

SEVENTY-FOURTH CONCERT SEASON



**Autumn
2023**

BEACH CITIES SYMPHONY ASSOCIATION CORDIALLY INVITES YOU
TO THE FIRST CONCERT OF OUR 74TH SEASON

Dr. Geoffrey Pope

MUSIC DIRECTOR & CONDUCTOR



Photo Credit: Esther Mukai



BCSO Opens 74th Season of Free Classical Music with Mozart, Rachmaninov & Dvořák

Friday, October 27, 2023 at 8pm

Mozart	<i>Overture to Don Giovanni</i>
Rachmaninov	<i>Piano Concerto No. 2 in C minor</i>
	Dr. Xiao Chen, Piano Soloist
Beethoven	<i>Symphony No. 7 in D minor</i>

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

**Marsee Auditorium
El Camino College
Torrance, CA 90506**

FREE ADMISSION • FREE PARKING



Beach Cities Symphony Orchestra

Welcomes You To Our 74th Season



Consider donating to your local & always-free symphony today to help ensure we continue to stay local & free - and that we are around another 74 years!



Scan the QR Code above to visit our website and become a member

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Sign up/re-register with **RALPH'S** & Choose Beach Cities Symphony as your Community Contribution charity!

Go to **eScrip.com/signup** - use BCSA ID **#500001562**.

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Email: inquiry@beachcityessymphony.org Call: 310-946-5421

www.beachcityessymphony.org

THE BEACH CITIES SYMPHONY ORCHESTRA



Dr. Geoffrey Pope, DMA

Music Director and Conductor

First Concert – 74th Season

Friday, October 27, 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

"Overture to Don Giovanni" Wolfgang Amadeus Mozart

"Piano Concerto No. 2 in C minor" Sergei Rachmaninov

Dr. Xiao Chen • Piano Soloist

INTERMISSION • REMARKS

BCSO MIDDLE SCHOOL SCHOLARSHIP AWARD PRESENTATION

NOAH LIAO – "AL CHAVEZ MEMORIAL SCHOLARSHIP" COMPETITION WINNER

"Symphony No. 7 in D minor" Antonín Dvořák

**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 lobby for the musicians, soloists, 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. He is thrilled to be back with BCSO for his 2nd full season!

For more information, visit www.geffreypopemusic.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)

Candice Wood, *

Assistant Concertmaster

Fiona Bryan *

Joseph Derthick **

Richard Hazen **

Eric Holly

Kay Marie Kuder **

June Leibert

Sophia Liebert

Ron Shanon **

Susan Stolovy *

Martin Wood **

VIOLIN II

Laurel Gutierrez, **Principal** **

Samantha Vuong

Alfred Cain

Bob Duhe **

Wendy Knowles **

Vedant Koppera

Peter Landecker **

Alice Lee

Ari Polidi **

Sally Tierney **

Grace Van Dusen **

Ellen Woodyard

Claudia Zuniga Monreal *

VIOLA

Bianca Lara, **Principal**

Eve Ahlers **

Horst Kuder **

Mary Ann McCartney

Brian Schubert

CELLO

Vladimir Zherdev, **

Principal

Arlette Cardenes **

Ass't. Principal

CELLO, con't.

Martha Doran *

Fiona Hart

Benjamin Kim

Sophia Momand *

Branka Muradori *

Geoff Parkes

Morgan Kelley Pugh

Marc Parker

David Rupert

Akiko Tanaka

STRING BASS

Stephen Fry **

Principal

Scott Graham

Ian Rashkin

FLUTE

Joanne Lazzaro, *

Principal

Mya Caruso *

OBOE

Victoria Lee, **Principal**

Zack Borowiec

CLARINET

Bradley Cohen, **

Principal

Nancy Carr **

BASSOON

Lee Quick, **Principal**

Erika Snow Robinson **

FRENCH HORN

Susan H. Winston, **

Principal

FRENCH HORN, con't.

Christina Kull-Martens *

Amber Thweatt Purohit

Frank Fox

TRUMPET

John Cather, **Principal** **

David Ploen **

TROMBONE

Mark Geiger, **Principal**

Arnie Stanton

BASS TROMBONE

Edward Kramer **

TYMPANI

Kenneth Park, **Principal** **

PERCUSSION

Andres Fierro

Matthew Seals

Librarian:

Arlette Cardenes

Eve Ahlers, Assistant

Orchestra Manager:

Rebecca Rutkowski

Associate Conductor

Arlette Cardenes

Years with BCSO

* 10+ Years

** 25+ Years



FROM THE MAESTRO

Dear BCSO Supporters, Musicians & Family-

It is exciting to start my second season at the helm of BCSO!

We begin the 74th Season of the Beach Cities Symphony with excitement. Last year, we returned following our COVID hiatus, unsure of what was in store. However, we expected great things, and I'm thrilled we delivered four magical concerts despite the challenges. I'm proud of our orchestra and I know during these trying, chaotic times, music still manages to bring us together and remind us of our commonalities. We continue the BCSO tradition of delivering four free and high-quality concerts with wonderful local musicians, and culminating in May with our young "Artists of the Future" soloists.

As we continue our work together, some exciting developments are afoot. First, I have appointed our nearly three-decade-long Assistant Principal cellist, Arlette Cardenes, as Associate Conductor of the Beach Cities Symphony. She is a masterful musician with a lifetime of accomplishments and we are lucky to have someone with her expertise in our midst. You will witness her conducting debut tonight with BCSO, as she conducts Mozart's *Don Giovanni* Overture. Also tonight, Dr. Xiao Chen, our phenomenal pianist for the Rachmaninov Second Concerto, will electrify you. Dr. Chen's musicality and interpretive maturity, coupled with the emotional intensity she delivers when she plays, is thrilling to hear. Lastly, we congratulate violinist, Noah Liao (and his teacher, Elmer Su), on winning the Al Chavez Memorial Scholarship Competition - he has a promising future!

We have more excitement in store this season, including one concert featuring a world-renowned grandfather/grandson viola duo and another featuring a classical guitarist performing the beloved *Concierto de Aranjuez* by Rodrigo.

Your support of this orchestra—and live classical arts—unites us in our shared humanity, and your generosity keeps us a pillar of the South Bay community. The BCSA board members and I look forward to greeting you after the concert at the reception!

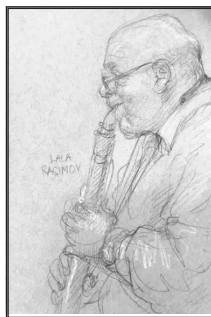
Musically yours,

Geoffrey Pope
BCSO Music Director & Conductor

FROM THE BCSA PRESIDENT

Welcome to our 74th Season!

We are so glad to be back again this year, returning after having one full season under our belts, post-pandemic! I can say unequivocally, our concert season last year was not only fun for us as musicians, but extremely successful for an organization that essentially had to “re-start” after being dark for nearly three years.



However, our success would not have been nearly as exciting, and truly would've never happened without YOU - the audience! We can play all we like as a symphony, but if we don't have funds in the bank to support us OR we have no one in the seats, then it doesn't matter.

We have a great season in store for you - from tonight with faves like Dvorak, Mozart and Rachmaninoff - to a guitar soloist performing at a later concert. I've been with BCSO for decades and I don't know that I can remember ever having a guitar soloist perform with us (or if so, it's definitely been an extremely long time)!

We hope you love listening to BCSO as much as we love playing for you - and we want this tradition to continue for many more years. We are just now starting to recover by getting our donors and business partners back. If you would like to ensure our free classical music concerts continue and you feel the musical journey we are on is worthy, I invite you to be a part of our future by supporting the Beach Cities Symphony.

Your membership donation in any amount is helpful - if you're so inclined, please visit: www.beachcitiessymphony.org/membership.

Talking about us, following us on social media, taking our bookmarks and distributing them among friends - and of course, your donations will help us provide 4 free concerts to our South Bay communities each year, just as we have done for the past 74 years!

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



FROM THE BCSA BOARD CHAIR

Hey Y'all!

I'm so excited to be here for our 74th year of awesome music - and I'm thrilled that I've been privileged to be a part of this amazing Beach Cities Symphony Orchestra for 25 YEARS! Yes, despite it seeming like a blink of an eye, I'm happy to say that I've gotten to play 2nd Bassoon for BCSO for nearly three decades!

As I reflect on what that means for me, I'm reminded of how much a part of my life Beach Cities Symphony has been. When I started playing, my husband and I only had one son. Our second son was born in December, between the 2nd & 3rd concerts of my third season with BCSO (nope, I did NOT miss any rehearsals or concerts that year!). I've seen others get married, have children, I've seen stand-partners start dating (hope it lasts - they know who they are!). We've seen beloved musicians and board members pass in the last few years (like Laura Kass, Paul Wehrman, Bob Peterson, Margaret McWilliams, Audrey Wing and many others).

I'm not here to try and bring you down. I'm trying to show what this community and what this music means to all of us - and more importantly, what it gives us. It gives us LIFE - it brings us JOY - it means FAMILY.

I know I can't do anything about the chaos going on in the world and I can't stop bad things from happening. But I know what I CAN DO! I can play bassoon. I can support this orchestra. I can donate my money and I can volunteer my time to help brighten this world. I can use all my gifts to try and keep the ugliness of the world at bay. I can make sure that what I do matters, and that it helps keep our symphony, 74-years strong, going for another 7 decades.

When the things going on around us get to be too much, I know that I lose myself in music and I always have. If you want to do the same and help ensure we get to experience beauty, at least four times a year, I hope you'll join me to help keep BCSO going: <https://www.beachcityessymphony.org>



Musically Yours,
Erika

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

PROGRAM NOTES

by MAESTRO POPE

"OVERTURE TO DON GIOVANNI" (1787)

Wolfgang Amadeus Mozart (1756-1791)



Mozart's opera *Don Giovanni* (1787), infamous dramatically in its subject matter, and musically significant to opera's development, is understandably subject to controversy, apocryphal stories, and general intrigue. The opening of the overture recalls the Commendatore music from the opera's second act (in which the ghost of a father killed by Giovanni returns to dine with him—and send him to hell!), in an example of the frightening “Sturm und Drang” (“storm and stress”) style popularized in literature and art of the late 1700s. This opening—plodding in its rhythms but with terrifying pent-up energy in its harmonies—yields to a much lighter allegro. There is something almost capricious about the allegro in contrast to the opening. To some, it may portray the seeming contradiction of *Don Giovanni* being a tragic opera written in the comic opera (“opera buffa”) style. It may also have had to do with the fact that Mozart allegedly wrote the overture to the opera late the night before the premiere after some drinking. Orchestras usually play the standalone “concert ending” of the overture; in the opera it continues without resolution or pause into the action of the first act. Beyond its circumstances and idiosyncrasies, the overture is provocative music from start to finish. Associate Conductor Arlette Cardenes conducts the Mozart tonight in her Beach Cities Symphony Orchestra conducting debut.

—Notes by Dr. Pope

"PIANO CONCERTO NO. 2 IN C MINOR" (1901)

Sergei Rachmaninov (1873-1943)

Sergei Rachmaninov's *Piano Concerto No. 2 in C minor* (1901) has earned its standing as one of the most beloved and frequently-requested concertos. Rachmaninov's ability to write so rhapsodically and intimately in quick alternation is facilitated by a lyricism found in many of the Russian Romantic era composers, particularly Tchaikovsky. Mvt. I (Moderato) opens with the piano soloist slowly establishing



PROGRAM NOTES, continued

tonality with a static series of chords. By the time the orchestra enters, the piano has established pulse in a whirlwind of low arpeggios. The first theme, heavy and in the minor, gives way to a yearning, pastoral theme in the major. Rachmaninov does not shy from repetition here, but the differences in the orchestration and register throughout the movement help the piece unfold organically without direct repetitions. When Rachmaninov varies his themes and builds upon them, the piano leads the orchestra, not vice versa. Mvt. II (Adagio sostenuto – Più animato – Tempo I) is the traditionally placed “slow movement,” yet it too varies in character, and much of its music is not slow. There is an rhythmic asymmetry to some of the most intimate melodies, which nonetheless sound naturally progressing. Here Rachmaninov also alternates between musical stasis and dynamism, making this movement the most challenging to interpret cohesively. Mvt. III (Allegro scherzando), despite some musical humor, is Rachmaninov at his most majestic and rhapsodic. Often the piano is reinforcing orchestral themes. In return, the orchestra pulls together themes and gestures from earlier movements and recasts them in a way that allows the piano pyrotechnics to be formed around the orchestra music, but not to lead the orchestra. The virtuosity does not distract, but fulfills the obligations of a final concerto movement. In a nod to older traditions, Rachmaninov adds a brief imitative section (something of the “learned style” composers often included in finales to reveal something of compositional rigor). The final bar amusingly includes the composer’s signature 4-note ending (“long-short-short-long” standing for the syllables “RACH-ma-ni-NOV”).

—Notes by Dr. Pope



"SYMPHONY NO. 7 IN D MINOR"

Antonín Dvořák (1841–1904)

Antonín Dvořák occupies a unique spot in the American concert music. Trained in Bohemia (modern day Czechia), he was steeped in both Germanic music and local Czech folk music. With his homeland then being part of the Austrian Empire, there was an assumed musical fluidity despite the nationalistic and cultural tensions between the

western and eastern regions within it. Devising ways to integrate academic and

PROGRAM NOTES, continued

folk music, his well-known Slavonic Dances illustrate an eagerness to combine these musics. This interest extended to his symphonies as well.

Symphony No. 7 in D minor follows a standard four-movement symphonic structure. Mvt. I (*Allegro maestoso*) opens with a somber, fateful melody in the celli. It migrates throughout the orchestra, moving between major and minor, and alternately expanded and abbreviated. A second, more expansive theme follows. Over the course of the movement, Dvořák varies and interweaves parts of both themes to create new material, often zooming in on small fragments of these melodies. The movement seems as if it will end energetically and triumphantly with fanfares and syncopations, but Dvořák lets this give way to a somber repetition of the opening theme. Mvt. II (*Poco adagio*) begins with a plainly stated melody in the woodwinds. It becomes more wistful and yearning throughout the movement. Dvořák's tempo changes throughout are very subtle and have been historically interpreted in vastly differing ways. What becomes evident through so many overlapping phrases and orchestral colors, though, is that Dvořák did not intend the movement to feel like a series of episodes. Mvt. III (*Scherzo: Vivace – Poco meno mosso*) is built on a dancelike alternation of beat groupings. More specifically, it is music whose bars are all the same number of beats but organized in different ways (e.g. a bar lasting six beats can be made of two groups of three beats, or three groups of two beats). There is a lilt and playful forwardness to most of the music here. This contrasts with Mvt. IV (*Finale: Allegro*), which is much more consistent in its rhythmic groupings and comes across as regimented in comparison. The slower section, similar to the first movement, is followed by a development section merging elements of the themes already presented. Here, however, they move the music forward much more. There are brief episodes of hope, followed by more fraught sections. The symphony ends with a furious race to the finish and triumph.

—Notes by Dr. Pope

MEET DR. XIAO CHEN, PIANIST



Award-winning pianist, Dr. Xiao Chen is actively engaged as both a soloist and chamber musician throughout the U.S., China, and Europe. Her performances have been well received by many; New York Concert Review praised her that “she has a strong interest in communicating, and that urge is apparent in performances of expressiveness and purposefulness”, while Shanghai Youth Daily said “her energetic and breathtaking performance impressed the audience”. Her concerts were frequently broadcast live on radio stations, including Classical KUSC FM 91.5 and Classical KING FM 98.1.

Dr. Chen is currently on faculty at Mount Saint Mary’s University, having served as Lecturer in Piano Performance at the University of California, Los Angeles (UCLA) in 2019. She is the music director of Irvine Conservatory of Music, as well as the artistic director of Irvine Conservatory International Music Competition.

As an music educator and advocate, Dr. Chen has also been invited to present lectures and concerts as a recurring guest professor at universities. Her articles about music and teaching have been published in US and China. She has also collaborated with Bard Conservatory US-China Music Institute and created a new piano program for young students in China. Dr. Chen attended Bard College as a double major, receiving her Bachelor of Music degree in Piano Performance from the Bard College Conservatory of Music, and her Bachelor of Arts degree in Language and Literature from Bard College. She furthered her studies at The Juilliard School in New York, obtaining her Master of Music degree. Most recently, she received her Doctor of Musical Arts degree at UCLA.

For more about Dr. Chen, please visit: XiaoChenPianist.com

WHO’S ALMOST READY TO PARTY LIKE BCSO IS
75 years young?
STAY TUNED....

MEET ARLETTE CARDENES

BCSO Associate Conductor



Arlette Cárdenes began her cello studies at age 10 at El Marino Elementary School. The following year, she joined Meremblum Orchestra and subsequently continued through its three levels: Pathfinder, Pioneer, and Junior Symphony. Ms. Cárdenes later attended Interlochen Music Camp and, at age 17, joined the American Youth Symphony for 3 years under the tutelage of Mr. Mehli Mehta.

Ms. Cárdenes received a Bachelor of Music degree in cello performance from California State University of Northridge (CSUN), where, as the winner of the college's concerto competition, she performed *Schelomo*:

Rhapsodie Hébraïque for Violoncello and Orchestra by Ernest Bloch with the CSUN Symphony Orchestra. She was accepted on a full scholarship to the University of Michigan, Ann Arbor, where she received her Master of Music degree in cello performance as a student of Jeffrey Solow. After graduating from U of M, she toured Europe with an American theater group and a German company. After the tour, she returned to U of M and continued studies with Mr. Solow for an additional 4 years. Ms. Cárdenes moved back to Culver City and established her private teaching studio in 1994, where she has been teaching both in person and online to students nationwide for the past 30 years.

In 1997, with the help of her brother, famed violinist Andrés Cárdenes, and family, she founded the Culver City Chamber Orchestra, where she has been the resident conductor since 2005. During the last 26 years Ms. Cárdenes has conducted such noted soloists as Martin Chalifour (Los Angeles Philharmonic); Mischa Lefkowitz (LA Phil); Arturo Delmoni (Concertmaster New York City Ballet); Worked with Alan Chapman (KUSC radio); Internationally acclaimed flutist Sara Andon; and Internationally acclaimed violinist, Andrés Cárdenes. In addition, she has worked with local groups such as the MTAC of West LA where the concerto winners were presented at the annual concert for 3 years, Creative Planet of the Arts, Mark Twain Ringers, and Claremont Chorale. Ms. Cárdenes has studied conducting privately with John Koshak (Professor and Conductor Emeritus of Music at Chapman University) and she has studied at the Conductor's Guild Symposium (2005) with Lawrence Golan, Marin Alsop, and John Koshak; American Symphony Orchestra League (2006) with Michael Morgan, Daniel Lewis, and Elizabeth Schulze; Chorus America/Orchestral Conducting Masterclass (2007) with Otto Werner Mueller; Conductors Guild Workshop (2007) with Leonard Slatkin, Gustav Meier, and Emily Freeman; The Conductors Institute at Bard College (2007) with Harold Faberman, Apo Hsu, and Eduardo Navega; and Conductor's Guild Workshop (2008) with Harold Faberman and Raymond Harvey.

Ms. Cardenes has been an integral musician with Beach Cities Symphony since 1996 and is BCSO's Assistant Principal Cellist, as well as their librarian.

MEET BCSA SCHOLARSHIP WINNER

NOAH LIAO, VIOLINIST 2023 “Al Chavez Memorial” Scholarship Competition Winner

This year's winner of the \$500 Al Chavez Memorial Scholarship (string competition) is Noah Liao, violinist. Scholarships may be used for music lessons; the purchase, rental, or maintenance of an instrument; or attending a music camp.



Noah Liao is currently an eighth grade student at Calle Mayor Middle School and has been learning violin since he was five years old with Mr. Elmer Su. He has been winning awards since he was seven years old and has made it to Ysaye international violin competition in Belgium this July to compete with the five competitors from around the world. Noah enjoys playing violin as much as playing tennis and volleyball. Noah would like to continue his music journey to college.

Look for information about the 2024 BCSA Scholarships, both the \$500 “Al Chavez Memorial” Scholarship (string competition) and the \$500 “Jo Wisniewski Memorial” Scholarship (other orchestral instruments) on our website at <https://www.beachcityessymphony.org/membership/scholarships/> in Spring 2024!

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 to 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.beachcityessymphony.org/membership/scholarships/>

BCSO CONGRATULATES VIOLINIST, NOAH LIAO
TEACHER: ELMER SU

Al Chavez Memorial Scholarship Competition Winner

*You're
Invited!*

**BCSO
turns
75**

DETAILS TO FOLLOW
AS BEACH CITIES SYMPHONY
CELEBRATES OUR DIAMOND JUBILEE
NEXT YEAR AT OUR 2024-2025 SEASON!

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@beachcityessymphony.org

BCSA BOARD OF DIRECTORS, MEMBERS & VOLUNTEERS

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Text 310-946-5421 to volunteer!

2023-2024 SEASON MEMBERS

We SO appreciate our donors! Without you, our beloved 74-year old symphony would cease to exist. Our goal and our belief, as it was when we were established in 1949, is that classical music performances should be available to everyone, no matter financial status, background or circumstances. That is why it is so important to Beach Cities Symphony Orchestra to continue to ensure FREE admission to our performances. THAT IS WHY YOU ARE SO IMPORTANT AS OUR PARTNERS!

thank you!

ANGEL

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Boeing Matching Grant
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Sally Tierney

VIRTUOSO

Philip Johnston Ross

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Angel.....	\$1500 or more	
Virtuoso.....	\$1250 or more	Benefactor.....\$250 or more
Siren.....	\$1000 or more	Patron.....\$150 or more
Conductor's Circle.....	\$750 or more	Associate.....\$100 or more
Concertmaster's Circle.....	\$500 or more	Contributor.....\$50 or more

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

2023-2024 SEASON MEMBERS, continued

We SO appreciate our donors! Without you, our beloved 74-year old symphony would cease to exist. Our goal and our belief, as it was when we were established in 1949, is that classical music performances should be available to everyone, no matter financial status, background or circumstances. That is why it is so important to Beach Cities Symphony Orchestra to continue to ensure FREE admission to our performances. THAT IS WHY YOU ARE SO IMPORTANT AS OUR PARTNERS!

thank you!

ASSOCIATE, con't.

Steve Fry
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Claudia Kazachinsky
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Eric Holly
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Ari Polidi
Ron Shanon
Arnold Stanton
Susan Winston

PLEASE ACCEPT MY APOLOGIES!

Last season, I accidentally left off these donors - we NEVER want to forget who helps us sustain BCSO! Any omission, error OR misspellings in the donors OR anywhere in this program are due to my own human error, for which I ask your graciousness:

Trish Farley
Sue & Blair Gibson
Philip Johnston Ross

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2023-2023 SEASON COMMUNITY PARTNERS

We truly appreciate our community organizations and businesses who partner with us, either through matching grants or program ads.

Additionally, we appreciate and recognize those who have bequeathed monies to BCSO in memory of, or honor of, a loved one.

These gifts also help sustain us and are an important part of keeping BCSO strong and again, ensuring free admission for future performances.

If you work for, or own, a company who matches donation funds, we are happy to be your community partner. If you would like to make a large gift to BCSO to “name a chair” or create a fund, we would love to talk.

Email us at inquiry@beachcityessymphony.org

WE TRULY VALUE & APPRECIATE OUR COMMUNITY PARTNERS!

CORPORATE GRANTORS

Boeing - Matching Grant

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Beach Cities Masonic Lodge #753

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To the Al Chavez Memorial
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In Memory of Dad, Bob Peterson

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BCSO PROGRAM ADS RANGE FROM \$250 - \$1250

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FOR MORE INFO, EMAIL: INQUIRY@BEACHCITYESSYMPHONY.ORG

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BCSO 74TH CONCERT SEASON

10/27/2023

W.A. Mozart - Overture to Don Giovanni

Sergei Rachmaninov - Piano Concerto No. 2 in C minor

Dr. Xiao Chen, Pianist

Antonin Dvorak - Symphony No. 7 in D minor

1/26/2024

Samuel Coleridge-Taylor - Petite Suite de Concert

Anton Wranitzky - Concerto for Two Violas and Orchestra in C Major

Featuring Dr. Jerzy Kosmala & Grandson, Stefan Kosmala-Dahlbeck, Violists

Johannes Brahms - Symphony No. 1 in C minor

3/29/2024

J.S. Bach - Orchestral Suite No. 2 in B minor

Mario Castelnuovo-Tedesco - Concerto for Guitar and Orchestra No. 1

Featuring Bokyoung Byung, Guitarist

Igor Stravinsky - Pulcinella Suite

6/14/2024

Jennifer Bellor - Sky Bells

MTAC Artists of the Future (TBA)

Manuel de Falla - Three-Cornered Hat Suite No. 2

thank you

Pat Chavez Toni Empringham
Jenn Floto Bill Malcolm
Peter Coffee Yong Reuter
Terry Bass & all the many
Carlos Quintana past volunteers

**to all who've come before, for years of leadership &
service on our Board & for Beach Cities Symphony**

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.

The logo for Los Angeles County Arts & Culture is displayed within a black rectangular box. The text is white and arranged in four lines: "Los Angeles", "County", "Arts &", and "Culture".

Los Angeles
County
Arts &
Culture

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.

Thanks Brian and Erika Robinson for the client referral
and for also becoming one of our clients!
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Nick Jones
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Beach Cities Masonic Lodge #753



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True Friendship:

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Personal Development:

- Ancient stonemasons built structures. Today's Masons focus on building character. Masons are value-driven and strive to embody those values through action, relationships, and service to others.

Community Service:

- Masons take an obligation to support their fellow members and their communities. In California, this is illustrated by their commitment to the health and well-being of all members and their families, and through support of statewide public education and literacy programs.

For more information about Beach Cities Lodge:
Phone: 310-372-3300
E-mail: Beachcitymason@gmail.com
www.beachcitiesmasons.org

For more information on Freemasonry in
general go to www.freemason.org

Beach Cities Lodge wishes Beach Cities Symphony a Wonderful 2023/2024 Season

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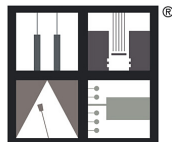


Fridays - Noon to 4 p.m.

Location: 1035 Valley Drive
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More Info?

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Beach Cities Symphony



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BCSO on its
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**In Memory of
BCSO's French Hornist
Bob Peterson
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with our Symphony**



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**October
2023**



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Thank You Pat Chavez
from the BCSA Board
Members Past & Present!
We are forever grateful
for your
dedication & leadership
"from the podium"!



BCSO IS ALWAYS LOOKING FOR COMMUNITY PARTNERS!

INTERESTED? EMAIL INQUIRY@BEACHCITIESSYMPHONY.ORG

ENRICHING THE COMMUNITY

The Ambassadors program at the Torrance Memorial Foundation is dedicated to accessible and innovative health programs enriching the lives of our community. Congratulations to the Beach Cities Symphony Association for their commitment to promoting the musical arts through their annual concert program. Cheers to the musicians, the organizers and the volunteers who make the musical arts thrive in our community.

Learn more about the Ambassador program at Torrance Memorial Medical Center by visiting TMAmbassadors.org



TORRANCE MEMORIAL
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