me to my first rehearsal and sat behind me for most of those years. I very much enjoyed hearing his stories of what the symphony was like over the years including many special performances.

Margaret McWilliams, Violinist, holder of many officer positions on the board, and orchestra member for decades, also passed away during the hiatus. Margaret was a driving force in keeping the symphony running. Margaret truly loved the orchestra with all of her heart and soul.

Lastly, we also lost Audrie Wing, a dedicated board member who helped to make our 4 free concerts every year a reality.

Tonight's program marks a new era in the orchestra's history. 33 years ago, the first work I personally performed with the orchestra was the Schubert Symphony you will hear tonight. To me this coincidence marks a new beginning with a very bright future.

I invite you to be a part of our bright future by supporting the Beach Cities Symphony through your membership of any amount (www.beachcitiessymphony.org/membership) so we can continue to provide 4 free concerts to our South Bay communities.

**Bradley Cohen, BCSA Board President
Principal Clarinetist (Since 1989)**

FROM THE BCSA BOARD CHAIR



Hey Y'all!

WOW! If I wrote nothing else, that one word would sum up how I feel about so many things like:

- Being elected as Beach Cities Symphony Association Board Chair, **THEN** having the world and symphony shut for 2+ years
- Playing music as a cooperative, creative group **AGAIN, finally!**
- Performing for an audience at Marsee Hall, which first opened in 1968 when BCSO was the first to play in it and has remained since!

But even more than all this, I am excited we are finally moving forward as a symphony with our newest BCSO addition at the helm, **NEW CONDUCTOR & MUSIC DIRECTOR, DR. GEOFFREY POPE!**

I was thrilled to see when we re-instated rehearsals this past September, we had more musicians show up for the **first** rehearsal than I could ever remember since I had joined the orchestra 23 years ago! I realize how much we had taken things for granted, pre-pandemic.

Hindsight being 20/20, I'm SO glad we did **NOT** take for granted beloved, key orchestra members - some of whom we wound up losing during the pandemic - like our last living/playing Charter BCSO member, Board Member, and French Horn player, Bob Peterson; former decades-long violinist and Board Member, Margaret McWilliams and Board Member, Audrie Wing. If you didn't make it to our amazing last event - the BCSO Gala in February 2020 that we held just prior to shutting down - not only did you miss a great party, but we honored these three awesome treasured people, and many more who are the reason our beloved Beach Cities Symphony Orchestra still exists!

So... back to our rehearsals for this 73rd Season...it was bittersweet showing up and not having Bob Peterson greet me, asking about my kids (both who he had met, watched grow up in our concert audience, especially my youngest who had been born between concerts 21 years ago!), telling me about HIS kids and their crazy adventures on road trips on motorcycles, him going back and forth to Oklahoma to see grandchildren or meet new great-grandbabies (or even great-great grandbabies!), or reminisce about BCSO past conductors (he could name ALL of them! **IN ORDER!**) and past musicians - or more personal stories like the time his Boy Scout troop got



FROM THE BCSA CHAIR, continued

to march in the Los Angeles Olympics opening parade - **IN 1932!** - or about his time in the USCG, or being a newspaper boy, then a newspaper man! In other words, when I showed up for our first rehearsal just a couple of months ago, it was a reminder we lost a true treasure. "Mr. Bobby P," as I called him, would not be sitting behind me, as he had for the past 23 years I had been with the orchestra, or rather, I would no longer be sitting in front of him, as I had done for my 23 years of HIS 73 YEARS WITH THE ORCHESTRA! It reminded me that the only thing constant is change and that with Bob's passing, we lost a great man, an awesome 2nd Horn player but most importantly, a link to history and an historian of our symphony. I loved Bobby P, as many did and he, and Margaret and Audrie will be missed immensely - we will keep them in our hearts.

On a more upbeat, lighter note, THEY are the reason we are still here 73 years strong and I'm happy to say...when we showed up to practice together as a symphony for the first time in nearly three years, I had never seen so many of our musicians attend the **first** rehearsal in all my 23 years of being at the symphony! I think so many people showed up for our very first rehearsal because we all missed playing together. But, I also know people were excited to show up and see where Dr. Pope, our choice to replace our beloved 25-year Maestro, Barry Brisk (who retired in May 2019) would lead us! We hope you will continue to attend the rest of our concerts this season in January, March and June of 2023 to see where he takes us, but more importantly, join us on our journey!

Also, please remember, as we move BCSO forward, we are 73 years old for a reason: supporters and volunteers like you and me! If you love what we do - and FREE classical music - please consider making any donation!

Visit www.beachcitysymphony.org/membership to give or for info and most of all, THANK YOU - AND THANK YOU for being here - it means the world to us, our future and the future of classical music!



Bob & Margaret being photographed & interviewed by The Daily Breeze in October 2017, ahead of BCSO's Season Kickoff!

Photo By Robert Casillas,
Daily Breeze/ SCNG

Erika

**Erika Snow Robinson, Board Chair
2nd Bassoonist (Since 1999)**

PROGRAM NOTES

by MAESTRO POPE

THE HEBRIDES OVERTURE (FINGAL'S CAVE)

Felix Mendelssohn (1809 - 1847)



Responsible for inspiring some of the most vivid orchestral works, the “Grand Tour” of Europe was a trip undertaken by young men from England and Protestant countries on the continent to broaden their understanding of western culture. Italian destinations were emphasized, with travelers taking part in the Carnival of Venice, but Paris and Geneva were often included, and London was the westernmost city of the trip. In 1829, Felix Mendelssohn was sent to England on a first such trip by his parents, and summered three weeks in Scotland, spending time in Edinburgh, and west visiting the Hebrides islands. A trip to the Isle of Staffa was the inspiration for the Hebrides Overture. Unlike a traditional overture, it does not precede a larger work. Rather, it is an early example of the “concert overture” genre—a self-contained opening work for a concert but usually not as expansive as the “symphonic poems” or “tone poems” that followed in later decades.

The Hebrides Overture evokes stark landscapes—waves, windswept islands, and Highland vistas. Much of the thematic material for this work was actually sketched before Mendelssohn reached Staffa, perhaps in anticipation of visiting the Hebrides while still immersed in the Highlands. He originally named the piece *The Lonely Island Overture*, and his publisher, Breitkopf and Härtel, released an edition of the work titled *Fingal's Cave*, which still sometimes causes puzzlement. The piece goes beyond evoking just an island or a cave, but a region, and Mendelssohn's true title seems more befitting than these others. The piece follows a fairly traditional form, developed from two contrasting themes: a tense opening motif in B minor whose repetition in various tonalities brings the listener through what feel like sudden shifts of the wind; and a warm, expansive D major melody. The interplay between these happens through very regimented compositional means—both Mendelssohns were austere in this regard!—yet the Overture comes across as a very fluid work whose formal sections coalesce effortlessly.

The original 1830 version of was revised in 1832, shortening the work and removing part of the middle section. Felix Mendelssohn described this

PROGRAM NOTES, continued

section as “very stupid,” in a letter to his sister, composer Fanny Mendelssohn, and that the section “savours more of counterpoint than of oil and seagulls and dead fish, and it ought to be the very reverse!” A testament to the (revised) work’s intrinsic qualities, according to one biographer, Brahms allegedly said “I would gladly give all I have written, to have composed something like the Hebrides Overture.”



HORN CONCERTO IN Eb MAJOR, NO. 2, K. 417

I. Allegro moderato

II. Romance (Andante cantabile)

III. Rondo (Allegro vivace)

Wolfgang Amadeus Mozart (1756 - 1791)

We perform this concerto in remembrance of Bob Peterson, beloved founding member of the Beach Cities Symphony, horn player, and longest-serving musician and board member.

K. 417 is the second of Mozart’s four horn concertos, actually the first horn concerto Mozart completed, and the first of the horn concertos he composed in Vienna for his close friend Joseph Leutgeb. Written for natural horn, prior to the adoption of valved horns, it nonetheless challenges performers playing the work on modern instruments through its wide leaps, fleet passagework, and range of expressivity within the Classical style. The orchestra is small, and the soloist is typically accompanied by a reduced-size string section, two oboes, and two additional horns. These additional horns, or “ripieno horns,” function chiefly as units within the orchestra; there is no real interaction between the orchestral horns and the horn soloist. (Neither does Mozart have the soloist double the ripieno horn music in tutti passages, which was often done.) The effect of this reduced instrumentation is not of disconnect, but of intimacy.

The range of expression in K. 417 provides opportunities for the horn’s strengths to be demonstrated. The first movement is declamatory, with the horn performing intricate passagework and wide leaps in an energetic but measured conversation with the orchestra. The second movement is cast as an aria, and as with much of Mozart opera, the orchestra and soloist parts tend to converge and diverge, impacting one another and blurring distinctions between solo and accompaniment. The final movement, the

PROGRAM NOTES, continued

most iconic, is in the style of a hunting horn call. Its joviality and pomposity come in contrast to the second movement, and some of the humor used—including sudden pauses—recall Haydn. As it happened, both Haydn and Mozart worked with Joseph Leutgeb, to whom Mozart dedicated this challenging piece with the following inscription: “Mozart has taken pity on Leutgeb, ass, ox, and simpleton, at Vienna, March 27, 1783.”

"UNFINISHED" SYMPHONY

I. *Allegro moderato*

II. *Andante con moto*

Franz Schubert (1797 - 1828)

Schubert died six years after beginning his Symphony No. 8 in B minor, leaving the world with two complete movements, the full piano score for a third, and some fragmentary orchestration work. He completed this work rather expeditiously, though, and its “unfinishedness” seems to have resulted from conscious abandonment rather than death. Explanations for this abandonment fall into two categories. The first is circumstantial: Schubert’s first syphilis outbreak occurred in late 1822, at which point he was working on the scherzo movement, and it is suspected that this association pained him. Another is that he became consumed with work on the Wanderer Fantasy and simply put Symphony No. 8 aside. A different, and more musically-interesting angle, is that Symphony No. 8 was such a formal oddity that it could not possibly fulfill Schubert’s symphonic goals in a typical four-movement form. A combination of these factors is likely to have put him off further work on the piece.

Schubert is often considered the first well-known Romantic era composer, but he bridged eras—and as with Mendelssohn, the expressivity in his work is delivered through technical means developed throughout the Classical era. (For context, the year Schubert began work on the “Unfinished,” Beethoven was beginning his Ninth Symphony.) The traditional model for a Classical symphony was certainly evolving, but the usual four contrasting movements—fast, slow, minuet-trio/scherzo, fast—persisted on the whole. Having made the compositional choice to write the first two movements of Symphony No. 8 in triple meter at similar speeds—and having started a



PROGRAM NOTES, continued

third movement also in triple meter—it is possible that Schubert felt immobilized at this point in the composition process due to the number of triple meter movements written. A further theory is that Schubert did write a fourth movement to Symphony No. 8, but used it instead as the incidental music entr'acte for Rosamunde.

The foreboding opening of the first movement, an asymmetrical melodic line played in octaves by the cellos and basses, leaves the listener suspended in ambiguity. The rest of the strings enter pulsing quietly, but relentlessly, in B minor. A lyrical, melancholic theme is played by the oboe and clarinet together above this, a distinctive color combination whose edginess in the oboe is subdued by the roundness of the clarinet. Quickly, as does Mendelssohn in *The Hebrides Overture*, Schubert moves between B minor and D major. After more machinations, Schubert modulates to G major for the famous melody played by the cellos. This is taken up by the violins, and then fragments of this melody are passed between members of the orchestra in increasing intensity. The foreboding opening music returns, and the orchestra may either repeat or move onward. The development section is fairly short, and Schubert further draws upon small fragments of earlier material, propelling the orchestra through several keys and moods. Schubert draws upon the opening sections once more, ending the movement resoundingly in B minor.

The second movement, in E major, begins with the basses plucking a descending scale below major chords in the bassoons and horns. The coloration could hardly be more different from the opening of the first movement. The rest of the strings enter with a warm, major-key theme whose character has an open, innocent quality. Through an unsettling transition effected by a series of four lone pitches, Schubert moves to the minor, introducing a second, contrasting theme in the clarinet. (Listeners may recognize the accompanimental rhythm played in the strings here as coming from the first movement.) Further into the movement, this contrasting theme is played in the major—a contrast to the contrast!—and later juxtaposed with the first, innocent theme. This is another example of Schubert creating a complex narrative from fairly concise musical materials.

While neither movement is self-standing, nor intended to be, both together

PROGRAM NOTES, continued

form a compelling symphonic work, even if “unfinished.” This is in spite of the shared triple meter, similar tempo, and techniques of musical development that could have resulted in the movements sounding “undifferentiated.” In parallel, neither movement, nor their combination, falls neatly within Classical or Romantic era music. Were it necessary for this work to have been completed or rewritten in a traditional four-movement structure in order to be performed, humanity would be the poorer.

— *Program notes by Dr. Geoffrey Pope*

MEET MELIA BADALIAN, HORN SOLOIST

A Los Angeles native, Melia Badalian is an active freelancer in her home state. She is principal horn of the Long Beach and Modesto Symphonies, and holds section positions with the Santa Barbara Symphony, Symphony San Jose, and the Stockton Symphony.

Melia has also performed with the Los Angeles Opera Orchestra, Los Angeles Chamber Orchestra, Pacific Symphony, New World Symphony, Danny Elfman, and Josh Groban, among others.



She has spent her summers performing as a fellow with the National Repertory Orchestra and at the Aspen Music Festival. Melia earned degrees from the San Francisco Conservatory of Music (BM) and the University of Southern California (MM), where she studied with Robert Ward and Dr. Kristy Morrell, respectively.

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Two very generous donations were given by Jean Chamberlin and Steve Peterson, in memory of their dad, our beloved Bob Peterson, to honor his love for playing French horn along with his lifelong dedication to, and 70-year career with, Beach Cities Symphony Orchestra. We are so very grateful for their donations.

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Conductor's Circle....	\$600 or more	Associate.....	\$75 or more
Sponsor.....	\$300 or more	Contributor.....	\$40 or more

TAX DEDUCTIBLE DONATIONS

Mail your tax deductible contributions (TAX ID# 23-7055575) to BCSO:
Beach Cities Symphony Assoc., PO Box 3910, Torrance, CA 90510
or donate online at www.beachcitiessymphony.org/membership

BCSO 73RD CONCERT SEASON

Friday, October 28, 2022

"Strengthened Anew"

Mendelssohn's *Hebrides Overture*;

Mozart's *Horn Concerto No. 2, K.417* – **Melia Badalian, Horn Soloist**

Schubert's *"Unfinished Symphony"*

Friday, January 27, 2023

"Reflections of Nature"

Copland's *An Outdoor Overture*;

Niall Tarō Ferguson's *Inyo County Echoes* **Niall Tarō Ferguson,**

Liszt's *Les Preludes*

Composer



Friday, March 31, 2023

"Trailblazers Alight"

W.G. Still's *Wood Notes*;

Kaprálová's *Concerto for Piano & Orchestra in D minor*

Beethoven's *Symphony No. 7*

Rosalind Wong

Piano Soloist



Friday, June 16, 2023

"MTAC Artists of the Future PLUS BCSO New Voices Premiere"

Artists of Tomorrow - 4 MTAC student winners to play selections - TBD

BCSO New Voices Premier *

Debussy's *Nocturnes: Nuages* and *Fêtes* Movements

* BCSO's New Voices will feature a piece related to Debussy's *Nocturnes* from a call to artists

Guest of Note: Pre-concert Interview with New Voice Composer (Tentative)

BEACH CITIES SYMPHONY ASSOCIATION MISSION STATEMENT

The Beach Cities Symphony Association believes that music enriches individuals, whether performer or member of the audience, and the community at large. We promote the musical arts by volunteering our time and talents for the enjoyment and enhancement of both performers and audience.

The association fulfills this mission by presenting four free concerts from the Beach Cities Symphony Orchestra per year. The orchestra plays classical pieces ranging from the early to the contemporary, including works by local composers. Prize-winning young soloists are given an opportunity to perform with the orchestra. Most performers and soloists are members of the local community. Concerts are held in the community college.

Our goals are not only to entertain, but also to inform and educate the audience by means of newsletters, concert programs, and pre-concert lectures. We shall maintain our presence by continuing to solicit voluntary contributions from members, local businesses, foundations and other sources. We are a 501(c)3 org.

ACKNOWLEDGEMENTS



This concert and Beach Cities Symphony Orchestra is supported, in part, by the Los Angeles County Board of Supervisors through the Department of Arts and Culture.

We are grateful to be a LA County Dept of Arts & Culture grant recipient and acknowledge LA County 2nd District Supervisor Holly J. Mitchell's support of the arts.

This concert is made possible by the membership contributions to the Beach Cities Symphony Association.

Some of the instrumental music for our concerts are courtesy of the Recording Industries' Music Performance Trust Funds, with the cooperation of Local No. 47, A. F. of M., Stephanie O'Keefe, Pres.

The Beach Cities Symphony expresses its appreciation to the LA County Public Library, Orchestration Dept, for their many years of cooperation in providing musical orchestrations to our symphony. This valuable contribution continues to support our orchestra in its effort to provide free concerts to the community.

THE BEACH CITIES SYMPHONY ASSOCIATION, INC.

expresses its appreciation to

REDONDO UNION HIGH SCHOOL & SOUTH BAY ADULT SCHOOL
310-798-8665

for the decades-long, generous partnership which allows for the use of its RUHS Band Room facilities these many years for our weekly rehearsals under the Adult Education program

and

EL CAMINO COLLEGE
310-594-5392

for allowing us to call Marsee Auditorium our home, since we became its' inaugural performance upon its opening in 1968.

Salute to a New Season

Beach Cities Symphony



**In Memory of
BCSO's French Hornist
Bob Peterson
and his 70 years
with our Symphony**

**The Rotary Club of
HERMOSA BEACH**

Congratulates

BCSO on its

2022 - 2023 Season



**To join Rotary International or
for info, email or call
info@HermosaBeachRotary.org**

(323) 487-0585

or visit our website at

<https://www.hermosabeachrotary.org/>

Service Above Self

Thanks Brian & Erika Robinson for the client referral and for also becoming one of my clients! I'm happy to be a proud sponsor of Beach Cities Symphony Orchestra.

Congratulations on your 73rd season and your new Conductor and Music Director, Geoffrey Pope!



"Bought a wonderful house in North Torrance with Susan's invaluable help and guidance. Her local knowledge and experience in our market ensured I was able to find my future home, even though it was not on major websites and had no 'For Sale' sign.

Susan is super responsive, prompt, down to earth and very easy to communicate with. All aspects of home-buying were handled professionally, quickly and I knew I had the right Realtor after our first meeting."

- Brad C.



"Selling our home during a wild market could've been stressful but Susan and Nick helped us through the process beautifully. They were hands-on, professional, and personally in touch daily, as often as necessary.

Susan's insight was invaluable and her and Nick went above and beyond, getting us top dollar during a seamless process. We are so glad we referred her team to others we know AND they are now OUR Realtors for life, too!

- Brian & Erika R.

Be sure to visit Zillow for more of Susan & Nick's 5-Star Reviews:
<https://www.zillow.com/profile/Susanatthebeach1/#reviews>

www.JonesTeamRealEstate.com

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Realty

SUSAN JONES
(310) 748-7431
susan@susanatthebeach.com
DRE#01015290

NICK JONES
(310) 748-7432
nickjonesrb@gmail.com
DRE#02090000



LET'S CONNECT!

