

SEVENTY-FOURTH CONCERT SEASON



**Summer
2024**

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

Dr. Geoffrey Pope
MUSIC DIRECTOR & CONDUCTOR



BCSO Features Our "Artists of the Future"
MTAC Soloists Perform Beethoven, Bruch, Mozart & Wieniawski
PLUS Bellor's "Sky Bells" & De Falla's "Three-Cornered Hat"



Li "Luke" Li



Noah Liao



Jacob Sun



Abigail Tenn

Friday, June 14, 2024 at 8pm

Jennifer Bellor	<i>Sky Bells</i>
Mozart	<i>Violin Concerto No. 5 in A Major, K. 219, I. Allegro aperto</i>
Wieniawski	<i>Polonaise Brillante Op. 4 in D Major</i>
Beethoven	<i>Piano Concerto No. 1 in C major, III. Rondo. Allegro scherz.</i>
Bruch	<i>Violin Concerto No. 1 in G minor; III. Finale (Allegro energico)</i>
Manuel de Falla	<i>Three-Cornered Hat</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 The Last Concert of 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!



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THE BEACH CITIES SYMPHONY ORCHESTRA

Dr. Geoffrey Pope, DMA

Music Director and Conductor

The "Peter B. Landecker

Music Director & Conductor" Podium

Fourth Concert – 74th Season

Friday, June 14, 2024 • 8:00 pm

Pre-Concert Lecture • 7:15 pm

El Camino College • Marsee Auditorium • Torrance, CA

PROGRAM

WELCOME

Bradley Cohen, BCSA President

"The Star-Spangled Banner" Francis Scott Key

"Sky Bells" Jennifer Bellor

"Violin Concerto No. 5 in A Major, K. 219" Wolfgang Amadeus Mozart

I. Allegro aperto

Li "Luke" Li • Violin Soloist

"Polonaise Brillante, Op. 4 in D Major" Henryk Wieniawski

Noah Liao • Violin Soloist

"Piano Concert No. 1 in C Major, Op. 15" Ludwig van Beethoven

III. Rondo. Allegro scherzando

Abigail Tenn • Piano Soloist

INTERMISSION • REMARKS

"Violin Concerto No. 1 in G Minor, Op. 26" Max Bruch

III. Finale (Allegro energico)

Jacob Sun • Violin Soloist

"The Three-Cornered Hat" Manuel de Falla

**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, BCSC 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 BCSC concert reminders & news: INQUIRY@BEACHCITYSYMPHONY.ORG



Meet Dr. Geoffrey Pope

BCSO Music Director & Conductor

The “Peter B. Landecker Music Director & Conductor” Podium

Geoffrey Pope has been recognized through numerous appointments, commissions, and awards as a conductor and composer. He was delighted to be appointed Music Director and Conductor of BCSO in 2021. 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.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)

Jennifer Holly Cannon, **

Assistant Concertmaster

Richard Hazen **

June Liebert

Sophia Liebert

Ron Shanon **

Susan Stolovy **

Martin Wood **

VIOLIN II

Joseph Derthick, ** **Principal**

Samantha Vuong

Bob Duhe **

Vedant Koppera

Peter Landecker **

Sally Tierney **

Grace Roehl Van Dusen **

Ellen Woodyard **

VIOLA

Bianca Lara, **Principal**

Eve Ahlers **

Horst Kuder **

Benjamin Lau

CELLO

Arlette Cardenes, ** **Principal**

Sophia Momand *

Martha Doran *

Christopher Farrell *

Branka Muradori **

Marc Parker

Benjamin Stern

STRING BASS

Stephen Fry, **

Principal

August Agudamu

Scott Graham

Ian Rashkin

FLUTE

Joanne Lazzaro, *

Principal

Mya Caruso *

PICCOLO

Mya Caruso *

OBOE

Jonathan Villalta,

Co-Principal

Jeffrey Shen,

Co-Principal

ENGLISH HORN

Jeffrey Shen

CLARINET

Bradley Cohen, **

Principal

Nancy Carr **

BASS CLARINET

Nancy Carr, **

BASSOON

Michael Jones, **

Principal

Erika Snow Robinson, **

(Austin Cronkrite

Memorial 2nd

Bassoon Chair)

FRENCH HORN I-IV

Susan H. Winston, **

Principal

Christina Kull-Martens *

Amber Purohit

Roger Eastman

TRUMPET

John Cather, **

Principal

Michael Kallin

TROMBONE

Mark Geiger, ** **Principal**

Michael Vaughn

BASS TROMBONE

Edward Kramer **

TIMPANI

Kenneth Park, ** **Principal**

PERCUSSION

Shota Hanai

Greg Erskine

PIANIST/KEYBOARD

Christine Lopez

HARP

Ellie Choate

Librarians:

Arlette Cardenes

Eve Ahlers, Assistant

Orchestra Manager:

Rebecca Rutkowski

Associate Conductor

Arlette Cardenes

PLEASE NOTE:

Any mistakes on musician names/positions or years in service are accidental & wholly owned by Erika Snow Robinson, program creator. To correct, please email: inquiry@beachcitysymphony.org & accept my humble apologies & thanks for being a part of our BCSO musical team!

Years with BCSO

* **10+ Years**

** **25+ Years**



FROM THE BCSA BOARD CHAIR

Hey Y'all!

As our 74th season comes to a close with this amazing concert tonight, first let me congratulate all of this year's "Artists of the Future" soloists! This is the COLLECTIVELY YOUNGEST bunch I think we have ever had (though Megan Chang, an 8-year old piano soloist, performed with us in 2010!) - crazy firsts for us!

Despite their young years, all four Music Teacher's Association of California (MTAC) competition winners - Li "Luke" Li, Noah Liao, Jacob Sun, and Abigail Tenn - play with a technique and maturity beyond their years. Y'all are in for a real treat tonight! We are so grateful to have MTAC as our musical partner for decades now - and to help us, year after year, bring such talented, local student soloists to perform at the end of each season.

Another exciting thing tonight is we will be playing contemporary composer, Jennifer Bellor's "Sky Bells." If we hope to keep classical music alive, we need to encourage new composers so we can pepper in modern pieces with our traditional, beloved favorites. I am grateful to all of y'all who choose to support live, local, and FREE orchestral music.

I love, as we close out our 2nd post-pandemic season, we have continued to slowly build our audience and donors back up to pre-pandemic levels but we still have a long way to go. I hope you will help us realize our goals.

I also hope y'all will join us again in the fall as we kick off our 75th Season! We're excited to celebrate our "Diamond Jubilee" year, so please mark your calendars - **we will be having a gala on March 1st, 2025.** We're looking for donors, sponsors, volunteers and all the goodies that go into making this event a success! For those who remember our 2019 gala, YOU KNOW that BCSO knows how to throw a party - and we hope you'll JOIN US!

Either way, please consider helping to keep BCSO free for everyone and going strong for many more years by becoming a BCSA member:

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



Musically Yours,
Erika

Erika Snow Robinson,
Beach Cities Symphony Association Board Chair
2nd Bassoonist (Since 1999)

FROM THE BCSA PRESIDENT

Welcome to the 4th concert of our 74th Season!

Welcome to the last concert of our 74th season! We, once again, are proud to showcase local student soloists who won our Music Teacher's Association of California (MTAC) competition. We are also happy that MTAC has been our musical partner in this endeavor for decades.

Beach Cities Symphony and our MTAC partners have been bringing the "Artists of the Future" competition winners to our local community for over forty years. It's one of many ways we support the South Bay.



As we look to the future, we have many exciting things planned for this upcoming 75th milestone season!

First and foremost, we hope you'll join us for our concerts now that we know the dates (always Friday evenings, of course!): **October 18, 2024; January 24, 2025; March 21, 2025; and May 16, 2025.**

Secondly, we hope you'll join us for our GALA celebrating 75 historic years of our free, local, and nearly all-volunteer Beach Cities Symphony Orchestra - on Saturday, March 1, 2025. Based on our last gala, it's sure to be fun for all! Details to follow soon - on our website and social media.

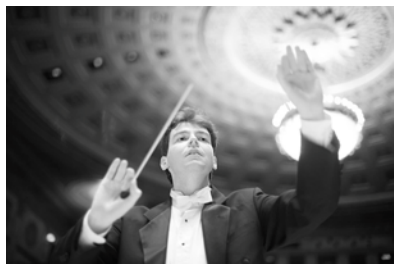
We hope to continue playing for you, and bringing free, live and local classical music to so many in the South Bay - through your contributions.

Email us at inquiry@beachcitysymphony.org with your fave choice:

- 1) be a monetary sponsor of our 75th upcoming gala;
- 2) donate a product or service for our 75th gala auction;
- 3) purchase a "congrats" ad/business ad in our upcoming season's program; AND/OR
- 4) become a member of the Beach Cities Symphony Association, for as little as \$50/yr at: www.beachcitysymphony.org/membership.

Your contribution means more than you know. BCSO has never charged for a concert, nor do we plan to start now - so talk about us, follow us on social media, hand out our bookmarks - help tell others of this DIAMOND of the Beach Cities as we enter our 75th year of free South Bay concerts!

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



FROM THE MAESTRO

Dear BCSO Supporters, Musicians & Family-

Welcome to the Beach Cities Symphony's final concert of the 2023-2024 season!

This evening's program showcases four phenomenal local student musicians on some of the most beloved concerto movements by the likes of Mozart, Beethoven, Wieniawski and Bruch. We begin tonight's journey with the evocative musical imagination of Jennifer Bellor, and end in the lush hills of Spain for Manuel de Falla's *Three-Cornered Hat*.

As you'll hear when you listen to our young artists, Luke, Noah, Abigail and Jacob, our own South Bay geography is also bountiful. We are so grateful to have the MTAC South Bay Branch as our partner to ensure that young, local musicians keep the next generations interested in classical music.

I hope you will enjoy the "call-and-response" so to speak, between these soloists and our orchestra. The musical dialogue throughout the night weaves a tapestry merging sounds, spaces, and stories. From the lovely *Sky Bells* of Dr. Bellor to the slapstick misadventures portrayed by de Falla, there is truly something for everyone.

We look forward to tonight's concert to close our season on a high note as we mark three-quarters of a century as a symphony. As we look forward to "turning 75" with you in our 2024-2025 season, we have many special things in store—including a gala to commemorate and celebrate this amazing milestone.

Your continued support of BCSO unites us in our shared humanity, and your generosity helps us to remain a cultural pillar of the South Bay. We hope to thrive for another 75 years, and with your help, we will—thank you! The BCSA Board members and I look forward to greeting you after the concert at the reception.

Musically yours,

Geoffrey Pope

BCSO Music Director and Conductor

PROGRAM NOTES

“SKY BELLS” (2020)

Jennifer Bellor (1983 -)

My inspiration comes from many places, visual elements related to memories, dreams, art, animation, even poetry. Sky Bells was inspired by a hike I took on the Cathedral Lake Trail in Aspen, Colorado. I remember the blue lake sparkling in the sunlight enclosed by the mountains. I went back to a piece I had written in 2009 about this hike, Celestial Surroundings for brass, pipe organ and percussion, and found even more inspiration to build upon my original composition. The initial brass theme from Celestial Surroundings gave life to this work which I called Sky Bells. inspiration to build upon my original composition. The initial brass theme from Celestial Surroundings gave life to this work which I called Sky Bells.



This piece shows something vast and unchanging juxtaposed against the tumultuousness of passing time. Imagine a large gothic cathedral on top of clouds, bells ringing, remaining firm and rooted. Yet, as time passes, light turns to darkness and back to light, everything in the periphery grows and dies and continues the same cycle, but the cathedral remains unaffected and the bells keep ringing.

- Notes by Dr. Jennifer Bellor, composer

Look for Ms. Bellor's forthcoming album, *Long These Days*, slated for release on August 16, 2024, through EMITHA's prestigious label, Lexicon Classics, where continues to push artistic boundaries. Collaborating with soprano Olivia Yokers, bass singer Norman Espinoza, and electric guitarist Tasos Peltekis, the album promises a captivating journey from dawn to night. Inspired by the timeless poetry of Christina Rossetti and Pablo Neruda, the album's thematic depth is enriched by instrumental interludes crafted by Bellor on piano and Peltekis' improvisations on electric guitar.

Bellor holds degrees from Eastman School of Music (PhD), Syracuse University (MM), and Cornell University (BA) and serves as Assistant Professor of Music Composition at the University of Nevada, Las Vegas.

For more information about composer, Jennifer Bellor, please visit:

<https://www.jenniferbellor.com/>

PROGRAM NOTES, continued



"Violin Concerto No. 5 in A Major, K. 219" (1775)

Wolfgang Amadeus Mozart (1756 – 1791)



"Polonaise Brillante No. 1 in D Major" (1853)

Henryk Wieniawski (1835 – 1880)



"Piano Concert No. 1 in C Major, Op. 15" (1795)

Ludwig van Beethoven (1770 – 1827)



"Violin Concerto No. 1 in G minor, Op. 26" (1866)

Max Bruch (1838 – 1920)

This year's MTAC winners perform movements of four iconic concertos—Mozart's *Violin Concerto No. 5 in A Major*, Wieniawski's *Polonaise Brillante No. 1 in D Major*, Beethoven's *Piano Concerto No. 1 in C Major*, and Bruch's *Violin Concerto No. 1 in G minor*. These familiar pieces may need little contextualizing. That said, one commonality between them is that, in contrast to the other works on this concert, the solo instruments here function largely in dialogue with the orchestra.

In the Mozart, the opening *allegro aperto* theme played by the orchestra returns underneath the violin soloist, supporting and propelling the movement in tandem with the soloist (who plays something entirely different in the foreground). The Wieniawski work is a stunning showpiece for violin and orchestra, and what it may lack in compositional austerity, it more than makes up for in virtuosity and bravura. In addition, the violin's dialogue with the orchestra is much more fluid, featuring a challenging push-and-pull of tempi.

In contrast, Beethoven begins his movement starkly, with the piano soloist providing the first statement of the theme unaccompanied and unflinching. The orchestra's tutti response—with music based on that same theme—is an answer to the piano music. Beethoven anchors the listener to this, and over the seven brief sections of the movement, restates, varies, and/or develops this theme. In culmination, the last movement of Bruch's Violin Concerto maintains its position in the repertoire as one of the most rousing concerto finales. There is tenderness and fluidity, but, as with the Mendelssohn Violin Concerto, an inexorable drive to an explosive and triumphant finish.

– Notes by Dr. Geoffrey Pope

PROGRAM NOTES, continued

“SUITE NO. 1 FROM THE THREE-CORNERED HAT” (1919)

Manuel de Falla (1876 - 1946)



The triumvirate of composers Granados, Albéniz, and Falla, are the most important composers of twentieth-century Spain, without question. But, many would award the palm of “first among equals” to Falla. American audiences know him primarily for three relatively early works: The “Ritual Fire Dance” from his ballet, *El amor brujo*; the symphonic suite for piano and orchestra, *Nights in the Gardens of Spain*; and, of course, the music for *The Three-cornered Hat*. All of these compositions are tuneful, accessible, and either rooted in Spanish folk elements, or French impressionism. However, he went on from the 1920s to explore imaginative and challenging elements of modernism in his stimulating and influential works.

Achieving a modicum of success as a young composer in Madrid from the turn of the century, he turned early on to works for the stage—not only for their practical popularity, but also because he had shown from an very early age a flair for literary and dramatic interests. After composing a series of successful zarzuela (popular Spanish musico-dramatic entertainments), he hit the big time in 1905 with his first major opera, *La vida breve*, which incorporated significant elements of traditional Gypsy music. A promised performance that was part of the prize that it won never materialized, so in disappointment, the young Falla left Madrid for Paris. It changed his life. There he met and hobnobbed with the luminaries of French artistic life, including Debussy, Ravel, Stravinsky, Dukas, and the impresario, Diaghilev. Later, insular Spanish music critics harped on the “impressionisms” in his subsequent compositions, at the expense of Spanish elements, but never mind. At the onset of World War I he moved back to Spain, and achieved much greater recognition as a composer than in his earlier period. *Nights in the Gardens of Spain* dates from this period. His association from that time with the theatrical personage, Gregorio Martínez Sierra and his wife, Maria, resulted in his writing in 1916 the ballet, *El amor brujo*, and the incidental music for a modest pantomime, *El corregidor y la molinera* (The Magistrate and the Miller’s Wife).

The latter work was immensely successful, and a fateful visit to Madrid by Igor Stravinsky and the acclaimed impresario of the Ballets Russes, Sergei Diaghilev, led to Diaghilev’s encouragement of Falla to extend and enlarge the

PROGRAM NOTES, continued

music to a complete ballet. The little farce, *El corregidor y la molinera*, was based on the novel, *El sombrero de tres picos*, and the expansion of the concept by Falla took the original title. The combination of native Spanish musical material by Falla, Léonide Massine's choreography, and Pablo Picasso's cubist sets and costumes received rave reactions at the première.

The risqué story is a bit complicated, but the essence is that a village magistrate (whose uniform includes a traditional tricorne hat) tries foolishly to seduce a miller's wife, and ends up making a complete clown of himself. The lecherous magistrate has the miller arrested on trumped up charges, inadvertently falls in the river, jumps into the Miller's bed. Clothes are surreptitiously exchanged, resulting in mixed up identities and competing seductions—you get the idea. But, in the end virtue triumphs and the ridiculous magistrate is suitably humiliated.

Falla extracted two suites for orchestra from the ballet, one from each act. The first suite opens with a very short fanfare for the curtain rise, and we see the mill. Following that is a leisurely depiction of the warm, sleepy afternoon and the magistrate's pretentious procession near the mill (the droll bassoon depicts the latter). The miller, taking a dislike of the magistrate, has his wife tantalize him with a swirling, seductive fandango to lure him on. Upon the conclusion of the dance the bassoon/magistrate returns. A tender moment in the music depicts the miller's wife disingenuously teasing him with an offer of some grapes; she then coquettishly runs away. Pursuing her, he's led into an ambush, and the angry husband jumps out of the bushes and frightens away the clownish magistrate with a stick—ending act one.

The success of the ballet came after Falla, Massine, and Diaghilev had taken time and trouble to tour the country and research the native Andalusian materials. That took a while, but paid off handsomely a few years later, at the London première, in 1919. Its Spanish tunes, dramatic storytelling, and brilliant orchestration have made it an audience favorite ever since—even if, like Aaron Copland's populist music of the 1930s—it represents only one facet of the composer's musical style.

- Notes by William E. Runyan © 2017

Thanks to Mr. Runyan & his site for these program notes:

<https://www.runyanprogramnotes.com/manuel-de-falla/suite-no-1-three-cornered-hat>

WHO'S ALMOST READY
TO PARTY LIKE BCSO IS

75 years young!

SAVE THE
DATE...

DIAMOND JUBILEE BCSO GALA: MARCH 1, 2025
DETAILS TO FOLLOW SOON...

MEET OUR MTAC COMPETITION SOLOISTS

LI “LUKE” LI, VIOLINIST

Eleven-year-old violinist, Li (Luke) Li, has been captivating audiences with his music since he began studying under Mr. Elmer Su at the age of six. Now a first violinist, Li has already performed with the prestigious Palos Verdes Regional Symphony Orchestra. His talent shines through in numerous competition wins, including first place in CAPMT and the 2023 SYMF competition and selection as the young musician to perform with the orchestra at the 61st Music Festival. He has also played at the Arthur Grumiaux International Competition, reaching the semi-finals, and recently embarked on a five-city performance tour through Belgium and the Netherlands. Beyond his musical accomplishments, Luke enjoys a well-rounded life. When not performing to audiences with his violin, Luke enjoys reading, writing, and drawing, or simply enjoying the world of music as a listener.



NOAH LIAO, VIOLINIST

Noah Liao is an 8th grade student at Calle Mayor Middle School and has been learning violin since he was 5 years old with Mr. Elmer Su. Under Mr. Su's professional guidance, Noah has been winning in VOCE of MTAC, SYMF, ASTA, SCJBF and CAPMT competitions. Noah enjoys his school with his non-orchestral classmates, receiving straight A scores, Student of The Quarter, honor student in Speech and Debate Club, along with all his orchestral friends under Mr. Su's enthusiastic conducting of Palos Verdes Regional Symphony Orchestra and had been to Liege, Belgium for his final round of Ysaye international music competition in 2023. Last year, Noah was the alternate for BCSO's "Artists of the Future" competition.



JACOB SUN, VIOLINIST

Jacob Sun, is a 10-years-old violinist and he is in 5th grade at Rolling Hills Country Day School. He started learning violin with Mr. Elmer Su at the age of 6. Under the professional guidance of Mr. Elmer Su, he has been winning CAMPT, Scholarship and SYMF competitions. At this young age, he was selected to participate in the semi-final of Grumiaux International Violin Competition in Belgium. He also has performed in five cities in Europe. His favorite composer is Niccolò Paganini and his favorite violin concerto is Tchaikovsky Violin Concerto. In addition to playing the violin, he likes reading books and playing tennis. Jacob has a great passion for music, especially classical music!



MTAC COMPETITION SOLOISTS, con't.



ABIGAIL TENN, PIANO

Pianist Abigail Tenn began piano studies at the age of five with her mother and currently studies with Esther Keel. She has won multiple prizes at the Southwestern Youth Music Festival, including first prize in the Chopin category, second prize in the Baroque category, second prize in the Duet category, and third prize in the American category. She was both branch and regional winner of the Southern California Junior Bach Festival and was awarded the silver medal at the Complete Works Auditions. Most recently, she was the first prize winner at the CAPMT Contemporary Competition and advanced to win second prize at the State Finals. Outside of competitions, Abigail shares her love of music at church by spreading joy and inspiration through her performances.

Abigail is currently in sixth grade at Calle Mayor Middle School, where she was recently recognized as student of the month. Outside of piano, Abigail values her cultural heritage by attending the Korean Institute of Southern California where she has garnered multiple first prize awards in their poetry recitation contest, art contest, Korean writing contest, and tongue twister contest. She has also participated in the Sejong Music Competition where she performed Korean traditional works by Korean composers. Abigail is also active in kendo. She has won third prize at the Southern California Kendo Federation Team Championship Youth Division and most recently won second prize in the individuals event at the Mori Hai Kendo Tournament. Her hobbies include reading, doodling, and making iMovies with her friends.



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apply!*

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membership/scholarships/](https://www.beachcityessymphony.org/membership/scholarships/)

**BCSO 75TH DIAMOND JUBILEE SEASON
2024 - 2025**

Mark Your Calendars Now!

October 18, 2024

January 24, 2025

March 21, 2025

May 16, 2025

SAVE THE DATE

BCSO Gala: March 1, 2025

**Thank you MTAC South Bay
for being BCSO's partner in Music!**
www.mtacsouthbay.org

**Congrats "Artists of the Future"!
Li "Luke" Li, Noah Liao, Jacob
Sun & Abigail Tenn!**

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**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 support our community with 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 are 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/>

BCSO REMEMBERS

BCSO wasn't built, nor does it exist, in a vacuum. We began with a dream which was put into action by a group of volunteer musicians and their supporters in 1949. We continue through the love and efforts of those in our community. We would like to recognize a couple of people who recently passed who were a large part of our journey and through their support and/or direct volunteer efforts and audience participation, made a difference to the Beach Cities Symphony Orchestra.

Terry Bass - Terry served on our Beach Cities Symphony Association Board for the better part of a decade, including acting as short-term Board President. He had a great love and zeal for our Symphony and a passion for fundraising for us! He headed up many fundraisers including: Barnes & Noble, Penny Royal musical group, car donations, online retail credits, restaurant gift cards, and advertising! He was a key part of our 2019 "Retirement Party" for 25-year maestro Barry Brisk, and our first-ever gala on Feb 29, 2020, celebrating BCSO's 70th - just before COVID. We were sad to learn from his beloved wife (and also past BCSO volunteer!), Doris Herzog, of Terry's passing on May 15th, and we send our condolences and appreciate his many efforts.

Mary Mok-Malcolm - Mary was a dedicated BCSO attendee/supporter, and wife of our *decades-long* Bass player/sometimes Bassoonist, Bill Malcolm. Mary was a clarinetist in her own right, known to many South Bay musicians, since she played with a couple of local PV-centric groups. Mary passed away on June 3rd, just shy of her and Bill's 37th-year of marriage. We offer condolences to Bill and we will miss seeing her face in our BCSO audience.

*You're
Invited!*

**BCSO
turns
75**

SAVE THE DATE! MARCH 1, 2025

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Interested in:

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Know a local composer to be showcased?

Send an email with your interest/ideas:
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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!

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Any errors or omissions are accidental and wholly owned by Erika Snow Robinson, program creator - apologies in advance!
For corrections, please email:
inquiry@beachcityessymphony.org
Please accept my humble apologies and our greatest thanks for your support!

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2023-2024 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!

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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.

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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

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 life long dedication to, and 70-year career with, Beach Cities Symphony Orchestra.

We are so very grateful for their donations.

GENEROUS DONATION FROM PETER B. LANDECKER

Our continued thanks go to decades-long BCSO violinist, Dr. Peter B. Landecker, who gave a very generous donation to BCSO and we now have the "Peter B. Landecker Music Director & Conductor Podium"

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.

*Congrats to BCSB
"Artists of the Future"
MtAC Concerto Competition Winners
& Their Teachers!*

Li "Luke" Li, violin, student of Elmer Su

Mozart: Violin Concerto No. 5 in A Major, K. 219, I. Allegro aperto

Noah Liao, violin, student of Elmer Su

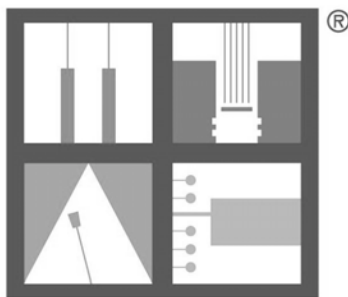
Wieniawski: Polonaise Brillante, Op. 4 in D Major, I. Allegro molto appassionato

Abigail Tenn, piano, student of Esther Keel

Beethoven: Piano Concert No. 1 in C Major, Op. 15, III. Rondo. Allegro scherzando

Jacob Sun, violin, student of Elmer Su

Bruch: Violin Concerto No. 1 in G Minor, Op. 26, III. Finale (Allegro energico)



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Beach Cities Symphony



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

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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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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

