

SEVENTY-THIRD CONCERT SEASON



**Spring
2023**

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

Dr. Geoffrey Pope

MUSIC DIRECTOR & CONDUCTOR



BCSO's "Trailblazers Alight" Concert Features Music by Kaprálová, W.G. Still & Beethoven

Friday, March 31, 2023 at 8pm



Still *Wood Notes*
Kaprálová *Concerto for Piano & Orchestra in D minor*
Dr. Rosalind Wong, Piano Soloist
Beethoven *Symphony No. 7 in A major, Op. 92*

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

Marsee Auditorium
El Camino College
Torrance, CA 90506

FREE ADMISSION



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Beach Cities Symphony Orchestra Welcomes You Back For Our 73rd Season



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THE BEACH CITIES SYMPHONY ORCHESTRA



Dr. Geoffrey Pope, DMA

Music Director and Conductor

Third Concert – 73rd Season

Friday, March 31, 2023 • 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

"Wood Notes" William Grant Still

Movement I: Singing River

Movement II: Autumn Night

Movement III: Moon Dusk

Movement IV: Whippoorwill's Shoes

"Concerto for Piano & Orchestra in D minor" Vítězslava Kaprálová

Movement I: Allegro entusiastico

Movement II: Largo

Movement III: Allegro

Dr. Rosalind Wong • Piano Soloist

INTERMISSION • REMARKS

"Symphony No. 7 in A major, Op.92" Ludwig van Beethoven

Movement I: Poco sostenuto – Vivace

Movement II: Allegretto

Movement III: Presto – Assai meno presto

Movement IV: Allegro con brio

**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.beachcitysymphony.org> for news & info!

Join our newsletter for BCSO concert reminders & news: INQUIRY@BEACHCITYSYMPHONY.ORG

Meet Dr. Geoffrey Pope

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, 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 *Srebreznica 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, 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.

Musical Problem-Solver LLC

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

Elizabeth Dickenson

Joseph Derthick **

Richard Hazen *

Kay Marie Kuder **

June Leibert

Sophia Liebert

Ron Shanon **

Candice Wood *

Martin Wood **

VIOLIN II

Laurel Gutierrez, **Principal ****

Samantha Vuong

Bob Duhe **

Al Cain

Katrina Gamutan

Jeffrey Huang

Wendy Knowles **

Vedant Koppera

Peter Landecker **

Alice Lee

Ari Polidi

Keiko Okamoto

Sally Tierney **

Grace Van Dusen **

Ellen Woodyard

Claudia Zuñiga Monreal *

VIOLA

Kathleen Fassenfest, **Principal**

Eve Ahlers *

Horst Kuder **

Bianca Lara

CELLO

Vladimir Zherdev, **

Principal

Arlette Cardenes **

Elizabeth Burrows

Martha Doran *

Amanda Evick-Blair *

Chris Farrell

Branka Muradori **

Morgan Kelley Pugh

Marc Parker

David Rupert

STRING BASS

Stephen Fry **

Principal

Scott Graham

Ian Rashkin

FLUTE

Joanne Lazzaro, *

Principal

Mya Caruso *

PICCOLO

Daniel Baker *

OBOE

Eduard Mas Marin,

**Co-Guest Principal
English Horn**

Kathy Oh,

Co-Guest Principal
Catherine Girardey

CLARINET

Bradley Cohen, **

Principal

Nancy Carr **

BASSOON

Lee Quick, **Principal**

Erika Snow Robinson **

FRENCH HORN

Susan H. Winston, **

Principal

Amber Purohit

Roger Eastman

Frank Fox (Ass't & IV)

TRUMPET

John Cather, **Principal ****

David Ploen *

TROMBONE

Mark Geiger, **Principal**

John Elliott **

BASS TROMBONE

Edward Kramer **

TYMPANI

Kenneth Park, **Principal ****

PERCUSSION

Gregory Erskine

Joseph Mitchell

HARP

Ellie Choate

Librarian:

Arlette Cardenes

Orchestra Manager:

Rebecca Rutkowski

Years with BCSO

*** 10+ Years**

**** 25+ Years**



FROM THE MAESTRO

BCSO Supporters, Musicians & Family-

Welcome to our 3rd concert of our 73rd season, themed "Trailblazers Alight." We are featuring Vítězslava Kaprálová's Piano Concerto in D minor, a resplendent and overlooked work written in 1935. Kaprálová's

death in 1940 at the age of 25 cut short a career that would have established her as one of the foremost melodic composers of the twentieth century. As a pianist and conductor in addition, her performances with the great orchestras of Europe during her short lifetime were groundbreaking.

Pianist Dr. Rosalind Wong is one of the most dynamic musicians I am fortunate to call a colleague. I have found her musical insight and passion inspiring. When I uncovered the Kaprálová piece, Rosalind was the first pianist who came to mind.

The "Dean of Afro-American Composers," as he was referred to, William Grant Still, blazed a path in Harlem before settling in Los Angeles. Another monumental figure in spite of enormous prejudice, he achieved many significant "firsts" – notably as the first Black composer and conductor to conduct his own work with a major US orchestra. Still's lush "Wood Notes" received most of its performances in the 1960s, but in recent decades, has gone largely unheard.

We will round out tonight's performance with the music of Beethoven, a musical revolutionary of his own time. His innovation despite the rapid loss of his hearing remains viewed as one of humanity's most outstanding artistic achievements. We perform his rousing Symphony No. 7, whose iconic slow movement is familiar to so many.

Finally, please put June 16th on your calendar – you won't want to miss our "Artists of the Future" concert. We are so happy to resume our longtime partnership with the Music Teachers' Association of California (MTAC) and feature three concerto competition-winning music students from our community. Also, a new addition to this concert is the first of our yearly "BCSO New Voices" premieres – this year, the selected composition will be a brief new piece by a local composer in response to Debussy's Nocturnes, also performed on this concert. This is an event not to be missed!

Thank you for being here and we look forward to seeing you on June 16th! We hope you continue to enjoy our performances and find them worthy of your crucial financial support now and in the future.

Musically yours,

Geoffrey Pope

BCSO Music Director & Conductor

FROM THE BCSA PRESIDENT

Welcome to our 3rd BCSO post-pandemic concert!

With two concerts in the books, and facing our third, we, as a symphony, are so excited to have a glimpse of how bright our future is, as a symphony!



Congratulations are in order for everyone, including our new Director and Conductor, Dr. Geoffrey Pope - we have already gelled as a group once again and proven that we can accomplish so much by simply striving for a common goal: delivering the very best classical music concerts as possible to our local community. After a nearly 3-year long hiatus, our first two concerts back were pure magic.

Our musical journey continues with Dr. Pope's unique programming - combining much loved works that are familiar (Beethoven!), with incredible works from composers that may be new to us or others - (William Grant Still! Vítězslava Kaprálová!).

Tonight's pianist, Dr. Rosalind Wong, is world class, and hand-selected by Dr. Geoffrey Pope for her amazing skillset - as you will soon get to hear. As a colleague of his, Dr. Wong has teamed up with Dr. Pope in the past and Maestro Pope knew Dr. Wong would be the perfect choice to bring this amazing, rarely-heard concerto by Kaprálová - a woman blazing a musical trail in the 1930's - to life.

We hope you have enjoyed, and continue to enjoy what you hear through our free classical music concerts. If so, and and you want to ensure that our musical journey continues, I invite you to be a part of our future by supporting the Beach Cities Symphony through your membership of any amount - please visit our website located here: www.beachcityessymphony.org/membership. That will help us provide 4 free concerts to our South Bay communities each year, just as we have done for the past 7 decades!

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



FROM THE BCSA BOARD CHAIR

Hey Y'all!

We are so very excited to present the third of our four concerts for this 73rd BCSO season! **I'm SUPER stoked that I can tell the word is spreading about us - thanks to all y'all! We want to unbecome "the best kept secret in the South Bay."** Be sure to follow us on Instagram, Facebook and of course, please sign up for our newsletter. That way y'all will get reminders about upcoming concerts and any goals we have, plus exciting news - LIKE the fact that once again, our last concert will feature local student musician soloists as we partner once again with the Music Teacher's Association of California (MTAC).

For anyone who was lucky enough to hear our last concert, the featured local composer Niall Tarō Ferguson and his "Inyo County Echoes" truly painted a picture: of sorrow, of a place in time, of ethnic past traumas and maybe healing, as well as the desert landscape. How lucky were we to be able to perform this commissioned piece by an up-and-coming talent?!?

Speaking of trailblazing, Dr. Pope has begun a "New Voices" competition to showcase local composers - and we are pleased that our annual middle school scholarships competition will resume! Details are on our website.

Our journey tonight showcases true trailblazers who overcame real and physical adversity in their own times and still created the most amazing music. It is a reminder to use our gifts, what time we have and to focus on the positive - create something beautiful/for the enjoyment of all!

I believe that is what we are doing - creating something for the enjoyment of all - with our symphony under Dr. Geoffrey Pope's vision and guidance. If you believe we are too, and you want us to continue our mission to bring fresh works to the forefront - like the "New Voices" piece in June - or to continue with the classical faves, I urge you to donate. Consider becoming a BCSO member, so we can shine for another 7 decades!

<https://www.beachcityessymphony.org/membership>



Musically Yours,
Erika

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

PROGRAM NOTES

by MAESTRO POPE

"WOOD NOTES"

William Grant Still (1895 - 1978)

Movement I: Singing River

Movement II: Autumn Night

Movement III: Moon Dusk

Movement IV: Whippoorwill's Shoes



The prolific “Dean of Afro-American Composers”

William Grant Still, though associated most with the musical cultures of Harlem and Los Angeles, was born and raised in the American South and went to music school in the Midwest. *Wood Notes*, a four-movement suite for chamber orchestra, is a series of pastoral tableaux inspired by the poetry of Joseph Mitchell Pilcher. Pilcher, a public servant and writer from Alabama, drew upon the landscape of the South in his several publications, as well as his spiritual convictions and service in both World Wars. Of *Wood Notes*, Still remarked that it “has a social significance because it is a collaboration between a Southern white man and a Southern-born Negro composer, in which both of the participants were enthused over the project.”

Wood Notes was premiered in 1948 by the Chicago Symphony under the direction of Polish-American conductor Artur Rodziński. The four movements are in a uniquely American musical language, as Still masterfully interweaves impressionistic, spiritual and blues harmonies within a lush, sometimes brooding texture. Still’s eloquence is reinforced by an imaginative use of the orchestra and flexibility in instrumentation that made the piece more approachable by orchestras lacking certain instruments. We are fortunate to have the a full complement of horns, double woodwinds, and harp called for in the original score.

For more information on William Grant Still’s prolific career and contributions to our world, please visit William Grant Still Music at <http://www.williamgrantstillmusic.com>.

—Notes by Dr. Pope

PROGRAM NOTES, continued



"CONCERTO FOR PIANO & ORCHESTRA IN D MINOR"

Movement I: Allegro entusiastico

Movement II: Largo

Movement III: Allegro

Vítězslava Kaprálová (1915 – 1940)

The 1938 Festival of the International Society for Contemporary Music began with a concert by the BBC Symphony, broadcast to the United States and

elsewhere over short-wave radio. This opening concert launched a week of broadcasting performances of the foremost composers of the day including composers such as Béla Bartók, Olivier Messiaen, Aaron Copland, and Benjamin Britten. The work chosen to open the concert, the Military Sinfonietta by Vítězslava Kaprálová, was conducted by the composer herself, then only twenty-three years of age.

The death of Kaprálová just two years later marked the loss of one of the twentieth century's most promising composers. Should she have lived longer, it is likely her stature and legacy would have eclipsed those of many of her better-known male colleagues.

For further perspective, the Piano Concerto in D minor was Kaprálová's final student work at the Brno Conservatory. At fifteen, she had been the first woman accepted into the composition and conducting double-major, and by the time of the Piano Concerto it was evident that her musical vocabulary and ensemble sensibilities would exceed those of chamber and solo music. As musicologist Karla Hartl astutely points out, it is likely that her newness to composing for full orchestra was compensated for by her experience with the orchestra as a student of conducting. Kaprálová's adeptness—with the orchestra as a multifaceted instrument and designing its complex interactions with the piano, as well as her management of these disparate forces as a conductor—is testament not only to her own abilities, but also the level to which composition and conducting training can augment one another.

As to the sound world the concerto inhabits, Kaprálová's place and time

PROGRAM NOTES, continued

exposed her to a much wider array of styles than those born even two decades before. In particular, Brno's First Republic cosmopolitanism and the Weimar assimilation of American jazz provided the rhythmic and harmonic building blocks for the parts of Kaprálová's musical language that exceeded the academic. It is unfair to the piece to describe solely it in relation to other works or other composers' styles, but given how rarely it is performed, I will take the chance of reductively describing its sound as something of a fusion of Rachmaninov and Gershwin (with some austerity from Paul Hindemith, perhaps).

The design of the piece is similarly cosmopolitan. A rhapsodic first movement begins with frequent orchestral eruptions, tempo changes, and cadenzas. This is followed by a short, brooding second movement that nods to antiquated musical forms and techniques. The finale starts without, spritely and erudite, with clear jazz and Bohemian folk inflections.

The musical rewards of the piece are evident even in a single listen. Of its challenges, Kaprálová wrote the following to a friend: "Please think of me on Monday and keep your fingers crossed. I have a concert and must now spend hours every day at rehearsals which were delayed till the last minute."

More information on the extraordinary life and music of Vítězslava Kaprálová can be found at The Kaprálová Society (<http://kapralova.org>).

—Notes by Dr. Pope

"SYMPHONY NO. 7 IN A MAJOR, OP. 92"

Ludwig van Beethoven (1770 - 1827)

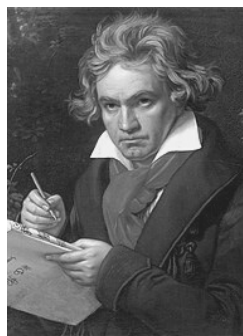
Movement I: Poco sostenuto - Vivace

Movement II: Allegretto

Movement III: Presto - Assai meno presto

Movement IV: Allegro con brio

This work is simply a gem, and while certainly well known, deserves to be even better appreciated by concert audiences. Beethoven, himself, famously said that it was one of his best works. And, unlike so many works of genius that initially were pearls cast before swine, everybody knew on the spot that this



PROGRAM NOTES, continued

work was great. It is commonplace, of course, for scholars to think of Beethoven's musical life in three great periods—the last being the time of compositions that “challenge” comprehension and appreciation. The fecund middle period, roughly the first decade of the nineteenth century is the time of dozens of the magnificent works that came to define the composer and establish his eternal reputation, and his seventh symphony stands pretty much near the end of that time.

Written mostly during 1811 and finished by early 1812, it is a without doubt a complete reflection of the happy times and optimistic personal attitude of the composer at that time in his life—both professionally and personally. We are all familiar with the struggles and depressive moments in his emotionally up and down life, but times were good about then. The beloved “Pastoral” symphony was finished in 1808, and he then busied himself with important works, among them, the “Emperor” piano concerto and the music for Egmont. Sketches for both the seventh and the eighth symphonies were all part of his activity during this time.

He had already suffered health problems by early 1811, and traveled to the spa in the Bohemian town of Teplice, where work on the symphonies went on during that summer. Both symphonies were finished the next year, and together they more or less demark the end of an era. From that time on, until the end of his life in 1827, Beethoven the man, and his musical works underwent significant changes. His health underwent further deterioration, with debilitating family squabbles and failures in personal relationships all contributing to the change. While there were great works still to be written, the flow of inspiration was lessened, his social isolation increased, and the style of his composition took on a new, abstract quality.

So, the uplifting joy and vigor of Symphony No. 7 is a turning point. Beethoven, himself, conducted the première—contemporary accounts entertainingly describe his energetic and exaggerated gesticulations on the podium. And in the orchestra were some of the luminaries of the musical scene. It must have been an inspiring concert, indeed. The audience is on record for its enthusiastic response to this vivacious composition. No wonder, for there are few works by Beethoven so spurred by rhythmic inspiration and drive. Wagner has been endlessly excoriated for the banal comment that the work is “an apotheosis of the dance.” While it may have

PROGRAM NOTES, continued

been a ham-fisted comment – neither Beethoven, nor few others have alluded to any dances in the work – there is more than a grain of truth in the comment.

After a few dynamic chords, the first movement opens with a long, slow introduction that is a perfect example of Beethoven's skill at artfully creating an atmosphere of expectation out of nothing much more than a few scales, sustained chords, and some melodic fragments. As it ends it seems to fragment into just a few repeated notes peeking out from octave to octave. And then there coyly appears a murmur of the simple rhythmic figure around which the first movement, proper, is built. A multiplicity of themes inhabit this driving, happy affair—all built in typical Beethoven fashion out of that little dotted rhythm.

The second movement is a special one—even for Beethoven. The first audience immediately recognized its inherent appeal, and forced its encore, right then. It consists of a “theme” that undergoes a series of variations—or, rather more strictly, is repeated with new and attractive elements added with each repetition, while retaining all that which was added. And it's not really a theme in the melodic sense at all, rather just a basic chord progression in a constantly repeated simple rhythm. Here again, is ample evidence of Beethoven's consummate skill at conjuring up magic out of the simplest of elements. There is a new tune in the middle, in the major mode—still with the simple rhythm of the beginning. The material of the opening returns, with some development added, and it all ends as it began.

A driving and dynamic scherzo can be expected next, and the composer certainly delivers one, quite a long one, at that, in an extended form that Beethoven liked. This movement possesses all of the impetus and rhythmic verve of the first movement, and again reaffirms the composer's optimism. The last movement, if it is possible, trumps everything so far. It jumps right in with an intensity and jubilant ferocity rare even in Beethoven. Thumping, swinging, hammering—it relentlessly drives ahead, spurred by the timpani and the horns. If ever there was one movement from Beethoven's nine symphonies that reminds us of his epochal innovation of rhythm as a fundamental element in musical composition, this is it. It doesn't take long, dashing to a headlong conclusion that is nothing less than breathtaking.

PROGRAM NOTES, continued

A big thank you to Mr. William E. Runyan for these program notes found here: <https://www.runyanprogramnotes.com/print/36>

—Notes by William E. Runyan © 2015

Congrats to BCSB "Artists of the Future" Concerto Competition Winners!

**Join Us for Our June 16th BCSO Concert to Hear These
Amazing MTAC Student Musicians Perform!**

Jacqueline Chang, piano, student of Mihyang Keel

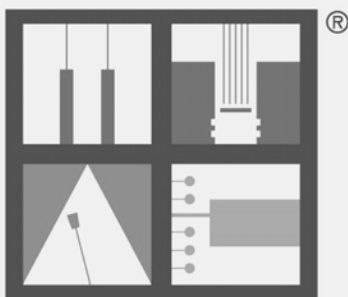
E. Grieg: Piano Concerto in A Minor, Op. 16, III. Allegro moderato molto e marcato – Andante quasi – Presto

Kevin Hu, violin, student of Elmer Su

F. Mendelssohn: Violin Concerto in E Minor, Op. 64, I. Allegro molto appassionato

Nathaniel Wong, piano, student of Joseph Keel

S. Prokofiev 3rd Piano Concerto Op. 26, I. Andante-Allegro



— . . . —
**SOUTH BAY
BRANCH**
—

Thank you for being BCSB's partner in Music!

MEET DR. ROSALIND WONG, PIANIST

Rosalind Wan Wong received her doctorate of musical arts under the direction of concert pianist Inna Faliks at UCLA in 2017. Her role in music includes soloist, composer, collaborative pianist, orchestral pianist, arranger, and improvisationist.

Over her collegiate years, Rosalind actively participated in pre-Baroque early music ensembles as a harpsichordist and in a New Music ensemble, Contempo Flux.

She was a Classical Music creative mentor for the YoungArts program helmed by the National

Endowment for the Arts. Rosalind also performed for composer John Adam's birthday celebration in his "Son of Chamber Symphony." She is a regular member of the Sonnets and Sonatas series at the Getty Museum, which the Francophone department at UCLA sponsors under Professor Laure Murat. She served as the Henry Brittan and Maxwell Siemons Piano Chair at AYS from 2018-2022. Some of her most memorable experiences performing with the American Youth Symphony include performing Wizard of Oz for the inaugural opening of the Academy Museum, soloing on the historic Walt Disney Hall Organ, and tackling the challenging part in Unsuk Chin's Subito Con Forza for the Beethoven 2020 anniversary year.

Rosalind received accolades from numerous competitions and organizations, including first prize at the Quick Bowman Competition, Atwater Kent Competition. She is the first prize winner of RecChange's 2021 international film scoring competition. Rosalind's discography includes two solo piano albums available anywhere you stream music.



COMPOSERS: CALL FOR SCORES - "NEW VOICES" Competition

The Beach Cities Symphony Orchestra announces a call for scores. The work will be performed at our final concert this season on June 16th. This BCSO "New Voices" program is a first-year initiative of Dr. Geoffrey Pope, the orchestra's new Music Director and Conductor. The purpose of BCSO New Voices is to give opportunities for live orchestral performance to emerging SoCal composers.

Music should relate in some manner (general or specific) to Debussy's Nocturnes. There are no entry fees - scores are due electronically by May 5. For more details, visit: <https://www.beachcitysymphony.org/membership/new-voices/>

MIDDLE SCHOOL MUSIC SCHOLARSHIPS

The Alfred Chavez Memorial Scholarship for orchestral string musician
The Jo Wisniewski Memorial Scholarship for non-string orchestral musician

Beach Cities Symphony Orchestra is proud bring back our annual middle school scholarship competition! BCSO offers two \$500 scholarships to middle school orchestral musicians who wish to further their musical journeys.

Music students who are, or going to be, in the 6th, 7th, or 8th grade at school (private, public or home) can apply for the scholarships. More details here: <https://www.beachcitysymphony.org/membership/scholarships/>

GENEROUS GIFT IN MEMORY OF BOB PETERSON

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.

Interested in:

Volunteering?

Playing?

Have a Middle School or Student Musician?

Know a local composer to be showcased?

Send an email with your interest/ideas:

inquiry@beachcitysymphony.org

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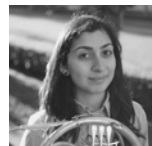
BCSO 73RD CONCERT SEASON

Friday, October 28, 2022

"Strengthened Anew"

Mendelssohn's *Hebrides Overture*;
Mozart's *Horn Concerto No. 2, K.417*
Schubert's *"Unfinished Symphony"*

Melia Badalian
Horn Soloist



Friday, January 27, 2023

"Reflections of Nature"

Copland's *An Outdoor Overture*;
Niall Tarō Ferguson's *Inyo County Echoes*
Liszt's *Les Preludes*

Niall Tarō Ferguson
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.

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Sponsor.....\$300 or more

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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.beachcityessymphony.org/membership

MEMBERS & SUPPORTERS 2020-2021

GRACIOUS GIVING DURING THE PANDEMIC

Though we were "dark" for over two years, you generously continued to give, knowing that when we returned to the stage, we would need it! We could not have come back from this without your selfless donations these past two years - so please accept our wholehearted thanks and acknowledgment (and please graciously forgive us if we accidentally overlooked anyone)!

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Bob Peterson

VIRTUOSO

Yong Reuter

Audrie Wing

CONDUCTOR'S CIRCLE

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Sponsor.....\$300 or more

Benefactor.....\$200 or more

Patron.....\$125 or more

Associate.....\$75 or more

Contributor.....\$40 or more

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MEMBERS & SUPPORTERS 2021-2022

GRACIOUS GIVING DURING THE PANDEMIC

Though we were "dark" for over two years, you generously continued to give, knowing that when we returned to the stage, we would need it! We could not have come back from this without your selfless donations these past two years - so please accept our wholehearted thanks and acknowledgment (and please graciously forgive us if we accidentally overlooked anyone)!

ANGEL

John Delaney & Jean Chamberlin
Steve Peterson

BENEFACTOR

Helen & Peter Falco
David Thomas

PATRON

Anthony & Diane Cole
Wendy Goldberg &
Samuel Gilmore
Alden & Jane Munson
Rhon Williams

ASSOCIATE

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Virtuoso.....	\$900 or more	Patron.....	\$125 or more
Conductor's Circle....	\$600 or more	Associate.....	\$75 or more
Sponsor.....	\$300 or more	Contributor.....	\$40 or more

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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.

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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

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Salute to a New Season

Beach Cities Symphony



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and his 70 years
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**Winter
2022**



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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!



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<https://www.zillow.com/profile/Susanatthebeach1/#reviews>

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