

SEVENTY-FOURTH CONCERT SEASON



**Winter
2024**

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

Dr. Geoffrey Pope

MUSIC DIRECTOR & CONDUCTOR



Photo Credit: Esther Mukai



**BCSO Continues 74th Season with Unique Kosmala
Grandfather/Grandson Duo & Wranitzky Concerto**

Friday, January 26, 2024 8pm



Coleridge-Taylor

Petite Suite de Concert

Wranitzky

*Concerto for Two Violas and
Orchestra in C*

Brahms

Symphony No. 1 in C minor

**DR. JERZY KOSMALA & STEFAN KOSMALA-DAHLBECK
VIOLA SOLOISTS**

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

Welcomes You To Our 74th Season



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THE BEACH CITIES SYMPHONY ORCHESTRA



Dr. Geoffrey Pope, DMA

Music Director and Conductor

Second Concert – 74th Season

Friday, January 26, 2024 • 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

"Petite Suite de Concert" Samuel Coleridge-Taylor

I. Nannette's Caprice

III. A Love Sonnet

II. Request and Response

IV. A Wriggling Tarantella

"Concerto for Two Violas & Orchestra in C" Anton Wranitzky

I. Allegro

III. Rondo Allegro

II. Romance

Dr. Jerzy Kosmala & Stefan Kosmala-Dahlbeck • Viola Soloists

INTERMISSION • REMARKS

"Symphony No. 1 in C minor" Johannes Brahms

I. Poco sostenuto – Allegro

III. Un poco allegretto e grazioso

II. Andante

IV. Adagio – Piu andante. Allegro non troppo, ma con brio – Piu allegro

**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 *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, 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)

Matt Brislawn,

Assistant Concertmaster

Fiona Bryan *

Joseph Derthick **

Richard Hazen *

Erynn Hill

Kay Marie Kuder **

June Liebert

Sophia Liebert

Ron Shanon **

Susan Stolovy *

Jacqueline Lewis-Wang

VIOLIN II

Samantha Vuong, **Principal**

Ari Polidi, ** **Ass't Principal**

Alfred Cain

Bob Duhe **

Wendy Knowles **

Vedant Koppera

Peter Landecker **

Alice Lee

Sally Tierney **

Grace Roehl Van Dusen **

Ellen Woodyard

Claudia Zuniga Monreal *

VIOLA

Bianca Lara, **Principal**

Eve Ahlers **

Horst Kuder **

Kathryn Lee

Mary Ann McCarthy

Brian Schubert

CELLO

Vladimir Zherdev, **

Principal

Arlette Cardenes, **

Ass't. Principal

Martha Doran *

CELLO, con't.

Amanda Evick-Blair*

Christopher Farrell

Fiona Hart

Branka Muradori **

Geoff Parkes

Morgan Kelley Pugh

Marc Parker

David Rupert

Akiko Tanaka

STRING BASS

Stephen Fry ** **Principal**

August Agudamu

Scott Graham

Ian Rashkin

FLUTE

Joanne Lazzaro, *

Principal

Mya Caruso *

Daniel Baker

PICCOLO

Daniel Baker

OBOE

Jeffrey Shen,

Guest Principal

Catherine Girardey

CLARINET

Bradley Cohen, **

Principal

Nancy Carr **

BASSOON

Michael Jones, **

Principal

Erika Snow Robinson **

**(Austin Cronkrite Memorial
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Amber Thweatt Purohit

Roger Eastman

TRUMPET

John Cather, **Principal** **

David Ploen **

TROMBONE

Mark Geiger, **Principal**

Arnie Stanton

BASS TROMBONE

Edward Kramer **

TYMPANI

Kenneth Park, **Principal** **

PERCUSSION

Hiram Rivera

Evangeline Yip

Librarians:

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-

Welcome to the second concert of my second season at the helm of BCSO! We began our 74th Season of the Beach Cities Symphony with excitement. Last year, after

our COVID hiatus, we were uncertain about what our return would look like. 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 on June 14th with our young "Artists of the Future" soloists.

As you saw at our October concert, I appointed our nearly three-decade-long Assistant Principal cellist, Arlette Cardenes, as Associate Conductor of the Beach Cities Symphony. Everyone witnessed her conducting debut with BCSO of *Don Giovanni Overture* and we also listened to Dr. Xiao Chen deliver an amazing rendition of Rachmaninov's Second Concerto.

Tonight, we continue the excitement as we listen to the world-renowned Dr. Jerzy Kosmala and his grandson, Stefan Kosmala-Dahlbeck perform Wranitzky's *Concerto for Two Violas & Orchestra in C*. These two talented men are part of an amazing musical family that spans three generations. Their studies, performances and influence span both decades and continents. We are so fortunate to have them performing together tonight.

We look forward to tonight's concert and two more this season, one of which will feature a classical guitarist performing the beloved *Concierto de Aranjuez* by Rodrigo - a first for Beach Cities Symphony Orchestra, as far as anyone can tell.

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 the 2nd concert of our 74th Season!

We are so excited to continue this amazing season of classical music by showcasing the talent of two members of one family - and both violists! It's not rare to have several members in one family with musical talent, but it is rare that they play the same classical instrument at such a high level. Tonight, the grandfather and grandson Kosmala family duo is delivering a real treat to us all.



As we enter this new year, Dr. Kosmala and Stefan Kosmala-Dahlbeck's performance tonight of Anton Wranitzky's *Concerto for Two Violas & Orchestra* is just one of many exciting offerings in our near future. We also have a piece tonight by Samuel Coleridge-Taylor, an Englishman of mixed-race descent who was respected among New York Musicians and achieved a success rare for the time by enjoying three tours of the United States in the early 1900s. Finally, we end our night with a classical favorite by Brahms. Our next two concerts will feature a guitar soloist, pieces by Bach, Stravinsky, de Falla, and a contemporary piece that had its debut only 3 years ago. I can't ever remember having a guitar soloist perform with BCSO, which shows we are interested in presenting the classics along with adventurous or not-of-played pieces. And, of course, we will end our season by featuring our "Artists of the Future" young soloists on June 14th.

We hope you love listening to BCSO as much as we love playing for you. 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 BCSO.

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

Talking about us, following us on social media, handing out our bookmarks - and of course, your donations will help us continue our 74-year tradition of bringing free local concerts to the South Bay!

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



FROM THE BCSEA BOARD CHAIR

Hey Y'all!

I'm so excited to hear tonight's soloists and I think it's so cool that Dr. Kosmala gets to perform with his grandson, Stefan. How many musicians get the opportunity and privilege to share a stage as a co-soloist with a close relative who also plays the same instrument?

Though this is my 25th year as BCSO's 2nd Bassoonist, I can honestly say I've never seen us feature a grandfather/grandson duo. Also, looking forward to our March concert, I know we've never featured a guitar soloist!

As I reflect on BCSO's past and future, I want to honor a woman who was a long-time supporter of our symphony up until Covid turned everything sideways, Mrs. Ruth Purdon. Ruth was the sister-in-law of Elaine Hunter, our former longtime 1st chair of the 2nd violins - you may have seen that name since we now have a memorial chair named for her. Anyway, Ruth, Elaine, family members and other families (The Purdons, Hunters, Roehls, Chases, Cathers, Petersons) would help with the BCSO concert receptions and also the many socials they used to hold. Ruth, since she wasn't a musician, would support the symphony by being one of the helpers at our concert receptions and the BCSO socials. Apparently, we used to have these social gatherings quite often so everyone could get together, have fun and share in our musical community. Sadly, we now know we have lost another link to BCSO history - Ruth passed away on January 16th at age 103. I don't know what it is about this symphony keeping people young, but I can't help but notice we seem to have quite a bit of longevity amongst our musicians and supporters - THANKFULLY! I think it's because we participate in something joyous and after all, music is life!

When the world's insanity gets to be too much, I know that music is a great way to find peace. If you want to find solace, beauty and peace in great local music four times per year, I hope you'll help keep BCSO free for all and going strong: <https://www.beachcityessymphony.org/membership/>



Musically Yours,
Erika

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

PROGRAM NOTES

by MAESTRO POPE

“PETITE SUITE DE CONCERT” (1911) Samuel Coleridge-Taylor (1875-1912)

- I. Nannette’s Caprice**
- II. Request and Response**
- III. A Love Sonnet**
- IV. A Wriggling Tarantella**



The British-Sierra Leonean composer Samuel Coleridge-Taylor was born into a multiethnic family in London. His father, a descendant of enslaved peoples, studied medicine in London but returned to Sierra Leone without knowing he was a father. Samuel’s mother raised him with the help of her own father, a musician himself, who taught violin to his grandson and realized his potential at a young age. Coleridge-Taylor began violin studies at the Royal College of Music (RCM) at only fifteen years old and soon switched musical fields to composition. The composer Charles Villiers Stanford became Coleridge-Taylor’s primary mentor at RCM, and presumably oversaw his rigorous training in western harmony, counterpoint, and orchestral literature (Stanford certainly insisted on piano proficiency). Stanford notably consoled his student over the overt racism from peers, and the *Musical Times* in London described Coleridge-Taylor’s First Symphony as “probably the most memorable piece of work yet produced by any pupil of the College.” Post-RCM, Coleridge-Taylor’s composition career benefited from the endorsement of Edward Elgar, and he began conducting at the Croyden Conservatoire and received a professorship at the Crystal Palace School of Music, where Arthur Sullivan and other English musical fixtures taught. Over time he developed an interest in the heritage of indigenous peoples, including his own African ancestors, and among his most well-known works beyond tonight’s work are the cantata *Hiawatha’s Wedding Feast*, the *Symphonic Variations on an African Air*, and his violin concerto.

The *Petite Suite de Concert* is a series of four character pieces in various styles, and seems to have been a non-commissioned project Coleridge-Taylor took on for himself. Beautifully crafted, presented without encumbrances, and colorfully orchestrated, these pieces are often referred to as “light music,” a term associated with composers such as Leroy Anderson (of Sleigh Ride and The Typewriter fame). Whether this term is applied correctly to the *Petite Suite* is a subjective question; though exuberant and containing some repetitions, there is compositional depth and extraordinary technique involved. The *Petite Suite*’s appeal to non-orchestral groups is evident,

PROGRAM NOTES, continued

however, so the designation “light music” may have more to do with context of its performances than its musical substance. This versatility was enabled through the publication of versions for violin and piano, solo piano, wind ensemble, and player-piano; performance venues range from concert hall to bandstand to parlor.

The first of the four, Nannette’s Caprice, is full of bravado, with a returning dancelike theme. There are subcurrents of Brahms and Dvorak here, composers Coleridge-Taylor studied, in the lively alternations of rhythmic groups, something Coleridge-Taylor explored most notably in his earlier orchestral work Hemo Dances. (“Hemo” is presumably short for “hemiola,” the technique being used.). The second movement, Request and Response, is the most poignant, with a slow lyrical melody traded between the instruments. Here Coleridge-Taylor utilizes more complex harmonies and intricate timbres, and more uncanny links between his music and Brahms’s become evident here. The third piece, A Love Sonnet, is playful rather than saccharine, featuring woodwind filigrees and syncopated accompaniment. (Interestingly, traditional musical “calls” and “responses” are more evident here than in the second piece.) He also plays a bit with time—notating some orchestra holds and quite a bit of tempo freedom. The finale, translated as A Wriggling Tarantella, is a fast Italian-inspired dance piece, and provides the closest musical rationale for describing the suite as “light music.” Its fleetness is aided by a phrase structure that is at times uneven and amusing, and even the more accentuated brass chords do not hold it back. The suite ends triumphantly, and it is no wonder this joyful collection of pieces became so popular.

—Notes by Dr. Geoffrey Pope



"CONCERTO FOR TWO VIOLAS AND ORCHESTRA IN C MAJOR (1805) Anton Wranitzky (1761-1820)

- I. Allegro**
- II. Romance**
- III. Rondo Allegro)**

The Czech composer Antonín Vranický (Germanized as Anton Wranitzky) was born into a Moravian family

that included the composer Pavel Vranický, his older brother. Though now known foremost as a violinist and violin pedagogue, Anton Wranitzky

PROGRAM NOTES, continued

nevertheless studied composition with luminaries of his time including Haydn, Mozart, and Albrechtsberger. Though Wranitzky lived similar years to Beethoven, both spent their most influential musical periods in Vienna, and both studied with some of the same teachers, their musical styles differ significantly in scope and aesthetic.

Viola concertos are rare; double viola concertos are almost unheard of. Beyond the Telemann and Wranitzky, I know of no other such pieces in the standard literature. The Concerto for Two Violas in C Major (1806) has a Mozartian charm to it and a lightness of spirit that somehow does not trivialize the viola's depth and richness of tone. Built in a traditional three-movement structure, the piece is characterized by ornate passagework for the two soloists supported gently by a chamber orchestra. Wranitzky uses the orchestra sparsely to support musical dialogues between the soloists to come through. As might be expected of a composer whose calling was so much in teaching and performing, these dialogues come across as didactic sometimes, as if the alternations between soloists present rhetorical exchanges from which a student can learn phrasing and affect and greater levels of expression.

The Allegro opening is tuneful and direct, the Romance of the second movement more expressive in its pacing than in pathos, and the third movement Rondo Allegro a fantastic jig. While the music sounds overwhelmingly Mozartian, there are also subtle traces of Czech tradition to be heard in the open chord voicings and “snappy” (short-long) rhythms that one can hear in later in the music of Czech composers such as Dvorak and Smetana.

This musical dialogue takes on special meaning for us tonight, as the violists are the world-renowned Kosmala Duo of Dr. Jerzy Kosmala and grandson Stefan Kosmala-Dahlbeck. The beautiful cadenza performed tonight is written by granddaughter Kasia Kosmala-Dahlbeck, herself a fine violist. The score and parts edition used is a reengraving of the original manuscript housed in the Lobkowicz Collection in Prague. It was typeset by Daniel Bernhardsson of The Wranitzky Project organization, and has been generously provided to us free of charge.

—Notes by Dr. Geoffrey Pope

PROGRAM NOTES, continued



"SYMPHONY NO. 1 IN C MINOR, OP. 68 (1876) **Johannes Brahms (1833-1897)**

I. Poco sostenuto – Allegro

II. Andante

III. Un poco allegretto e grazioso

IV. Adagio – Piu andante. Allegro non troppo, ma con brio – Piu allegro

Not until 1876, when he was forty-three years old, did Brahms release this work to the world, although it had

long been in his mind, and a fairly complete sketch of the first three movements was known to be in existence as early as 1862. The dark, saturated orchestral color, the rugged rhythms, the astringent, individual thematic material – all are part of Brahms's particular musical language and help to place this first symphony at the head of the successors to those of Beethoven, or as Hans von Bülow was to put it; "Beethoven's Tenth." Like Beethoven's Fifth Symphony in the same key, with which it has often been compared, this work also progresses from a dramatic and tragic opening to a great affirmative and triumphant Finale.

As with Beethoven, a basic motive heard at the outset serves as the motto for the whole work: the introductory melody winding its way upward by semitone steps against the woodwind who seem to pull the music downwards to the depths of despair, all founded on a throbbing pedal C in the basses which serves to emphasize the relentlessness of fate. Although neither principal nor second subject, this motive is to become the germ cell of the entire symphony, and is as prominent in the impassioned allegro theme of the first movement as in the oboe melody of the second subject. The form of the movement is clear and unambiguous, and is based on conventional sonata form. It was Clara Schumann who pointed out the particular beauties in the passage leading from the climax of the development section back to the recapitulation.

The peaceful opening of the second movement, on the violins, offers a complete contrast, and its continuation on the oboe is no less beautiful. Comforting tranquility is the essence of this movement, calling to mind Brahms the song-writer. The most appealing moments are perhaps the lyrical second subject and the passage in semitone steps for solo violin towards the end.

The three-part third movement, neither a true scherzo nor a minuet, is more

PROGRAM NOTES, continued

of a gentle poetic idyll; its trio has the intimacy of chamber music, with alternation of wind and strings.

The finale is on a grand scale, not only in length, – it is not a lot shorter than the other three movements put together – but also in its strength and dignity. The two part introduction returns initially to the dark mood of the symphony's opening, and begins with four descending notes for the lower strings and double bassoon followed by a passage for the violins which is later incorporated in the allegro. The main section of the movement, marked *allegro non troppo*, is introduced by a horn call supported by trombones and muted strings. The flute repeats the uneasy horn call motif, after which the deeper-toned woodwind and brass prepare the way for the great C major theme; unmistakable when it arrives, and a direct parallel to the equivalent point in Beethoven's choral symphony. The second subject lends the movement a more joyous air, yet with the whole orchestra in full spate, momentary doubts conflict with hopes of victory, until these are finally dispelled and the movement, and symphony, ends in massive and complete triumph.

—Brahms notes by Richard Thompson. Used with permission of The Brandon Hill Chamber Orchestra of Bristol, UK.

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.beachcitysymphony.org/membership/scholarships/>

WHO'S ALMOST READY TO PARTY LIKE BCSO IS

75 years young!
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SPOTLIGHT ON PETER B. LANDECKER



We would like to thank one of our largest Angel donors, Dr. Peter Landecker, for his extremely generous donation and his naming of the Beach Cities Symphony Orchestra “podium”: the **Peter B. Landecker Music Director and Conductor** position. We are taking this opportunity to shine a spotlight on Dr. Landecker’s backstory and how he came to be a part of Beach Cities Symphony Orchestra (BCSO). Peter has been playing with the Beach Cities Symphony as a violinist

since 1974. He is representative of the multi-faceted musicians who often gravitate to community orchestras. His musical journey began in New York City where he was born, and where he began playing the violin at a young age, even going on to create a composition by age 10! Peter’s solid musical foundation was inspired and encouraged by his mother, Mildred, who was a prodigy in her own right, attending Juilliard while in high school, and also earning her undergraduate and graduate degrees from NYU by age 19.

Following in his mother’s high-achieving footsteps, Dr. Landecker graduated from the Bronx High School of Science. He went on to earn a B.A. from Columbia University and his Ph.D. in Experimental Physics from Cornell University. Peter is a member of the American Physical Society and was a Senior Scientist at Hughes Space and Communications Company in El Segundo,



Peter as a budding, young violinist with decades of playing ahead of him!

where he specialized in physics instruments that flew on satellites. For example, he worked on the camera that flew on the Galaxy XI spacecraft in 1999 and also the Geosynchronous Operational Environmental Satellite (GOES) program. His other professional accomplishments include authoring more than 75 publications in professional journals, and patenting several devices relating to spacecraft orientation, navigation and to cameras.

In December 1998, Peter is the reason that BCSO finally became part of cyberspace when he launched our orchestra’s original webpage, at a time when websites for organizations were just becoming “a thing.” At that time, our website contained pretty much most of the information it currently does, like the history of BCSO, the conductor’s biography, upcoming concert info,

PETER B. LANDECKER SPOTLIGHT, con't.

newsletter articles and such. It was our first step into the world wide web and it was all because of Dr. Landecker's vision to bring BCSO to the attention of the world and our local community.

Though Dr. Landecker has long since handed off "his baby" - the BCSO website - he continues his extremely long record of service to the Beach Cities Symphony, not only as a violinist, but as a Beach Cities Symphony Association Board Member. He has been a BCSA board member for over 21 years. When he's not playing music or serving on the board, Peter is vying for the world's most interesting man. From appearing on the cover of Sky and Telescope Magazine, to logging more than 2400 dives and 2100 underwater hours in over 37 countries, to photography underwater with sharks or on land with the Space Shuttle Endeavour, Peter's life has been one of adventure.



Scuba Diving in
2016, Kuop Atoll



2023: BCSO Board members attend supporter, Beach Cities Masonic Lodge function - 3rd from right is Sue Cutler, Peter's longtime partner - Peter is furthest right in this photo.

Peter loves to travel, averaging about one international trip per year. He has spent a total of more than five years abroad, visiting about 120 countries and all 7 continents. In addition to being a scientist, composer, photographer, diver, astronomer, cover model and musician, he is a published book author.

Peter's beloved mom, Mildred, who supported his lifelong endeavors and was extremely talented and influential in voice, piano and composition - AND Peter's life - passed away in 2016 at aged 103 after a nearly equally exciting life as Peter's. Based on these facts, his genes and his zest for life and love of music/Beach Cities Symphony, we will be honored to call Dr. Peter Landecker a part of our BCSO family for many years yet. Thank you SO MUCH to Peter for choosing to donate to, and be an integral



2008: RIGHT, LA Opera Music Director James Conlon with Peter's 95-yr old mother, Mildred, and Peter, backstage at the Dorothy Chandler Music Hall. Mildred was Maestro Conlon's first conducting teacher.

part of the Beach Cities Symphony. We are thrilled that Dr. Geoffrey Pope, DMA, is the first to command our now-named podium, **Peter B. Landecker Music Director and Conductor.**

MEET SOLOISTS DR. JERZY KOSMALA & STEFAN KOSMALA-DAHLBECK



Dr. Jerzy Kosmala with his grandson Stefan Kosmala-Dahlbeck - both acclaimed violists

Jerzy Kosmala has established himself as one of the world's premiere violists. Internationally acclaimed as a concert violist and pedagogue, Kosmala has concertized throughout Europe, the former Soviet Union, Canada, North and South America, Asia, and South Africa, and has recordings on Orion, Vox/MGM, and Centaur labels. He is a frequent guest artist and performer at the world's foremost festivals, International Viola Congresses, universities, and academies, including the Royal Academy of Music, Royal College, and Guildhall School of

Music in London, England; the "Mozarteum" in Salzburg, Austria; Eastman, Juilliard, Manhattan, Berlin, Cologne, Stuttgart, Dresden, Vienna, Prague, Warsaw, Krakow, and Hong Kong Schools of Music; and Boston, Toronto, Southern California, Michigan, and Indiana Universities.

Dr. Kosmala is a permanent jury member of virtually all the most prestigious international competitions, including the Lionel Tertis International Viola Competition in the Isle of Man, the Geneva International Viola Competition in Switzerland, the International Viola Competition in Munich, Germany; the International Competition in Markneukirchen, Germany; the International Chamber Music Competition in Trapani, Italy; the International Primrose Viola Competition in the USA; the International Brahms Viola Competition in Austria, the International Viola Competition in Bled, Slovenia, and the Concert Artist Guild International Competition in New York City. In addition, Dr. Kosmala has adapted and published numerous compositions for viola and has premiered many contemporary works, some of which were written especially for him. A former member of the Krakow String Quartet and renowned Eastman String Quartet. He is an erstwhile student of and assistant to the legendary William Primrose, and other masters, and a graduate of the Krakow Academy of Music, Eastman School of Music, and Indiana University.

A former member of the executive board of the American Viola Society, Jerzy Kosmala serves on the faculty of the University of California, Irvine, and is a former visiting professor at the Royal Academy of Music in London, England. Recently returned from performances in Bangkok, Thailand and master classes in Academia Santa Cecilia in Rome, Italy, Kosmala's upcoming

MEET THE KOSMALAS, con't.

engagements will include performances and master classes at the International Viola Congress in Porto, Portugal and the School of Music in Krakow Poland; as well as judging the Enkor International Competition out of London, England.

Stefan Kosmala-Dahlbeck, 22, is a freelance musician in Los Angeles, California. Stefan began playing string instruments at the age of one, and has been a student of Dr. Jerzy Kosmala since age three. He is a frequent student at the Summer Music Academy in Krakow, Poland, and joined his grandfather to perform the Wranitzky *Concerto for Two Violas and Orchestra* at the 43rd International Viola Congress in Poznań, Poland in September 2019.

Stefan has performed on two continents, including concerts in the prestigious Łańcut Concert Hall in Poland, Florianka Concert Hall in Krakow, Poland, Grand Opera in Poznań, Poland, Carnegie Hall, the Mormon Tabernacle in Salt Lake City, Meyerson Hall in Dallas, Strathmore Concert Hall in Washington D.C; the L.A. Forum, Segerstrom Hall, Disney Concert Hall and the Kodak Theatre.

He was featured on America's Got Talent as a part of the OC Music and Dance performing arts group, and is a winner of the 2018 Orfeo International Music Competition in Vipiteno, Italy. Stefan performed in the Emmy award winning recording of "Dream On" as back-up vocals for Aerosmith, performed at the 84th Academy Awards, and took part in recording five classical record setting albums with the Millennial Choirs and Orchestras. In recent years, Stefan has been a violist with the American Youth Symphony, holding the Richard Rintoul chair for over two seasons. He has been a state finalist in the VOCE and ASTA competitions, as well as a winner of the Saddleback Concerto Competition.

In addition to learning from his grandfather, Dr. Jerzy Kosmala, Stefan has studied with numerous professors, including Che-Yen Chen, Professor of Viola Performance (UCLA); Mieczysław Szlezer, Professorship in Violin and the Chair of the Violin and Viola Department (Krakow); as well as Helen Brunner, founder-Director of the London Suzuki group and UK director for the European Suzuki Association Board (Łańcut); and David Dunford, a collaborative pianist and President of OC Music and Dance.

*BCSO is thrilled & honored to perform with
this amazing Kosmala family duo!*

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Invited!*

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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

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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
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".

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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.

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**October
2023**



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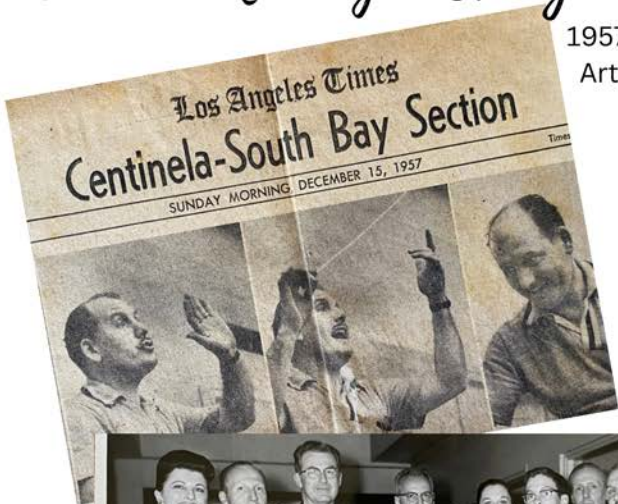


ABOVE: BCSO Violinist Al Cain participates in RBPd's Domestic Violence Vigil, Oct 2023
BELOW: BCSO Musicians, Brad Cohen, Clarinet; Joanne Lazzaro, Flute; and Michael Jones, Bassoon; participate in BCSO supporter, Torrance Memorial's Annual Holiday Fest.



BCSB Making History - A Scrapbook...

1957 BCSO Front Page
Article w/Conductor
Louis Palange



1950's - Mom of Pat
Chavez (our longtime
past Board Chair)
can be seen in the middle!



NOV 2014 Article
Photo by Aydin Palabiyikoglu



November 2001



2001 - Bob Peterson
(70-year-long BCSO
French Horn) &
Chair Ruth
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JAN 2023
News Calendar
Feat. Dr.
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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



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