

SEVENTY-THIRD CONCERT SEASON



**Winter  
2022**

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

**Dr. Geoffrey Pope**

MUSIC DIRECTOR & CONDUCTOR



## BCSO's "Reflections of Nature" Concert to Feature L.A. Composer, Niall Ferguson

**Friday, January 27, 2023 at 8pm**



Copland *An Outdoor Overture*  
Ferguson *Inyo County Echoes*  
Niall Tarō Ferguson, Composer  
Liszt *Les préludes*

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 Back  
For Our  
73rd Season



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Email: [inquiry@beachcityessymphony.org](mailto:inquiry@beachcityessymphony.org) Call: 310-946-5421

[www.beachcityessymphony.org](http://www.beachcityessymphony.org)

# THE BEACH CITIES SYMPHONY ORCHESTRA



**Dr. Geoffrey Pope, DMA**  
Music Director and Conductor

## Second Concert – 73rd Season

Friday, January 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  
*"An Outdoor Overture"* .....Aaron Copland  
*"Inyo County Echoes"* .....Niall Tarō Ferguson

#### Part I: Manzanar

Movement 1: Winds;  
Movement 2: Mountains;  
Movement 3: 慰靈塔 "Soul Consoling Tower";

#### Part II: Death Valley

Movement 1: Road/Dunes;  
Movement 2: Overlook;  
Movement 3: Strong Winds;  
Movement 4: Basin/Nightfall;

**Guest of Note: Niall Tarō Ferguson • Composer**

### INTERMISSION

### REMARKS

*"Les préludes"* .....Franz Liszt

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

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

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

**Check out our website at <https://www.beachcitiessymphony.org> for news & info!**

**Join our newsletter for BCSO concert reminders & news: [INQUIRY@BEACHCITIESSYMPHONY.ORG](mailto:INQUIRY@BEACHCITIESSYMPHONY.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.

**For more information, visit [www.geoffreypopemusic.com](http://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](http://www.musicalproblemsolver.com).**

*Musical Problem-Solver* LLC

# MEET THE ORCHESTRA

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

## VIOLIN I

Rebecca Rutkowski, \*\*

**Concertmaster (Elaine M. Hunter Memorial Chair)**

Heather Shohet, \*

**Assistant Concertmaster**

Fiona Bryan \*

Karen Goldenbaum-Brown

Elizabeth Dickenson

Joseph Derthick \*\*

Richard Hazen \*

Kay Marie Kuder \*\*

June Leibert

Sophia Liebert

Ron Shanon \*

Ming Tanigawa- Lau

Candice Wood \*

Martin Wood \*\*

## VIOLIN II

Laurel Gutierrez, **Principal \*\***

Samantha Vuong

Carlos Quintana \*\*

Al Cain

Bob Duhe \*\*

Katrina Gamutan

Jeffrey Huang

Wendy Knowles \*\*

Vedant Koppera

Peter Landecker \*\*

Alice Lee

Ari Polidi

Sally Tierney \*\*

Gilbert Tseng

Grace Van Dusen \*\*

Claudia Zuñiga Monreal \*

## VIOLA

Kathleen Fasenfest, **Principal**

Eve Ahlers \*

Horst Kuder \*\*

Benjamin Lau

## CELLO

Vladimir Zherdev, \*\*

**Principal**

Arlette Cardenes \*\*

Elizabeth Burrows

Martha Doran \*

Amanda Evick \*

Chris Farrell

Branka Muradori \*\*

Marc Parker

David Rupert

## STRING BASS

Nick Leonard,

**Guest Principal**

Evelyn Alvarez \*\*

Scott Graham

Bill Malcolm \*\*

Ian Rashkin

Susan Thiroux

## FLUTE

Joanne Lazzaro, \*

**Principal**

Mya Caruso

## PICCOLO

Daniel Baker \*

## OBOE

Jenna Schwartz,

**Guest Principal**

Catherine Girardey

## CLARINET

Bradley Cohen, \*\*

**Principal**

Nancy Carr \*\*

## BASSOON

Lee Quick, **Principal**

Erika Snow Robinson \*

## FRENCH HORN

Susan H. Winston, \*\*

**Principal**

Roger Eastman

Christina Kull-Martens \*

Amber Purohit

## TRUMPET

John Cather, **Principal \*\***

David Ploen \*

## TROMBONE

Mark Geiger, **Principal**

John Elliott \*\*

## BASS TROMBONE

Edward Kramer \*\*

## TUBA

Martin Fogel, Jr. \*\*

## TYMPANI

Kenneth Park, **Principal \*\***

## PERCUSSION

Gregory Erskine

Thomas Rutledge

## Librarian:

Arlette Cardenes

## Orchestra Manager:

Rebecca Rutkowski

## Years with BCSO

\* 10+ Years

\*\* 25+ Years



## FROM THE MAESTRO

Happy New Year to all, and a warm welcome to the second concert of our 73rd Season!

We present a program with the theme “Reflections of Nature.” Two of the works—Aaron Copland’s *An Outdoor Overture* and Niall Tarō Ferguson’s *Inyo County Echoes*—suggest this from their titles alone, and Franz Liszt’s symphonic poem, *Les préludes*, itself depicts winds and waves, stars, and pastoral serenity. Not only is earthly nature reflected, but so too is human nature. Together we will experience the optimism through Copland, desolation and memory through Ferguson, and humanity’s spiritual triumph through Liszt.

We are particularly excited to present the world premiere of *Inyo County Echoes*, a work evoking tumultuous desert landscapes of Southern California, including the Manzanar internment camp, where more than ten thousand Japanese Americans were incarcerated during World War Two. Ferguson’s music is haunting and majestic; stirring melodies emerge, coalesce, and dissipate from a swirl of orchestral colors.

We hope these pieces inspire the joy and reflection for you as they do for us. As ever, we are glad to be able to make music together once more. Thank you for keeping live orchestral music flowing in the South Bay!

Musically yours,  
**Geoffrey Pope**

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### GENEROUS GIFT IN MEMORY OF BOB PETERSON

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



# FROM THE BCSA PRESIDENT

**Welcome to our 2nd BCSO post-pandemic concert!**

We are pinching ourselves over how well and how smoothly the debut concert of our 73rd season went!

Congratulations are in order for our new Director and Conductor, Dr. Geoffrey Pope as well as all of our musicians who jumped back in with both feet after a nearly 3-year long hiatus. Our October concert a few months ago went better than anyone could have ever imagined.

Our musical journey continues with Dr. Pope and the programming he has slated for us - combining much loved works that are familiar, with introducing incredible works from composers that may be new to us.

Tonight's world premiere is extremely exciting for us to bring to you for a couple of reasons: 1) this is a local, fresh Los Angeles composer and 2) it is bringing to fruition our, and Dr. Pope's, vision to include and reach a more diverse demographic, along with diversifying our musical offerings.

On a sadder note, we lost one of our longtime BCSO violinists, Paul Wehrman - a true mensch and an integral part of our orchestra. He helped us get to where we are today as a BCSO musician of many, many years.

If you feel inclined to honor Paul, or if you simply want to ensure that our musical journey continues, I invite you to be a part of our bright future by supporting the Beach Cities Symphony through your membership of any amount - please visit our website located here: **[www.beachcitiessymphony.org/membership](http://www.beachcitiessymphony.org/membership)**. That will help us provide 4 free concerts to our South Bay communities each year, just as we have done for the past 7 decades!



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



# FROM THE BCSA BOARD CHAIR

Hey Y'all!

We're so excited to bring everyone our second of four concerts from our 73rd season! I'm **especially excited to continue to get the word out about us - "the best kept secret in the South Bay."** Our goal is to make sure the secret is out - and that locals uncover what a musical gem they have - right in their backyard!

With that goal in mind, we are truly fortunate to have our amazing new conductor, Dr. Geoffrey Pope, who is a masterful musical programmer. Beach Cities Symphony Orchestra had featured local composers in the past, so Dr. Pope brought Niall Tarō Ferguson to our attention. Mr. Ferguson's commissioned piece, "Inyo County Echoes" - due to the pandemic - was never actually performed after he wrote it. While I'm sure the "on-hold" status of Mr. Ferguson's work was probably difficult for him, it also led to BCSO being granted the honored privilege to bring "Inyo County Echoes" to you tonight as a World Premiere.

As we play through our "Reflections of Nature" concert tonight, we move through the emotions of the pieces and beauty, nature, and life - all its phases from birth to death, until our shining light is no longer. One bright, smiling face we will miss is longtime BCSO violinist, Paul Wehrman who passed away on September 15, 2022. Paul was a great guy



and dedicated volunteer who gave of himself, his time and his talents selflessly. We are reminded time is fleeting - to find joy and beauty wherever possible - like a new work! The world premiere of "Inyo County Echoes" is exciting along with the work itself, but it's

also somber. It reinforces that life is full of beauty, along with sorrow and injustice. Under the guidance of our young, wise Dr. Pope, BCSO will keep bringing fresh and/or diverse works, while also honoring my personal faves: "traditional dead dudes." But, the only way we can bring "FREE!" beauty to all, is through your generous donations, so I hope you'll consider becoming a BCSO member: <https://www.beachcitiessymphony.org/membership>



*Musically Yours,*  
**Erika**

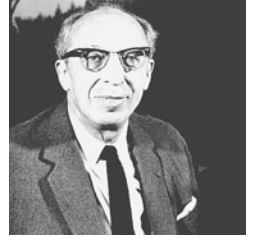
**Erika Snow Robinson, Board Chair**  
2nd Bassoonist (Since 1999)

# PROGRAM NOTES

by MAESTRO POPE

## "AN OUTDOOR OVERTURE"

Aaron Copland (1900–1990)



Despite the many stylistic developments over his long compositional life, Aaron Copland is most associated with establishing the Americana genre.

Often characterized by wistfulness, openness, and directness, this music evokes landscapes and some American communities. Other founders of this genre include Ferde Grofé, Leonard Bernstein, and Howard Hanson, whose styles endure in both concert music and the film scores of composers such as Elmer Bernstein (*The Magnificent Seven*) and Bruce Broughton (*Silverado*). Ironically, *An Outdoor Overture* was written for a distinctly indoor space. In 1938, in the midst of work on his ballet *Billy the Kid*, Copland was commissioned by the High School of Music and Art in New York City to write a short piece to launch a new music education movement (“American Music for American Youth”).

Though written at the height of the Great Depression and fears over the political landscape in Europe, *An Outdoor Overture* is an optimistic, playful piece that makes use of a medium-sized orchestra. Its alternation between accentuated dance-like rhythms and nostalgic, lyrical melodies, is bridged by an iconic trumpet passage that has become part of the standard repertoire. Supported by a bed of jaunty string rhythms, the solo accentuates unusual parts of each bar and is of an unconventional length. This sense of freedom over the regularity of the string support contributes to the sense of openness that inspired the piece’s title. The culmination is a march that ties together earlier themes from the piece, ending joyfully and with vigor. Writing of the piece, famed American composer Elliott Carter wrote that “Its opening is as lofty and beautiful as any passage that has been written by a contemporary composer. It is Copland in his prophetic vein... never before has he expressed it so simply and directly.”

—Notes by Dr. Pope

# PROGRAM NOTES, continued



## "INYO COUNTY ECHOES"

Part I: Manzanar

Movement 1: Winds;

Movement 2: Mountains;

Movement 3: 慰靈塔 "Soul Consoling Tower";

Part II: Death Valley

Movement 1: Road/Dunes;

Movement 2: Overlook;

Movement 3: Strong Winds;

Movement 4: Basin/Nightfall;

**Niall Tarō Ferguson (1994- )**

*Inyo County Echoes* is an exploration of musical exploration of Eastern California's unique geography. The piece was inspired by a quick-paced road trip I took to these two places in 2019. Starting in the High Desert, we tour Manzanar, one of California's Japanese Internment camps used during World War II. The remains of this camp stand in the shadows of the Sierra Nevada Mountains. The combination of the area's eerie silence, harsh environment, and deeply painful past create an otherworldly atmosphere.

Just over 100 miles away and 4,000 feet of elevation lower, we find ourselves in Death Valley, home to the lowest elevation point in North America. Here the conditions are even more severe, and the landscape far more alien. These conditions have created a strange and magical place, full of high temperatures, violent winds, serene sand dunes, and colorful rock formations.

This music, for me, is a declaration of reverence both for the people who have suffered at Manzanar, as well as the incredible power of nature.

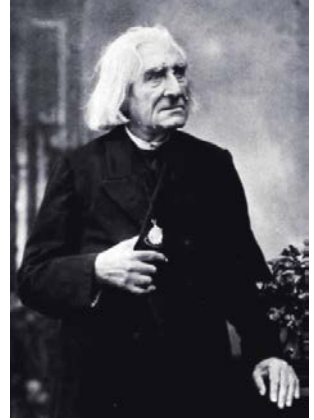
—Notes by composer **Niall Tarō Ferguson**

# PROGRAM NOTES, continued

## "LES PRÉLUDES"

**Franz Liszt (1811 – 1886)**

Most recognized as a virtuoso touring pianist, whose activities included writing extravagant showpieces extravagant “transcriptions” of others’ music, Franz Liszt was himself a formidable composer whose depth and musical significance can be overlooked. His depth is evident harmonically and structurally in many of his works, and this is no surprise—he married Richard Wagner’s daughter, yet also supported



the rival musical camp of Richard Schumann as a performer. Some of his compositional techniques influenced Austrian Romantic and Expressionist composers, as well as the French impressionistic composers Satie and Debussy. *Les préludes* is likely the most well-known of Liszt’s orchestral works, and considered an early “symphonic poem”—a work whose contents and structure did not follow earlier standard symphonic traditions of multiple disconnected movements, but rather were integrated within a single cohesive movement establishing its own narrative arc or basing its narrative on another work of art.

*Les préludes* was completed in 1854, having taken Liszt nine years to complete. This duration does not seem largely due to the length of the work, but its circumstances and structure. It was not initially a standalone work, but an overture to *The Four Elements* (a cycle of four choral works written within that period). Revised as a symphonic poem, the allusions to the four choral works remain as some of the sections of *Les préludes*: *The Stars*, *The Earth*, *The Winds*, *The Waves*, *Pastoral*, *Triumphal*. What unites these sections is a three note melody (or musical motif) consisting of a note, a lower “neighbor” to that note, followed by an upward leap beyond the first note. This motif appears in different rhythms and pitch alterations throughout the piece, uniting it in a cyclical structure, even if the motif is inaudible to most on a first listen.

With the revision, Liszt aligned the piece with a poem of Alphonse de Lamartine, “*Les préludes*,” which is printed in prose (translation next page):

# PROGRAM NOTES, continued

“What is our life but a series of preludes to that unknown song whose first solemn note is tolled by death? The enchanted dawn of every life is love. But where is the destiny on whose first delicious joys some storm does not break?... And what soul thus cruelly bruised, when the tempest rolls away, seeks not to rest its memories in the pleasant calm of pastoral life? Yet man does not long permit himself to taste the kindly quiet that first attracted him to nature’s lap. For when the trumpet sounds he hastens to danger’s post, that in the struggle he may once more regain full knowledge of himself and his strength.”

I hope the musical arc we have brought you tonight has been meaningful, and I invite you to meet our wonderful musicians at a reception following the concert.

—Notes by Dr. Pope



# MEET NIALL TARŌ FERGUSON, COMPOSER

A Los Angeles native, Niall Tarō Ferguson is a cellist, composer, and orchestrator. He is currently an active freelance musician, contributing in equal capacity to the worlds of concert and commercial music.

Niall has participated in music festivals such as the Rencontres Musicales Internationales at the International Menuhin Music Academy, Musique à Flaine, and the Borromeo Music Festival in Altdorf, Switzerland. He has studied with cellists Antonio Lysy, Lynn Harrell, Niall Brown, Ben Hong, and Timothy Loo.



In Los Angeles, Niall has performed on many of the city's premiere contemporary music series, such as Monday Evening Concerts (M.E.C.), Jacaranda Music, and the Hear Now Festival. As a session cellist, he records regularly on motion picture and TV soundtracks, record dates, and reality shows. Niall has performed with artists such as David Foster, Andrea Bocelli, Shawn Mendes, Miley Cyrus, Olivia Rodrigo, Danny Elfman, and many others.

Niall has studied music composition with composers Mark Carlson, Ian Krouse, and Bruce Broughton. His concert works have been performed throughout California and overseas, in such places as the Walt Disney Concert Hall, Barnum Hall, the Palau de la Música Catalana, the Aratani Theatre at JACCC, among others. In 2021, his piece Scamper was chosen to be performed virtually for the California Orchestra Directors Association's All-State High School Orchestra.

Niall has orchestrated on several films including Bruised (2021), Cat Burglar (2021), American Factory (2020 Academy Awards Best Documentary Feature winner), Fast and Furious Presents: Hobbs and Shaw (2019), Ni No Kuni (2019), and Kruimeltje (2020), among many others. He has worked as an orchestrator on two of composer Joe Hisaishi's concert tours: Kiki's Delivery Service in 2019, and Porco Rosso in 2022. Niall's string arrangements have also been featured on a number of commercial recordings, most notably on Lukas Graham's 3 (The Purple Album) which was released in October 2018 by Copenhagen Records, Then We Take the World, and Warner Bros. Records, and debuted at number one in Denmark.

As of 2019, Niall is a Program Associate with the Asia / America New Music Institute (AANMI), a collective that pursues cultural exchange through modern

# MEET N.T. FERGUSON, CONTINUED

music. In April 2019 he participated in his first AANMI tour, accompanying founder Chad Cannon and contributing to lectures given at institutions throughout Asia such as the Hong Kong Baptist University, the Central Conservatory of Music in Beijing, and The American School in Japan, among others.

Niall received his bachelor's degree in 2017 from the UCLA Herb Alpert School of Music, where he studied cello performance with Antonio Lysy, and music composition with Ian Krouse and Bruce Broughton.

Niall is of Japanese descent on his mother's side, and of Scottish and Irish descent on his father's. He goes by both his Gaelic and Japanese names, Niall or Tarō respectively.

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## Interested in:

Volunteering?

Playing?

Have a Middle School or Student Musician?

Know a local composer to be showcased?

Send an email with your interest/ideas:

**[inquiry@beachcitysymphony.org](mailto:inquiry@beachcitysymphony.org)**

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**Text 310-946-5421 to volunteer!**



# BCSO 73RD CONCERT SEASON

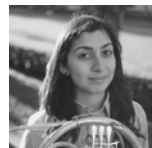
**Friday, October 28, 2022**

"Strengthened Anew"

Mendelssohn's *Hebrides Overture*;

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

Schubert's *"Unfinished Symphony"*



**Friday, January 27, 2023**

"Reflections of Nature"

Copland's *An Outdoor Overture*;

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

Liszt's *Les Preludes*

**Composer**



**Friday, March 31, 2023**

"Trailblazers Alight"

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

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

Beethoven's *Symphony No. 7*

**Rosalind Wong**

**Piano Soloist**



**Friday, June 16, 2023**

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

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

BCSO New Voices Premier \*

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

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

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

## BEACH CITIES SYMPHONY ASSOCIATION MISSION STATEMENT

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

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

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

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Angel.....	\$1200 or more	Benefactor.....	\$200 or more
Virtuoso.....	\$900 or more	Patron.....	\$125 or more
Conductor's Circle....	\$600 or more	Associate.....	\$75 or more
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Mail your tax deductible contributions (TAX ID# 23-7055575) to BCSO:  
Beach Cities Symphony Assoc., PO Box 3910, Torrance, CA 90510  
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## GRACIOUS GIVING DURING THE PANDEMIC

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

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# 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.



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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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**THE BEACH CITIES SYMPHONY ASSOCIATION, INC.**

expresses its appreciation to

**REDONDO UNION HIGH SCHOOL & SOUTH BAY ADULT SCHOOL**

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

and

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

# Salute to a New Season

## Beach Cities Symphony



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

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Winter  
2022



OFFICIAL NEWSLETTER OF THE BEACH CITIES SYMPHONY

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

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



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

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