



# Summer 2023

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

## Dr. Geoffrey Pope

MUSIC DIRECTOR & CONDUCTOR



## BCSO's "Artists of the Future" Concert Student Soloists Perform Music by Prokofiev, Grieg & Mendelssohn



**Nathan Wong**



**Jacqueline Chang**



**Kevin Hu**

## Friday, June 16, 2023 at 8pm

- Beethoven *Coriolan Overture*
- Prokofiev *Piano Concerto No. 3 in C Major, 1st Mvmt.*
- Debussy *From Nocturnes: "Nuages & Fetes"*
- Mendelssohn *Violin Concerto in E Minor, 1st Mvmt.*
- Grieg *Piano Concerto in A Minor, 3rd Mvmt.*



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



**Consider donating** to your local & always-free symphony today to help ensure we continue to stay local & free - and that we are around another 73 years!



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Visit Lens & Frame Co at [www.lensandframe.co](http://www.lensandframe.co) - use CODE **SYMPHONY2020** for 20% OFF plus L&FCo will donate 20% to BCSO

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**For updates, concert reminders & info via our e-newsletter:**

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

## Fourth Concert – 73rd Season

Friday, June 16, 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

*"Coriolan Overture"* ..... Ludwig van Beethoven

*"Piano Concerto in A Minor, 3rd Mvmt."* ..... Edvard Grieg

**Jacqueline Chang • Piano Soloist**

*"Piano Concerto No. 3 in C Major, 1st Mvmt."* ..... Sergei Prokofiev

**Nathan Wong • Piano Soloist**

### INTERMISSION • REMARKS

*"Violin Concerto in E Minor, 1st Mvmt."* ..... Felix Mendelssohn

**Kevin Hu • Violin Soloist**

### MTAC AWARDS • PRESENTATION

*"Trois Nocturnes: I. Nuages & II. Fetes"* ..... Claude Debussy

**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@BEACHCITIESYMPHONY.ORG](mailto:INQUIRY@BEACHCITIESYMPHONY.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.geffreypopemusic.com](http://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](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)**

Matt Brislawn, \*

**Assistant Concertmaster**

Richard Hazen \*\*

Kay Marie Kuder \*\*

Sophia Liebert

Susan Stolovy

Greg Von Notias

Martin Wood \*\*

## VIOLIN II

Joseph Derthick, **Principal \*\***

Ari Poldi, Assistant

Al Cain

Bob Duhe \*\*

Wendy Knowles \*\*

Vedant Koppera

Peter Landecker \*\*

Alice Lee

Sally Tierney \*\*

Grace Roehl Van Dusen \*\*

Ellen Woodyard

Claudia Zuñiga Monreal \*

## VIOLA

Bianca Lara, **Principal**

Eve Ahlers \*\*

Horst Kuder \*\*

Benjamin Lau

## CELLO

Vladimir Zherdev, \*\*

**Principal**

Arlette Cardenes \*\*

Chris Farrell

Fiona Hart

Branka Muradori \*\*

Morgan Kelley Pugh

Marc Parker

David Rupert

## STRING BASS

Stephen Fry \*\*

**Principal**

Scott Graham

Ian Rashkin

## FLUTE

Joanne Lazzaro, \*

**Principal**

Mya Caruso \*

## PICCOLO

Daniel Baker \*

## OBOE

Laura Stone, **Principal**

Catherine Girardey

## ENGLISH HORN

Catherine Girardey

## CLARINET

Bradley Cohen, \*\*

**Principal**

Nancy Carr \*\*

## BASSOON

Lee Quick, **Principal**

Erika Snow Robinson \*\*

## FRENCH HORN

Susan H. Winston, \*\*

**Principal**

Frank Fox

Amber Purohit

Roger Eastman

## TRUMPET

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

David Ploen \*

## TROMBONE

Mark Geiger, **Principal**

Arnie Stanton

## BASS TROMBONE

Edward Kramer \*\*

## TYMPANI

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

## PERCUSSION

Joseph Mitchell

## HARP

Ellie Choate

## Librarian:

Arlette Cardenes

## Orchestra Manager:

Rebecca Rutkowski

## Years with BCSO

\* **10+ Years**

\*\* **25+ Years**



# FROM THE MAESTRO

**Dear BCSO Supporters, Musicians & Family-**

It is somewhat surreal to be closing out our 73rd season. Only one year ago, we were not even sure that live performance in the South Bay could return at its former levels. I am

delighted that our return from a nearly-three year pandemic hiatus has been triumphant, and am extraordinarily proud of our orchestra.

We continue our tradition tonight, delivering the quality musical experience you've come to expect. It is made all the more special by our "Artists of the Future" student soloists. Each one of these students—Jacqueline Chang, Kevin Hu and Nathan Wong—have worked hard to get to this level, and we congratulate them on their accomplishments thus far. We also congratulate Noah Liao on winning first alternate.

We have tried some new repertoire projects this year in highlighting a local composer—premiering Niall Taro Ferguson's poignant *Inyo County Echoes*; playing a rarely-heard work by a trailblazing woman composer who died far too young—Vítězslava Kaprálová's *Piano Concerto*; and a work by a man whose talent and dismantling of color barriers earned him the title "Dean of Afro-American Composers"—William Grant Still's *Wood Notes*. These pieces have shared this stage with treasured works of Beethoven, Schubert, Copland, Liszt, and other familiar names.

We will continue to combine the new, unheard, and the old. This year we chose to postpone our young, local 'New Voices' composition competition due to receiving fewer South Bay submissions than we had hoped, and look forward to opening this opportunity more broadly to young composers throughout the West Coast. As we move forward and our community brings more light to this endeavor, I am hoping our community can be recognized not only for its talent and musicianship, but for innovation as well.

Thank you for joining our journey and being here to support Beach Cities Symphony. 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. We look forward to greeting you after the concert at the reception, where we celebrate both our young musicians and long-term members of the orchestra. I also hope you will attend our upcoming 74th season, which begins in October with a stunning program of Mozart, Rachmaninov, and Dvorak.

Musically yours,

**Geoffrey Pope**

**BCSO Music Director & Conductor**



# FROM THE BCSA PRESIDENT

**Welcome to our 4th BCSO post-pandemic concert  
and the final concert of our 73rd Season!**

We are so excited to be on the precipice of having our first full season on the books following the pandemic - and boy, what a season it has been!



I'd like to congratulate everyone who has made this season successful including our board members who worked tirelessly to bring our concerts back after being dark for so long. I'd especially like to congratulate our new Music Director and Conductor, Dr. Geoffrey Pope - and all of our BCSO musicians (most of whom volunteer!) who made sure the music and programming we delivered was nothing short of spectacular. We are continuing to gel as a group and will build upon that as we move forward. Was our season perfect? No. Was our season magical and fun? Absolutely and we hope you think so too!

Tonight is especially exciting because we once again get to hear our local, amazing and talented young students who won the concerto competition put on by the Music Teachers' Association of California (MTAC). Our long-standing partnership for our "Artists of the Future" Series concert you're hearing tonight has been one we've enjoyed for many, many years and we are happy this concert has returned.

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

Your membership donation in any amount is helpful - if you're so inclined, please visit: [www.beachcityessymphony.org/membership](http://www.beachcityessymphony.org/membership).

Talking about us, following us on social media, and your donations will help us provide 4 free concerts to our South Bay communities each year, just as we have done for the past 73 years!

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



# FROM THE BCSA BOARD CHAIR

Hey Y'all!

As our first full post-pandemic season comes to a close, I am amazed at what we have been able to pull off. Not because I don't have faith in us as an orchestra - but I kept asking myself, "What if no one remembers us?" or "What if no one shows up?" Well I'm happy to say that my fears were unfounded.

I'm not going to say that we haven't had challenges getting the word back out, but I AM happy to say that our audience has continued to grow with each concert this season! As we continue to spread the word and have YOU, our audience members, tell others about us, I know that our audience is going to continue to grow - and I couldn't be more excited!

I want everyone to know it's not necessary to spend a fortune OR to trek to downtown Los Angeles to hear a quality performance of live classical music. We also want people to know we are a community partner! Whether we are teaming up with the Music Teachers' Association of California (MTAC) to present our "Artists of the Future" concert like tonite or offering middle school scholarships to young musicians (visit <https://www.beachcitysymphony.org/membership/scholarships/>), our symphony is a true partner to the local communities.

We have been so lucky with the soloists we've had, the composers we've worked with/performed and the music we've gotten to play. We believe in what we're doing and we hope you do too!

If you like what we're doing, we hope you'll become a Beach Cities Symphony Association member for as little as \$40 for the year by visiting <https://www.beachcitysymphony.org/membership/scholarships/>. We look forward to our next season (read on to see what we're playing) and celebrating our 75th season, the year after next!

**We hope you're on board for our musical journey!**

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



*Musically Yours,*  
**Erika**

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

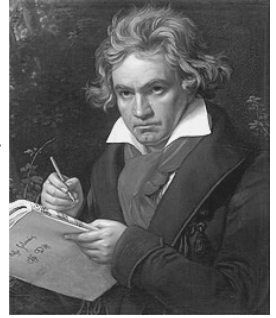
# PROGRAM NOTES

by MAESTRO POPE

## "CORIOLAN OVERTURE (1807)"

**Ludwig van Beethoven (1770 - 1827)**

Although Beethoven was familiar with Shakespeare's plays, and considered it his duty to "grasp the thought of the best and wisest of every age," the Coriolan Overture was not music inspired by Shakespeare's *Coriolanus* of ca. 1608. Rather, it was music written for Heinrich Joseph von Collin's 1804 eponymous play based on the same historical Roman figure. The overture is



Beethoven at his most explicit and dramatic, with a formal inevitability that is ultimately self-effacing—paralleling the unraveling and suicide of the play's protagonist in Collin's adaptation. Along the way, Beethoven employs three distinct devices correlating to the drama's program.

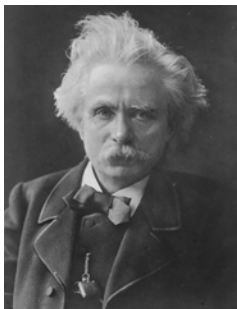
The first music heard is a series of octaves that erupt into increasingly tense and proximate chords, separated by ever-shortening silences. This is followed by a taut theme low and raw in the violins whose expansion of instrumentation is undercut by its "telescoping" (consecutively shortening) variations. The third feature is a nostalgic (or yearning!) second theme in the major, whose affirming, long phrases too give way to successive shortening and harmonic relocation. Yet the relationship of these features to one another—themselves characterized by tension, elision, and unnerving intervening silences—is not simply dramatic self-service, but fulfills sonata-allegro form. In this structural way, the *Coriolan Overture* can be viewed as a small-scale, traditional orchestral movement whose contents happen to be dramatic and follow a program.

The ending, however, reveals a different concern. Representing *Coriolanus'* descent despair and ultimate suicide (in the Collin case—Shakespeare has him murdered), Beethoven's odd coda pulls back, a reversal of the telescoping that characterized the rest of the overture. The taut first theme is now partitioned, interrupted with intervening silences of increasing length, a dramatic augmentation of what was so successfully compressed earlier. There is no marked indication of a slower tempo, but a slight broadening can draw attention to the contrast of the elongating phrases. The orchestra ends with a series of soft *pizzicati* fading into obscurity, a formal self-effacement that now does seem inevitable.

—Notes by Dr. Pope

# PROGRAM NOTES, continued

## GRIEG, PROKOFIEV & MENDELSSOHN CONCERTOS



Edvard Grieg  
(1843 - 1907)



Sergei Prokofiev  
(1891 - 1953)



Felix Mendelssohn  
(1809 - 1847)

Tonight's Music Teachers' Association of California (MTAC) award winners play movements of beloved concertos by Grieg, Prokofiev, and Mendelssohn.

Written by a 24-year old Edvard Grieg, the **Piano Concerto in A minor** was completed in 1869. Jacqueline Chang performs the third movement, which is built upon the alternation of a lively folk dance and a rhapsodic lyrical theme. This is followed by the virtuosic first movement of Prokofiev's **Piano Concerto No. 3 in C Major**, performed by Nathaniel Wong. Here, too, a drama unfolds between long, yearning melodies and shorter, angular fragments. There is a grotesqueness to some of the music, with long scalar buildups giving way to jarring cluster chords punctuated by castanets and strings being struck by the wood of the bow rather than the hair.

Finally, Kevin Hu performs the iconic first movement of the Mendelssohn **Violin Concerto in E minor**, a staple of the violin repertoire, whose technical challenges are rewarded with a range of interpretive possibilities. The interplay between the violin and the orchestra is particularly engaging, making it a piece favored by orchestras as well as soloists.

—Notes by Dr. Pope

# PROGRAM NOTES, continued

## "TROIS NOCTURNES: I. Nuages II. Fetes Claude Debussy (1862 - 1918)



The nocturne genre is remarkably diverse, not least because a nocturne can be music that is envisioned for performance at nighttime—or music that aims to portray or evoke night and darkness. Debussy's *Nocturnes* is a three-movement work completed in 1899.

The work began a decade earlier as *Three Scenes at Twilight* based on poems by Henri de Régnier, but Debussy's aesthetics and professional life developed considerably within this span, and the *Three Scenes at Twilight* was recomposed. Inspired by a series of James Whistler paintings of the same name, Debussy retitled his triptych *Nocturnes*.

The first two movements, *Nuages* ("Clouds") and *Fêtes* ("Festivals") are frequently performed together. Performances of all three movements are less frequent, as *Sirènes* ("Sirens") requires a women's choir in addition to the sizable orchestra. The music of *Nuages* is "grey," hovering between meters and tonalities. The subdued blend of woodwinds, strings, and horns creates timbres that are "an experiment in the different combinations that can be achieved with one colour—what a study in grey would be in painting" (Debussy to Ysaÿe in 1894). This resonates with Whistler's series of paintings (e.g. the "*Nocturne in Gray and Gold*"), which are limited in their color range. An English horn solo comes through the texture with brief music from another place and time. This melody returns several times throughout the movement and comes across as a sort of warning. However, it is an unfulfilled gesture in the first movement, which recedes into darkness.

*Fêtes*, conversely, opens energetically in the strings with a dance rhythm similar to that of a tarantella. The woodwinds enter with the main lilting melody of the movement, grouped irregularly in bars of varying lengths. After a climax, the orchestra retreats, and a distant procession is heard, beginning with the plodding harp and low strings. Muted trumpets join, and Debussy slowly brings in more instruments. Soon the processional music is being played by the entire orchestra and juxtaposed with the

# PROGRAM NOTES/MEET THE MTAC ARTISTS

opening dancelike music. The procession retreats, with the low strings and bassoon disappearing last – then a final diversion in the form of an oboe solo, that disperses into melodic fragments handed between woodwinds. Low strings, timpani, and a suspended cymbal end the movement in darkness.

—Notes by Dr. Pope



## JACQUELINE CHANG, PIANIST

Jacqueline Chang began piano at the age of three and currently studies with Mihyang Keel. Jacqueline has completed Advanced Level of the Certificate of Merit program and has notable achievements including winning first prize at the CAPMT Sonata/Sonatina Competition in 2019, garnering multiple awards from Southern California Junior Bach Festival and the Southwestern Youth Music Festival throughout the years (including first prize in American Music category

and second prize in the Duet category, and performing at Carnegie Hall as a result of being a winner of the American Protégé Competition.

Outside of piano, Jacqueline maintains a diverse range of interests. She is an accomplished artist and writer, earning recognition with a silver key in the Scholastic Art Competition and a commendation in the John Locke Global Essay Competition 2022. Balancing her artistic endeavors, she actively participates in her school and community as a cheerleader at Redondo Union High School. Jacqueline has also dedicated her time to community services. Since 2015, she has been the founder of the STEAD community service initiative, through which she shares her love of music with senior centers, spreading joy and inspiration through her performances.



## NATHAN WONG, PIANIST

Nathan Wong is a freshman at Palos Verdes Peninsula High School. He began piano studies at the age of five and shortly thereafter also began taking violin lessons. Upon entering middle school, Nathan shifted his focus solely to piano through the Certificate of Merit program and completed CM Advanced Level with State Honors by age thirteen. In addition to being a winner of the MTAC Artists of the Future Competition, Nathan also won 2nd place

# MEET THE MTAC ARTISTS, con't.

in the Chopin Etude category at the Southwestern Youth Music Festival (SYMF) last summer. Nathan is passionate about sharing classical music with the community at large and is currently serving as a student volunteer and member of the Music Students' Service League (MSSL) South Bay Chapter. Nathan is currently studying with Joseph Keel.

When not at the piano, Nathan can be found excelling at the shortstop position for his high school baseball team and rooting for the New York Yankees. Nathan's other interests include traveling, spending time with friends, and creative writing, for which he recently published a dystopian short story titled "Don't Look Back".

## KEVIN HU, VIOLINIST

Kevin Hu, 15, is a freshman at Palos Verdes Peninsula High School and also the incoming concertmaster for the Pen High Symphonic Orchestra. Kevin is deeply grateful to Mr. Elmer Su for being a dedicated mentor who has nurtured his violin studies since the age of 5. He has been an active member of the Palos Verdes Regional Symphony Orchestra since the age of 6.



Over the past few years, Kevin has been the recipient of multiple awards, including the California Association of Professional Music Teachers (CAPMT) for both the Concerto State Finals and Contemporary State Finals. He was also a winner in MTAC's Voice, Orchestra, Chamber, and Ensemble (VOCE) Regionals for both the junior and intermediate categories and is a MTAC Scholarship Audition Winner also for all age categories. Throughout the past years, Kevin has won numerous awards from the Southwestern Youth Music Festival (SYMF) and from the American Strings Teachers Association (ASTA). Most recently, he was announced the gold medalist in the Southern California Junior Bach Festival (SCJBF) - Complete Works Audition and selected to perform with the Beach Cities Symphony Orchestra as a winner of MTAC's Artists of the Future. Besides his musical pursuits, Kevin also enjoys hanging out with friends, listening to K-pop, and taking nature walks.

**WE ALSO CONGRATULATE NOAH LIAO, VIOLINIST & 1ST ALTERNATE  
AND STUDENT OF ELMER SU**

*Congrats "Artists of the Future" Winners!*

## MIDDLE SCHOOL MUSIC SCHOLARSHIPS

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

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

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

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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.

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**Thank you MTAC South Bay  
for being BCSO's partner in Music!**  
[www.mtacsouthbay.org](http://www.mtacsouthbay.org)



## 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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## BCSA BOARD OF DIRECTORS, MEMBERS & VOLUNTEERS

**Bradley Cohen**, President; Music Committee

**Erika Snow Robinson**, Board Chair; Website  
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Rebecca Rutkowski, Orch. Mgr.  
Concertmaster

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



# BCSO 74TH CONCERT SEASON

## 2023/2024 - Save the Dates!

### 10/27/2023

**W.A. Mozart** - Overture to Don Giovanni  
**Sergei Rachmaninov** - Piano Concerto No. 2 in C minor  
**Antonin Dvorak** - Symphony No. 7 in D minor

### 1/26/2024

**Samuel Coleridge-Taylor** - Petite Suite de Concert  
**Anton Wranitzky** - Concerto for Two Violas and Orchestra in C Major  
**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  
**Igor Stravinsky** - Pulcinella Suite

### 6/14/2024

**Jennifer Bellow** - Sky Bells  
**MTAC Artists of the Future (TBA)**  
**Manuel de Falla** - Three-Cornered Hat Suite No. 2

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*thank you*

**Pat Chavez**

for years of leadership &  
service on our Board & for Beach Cities Symphony  
AND decades of influence your family has had on BCSO/BCSA!

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### 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.

# 2022-2023 SEASON SUPPORTERS/MEMBERS

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To the Jo Wisniewski Memorial

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In Memory of Viola Niland

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## **DONOR CATEGORIES 2022**

Angel.....\$1200 or more

Virtuoso.....\$900 or more

Conductor's Circle....\$600 or more

Sponsor.....\$300 or more

Benefactor.....\$200 or more

Patron.....\$125 or more

Associate.....\$75 or more

Contributor.....\$40 or more

## **TAX DEDUCTIBLE DONATIONS**

Mail your tax deductible contributions (TAX ID# 23-7055575) to BCSO:  
Beach Cities Symphony Assoc., PO Box 3910, Torrance, CA 90510  
or donate online at [www.beachcitysymphony.org/membership](http://www.beachcitysymphony.org/membership)

# MEMBERS & SUPPORTERS 2021-2022

## GRACIOUS GIVING DURING THE PANDEMIC

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

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John Delaney & Jean Chamberlin  
Steve Peterson

### BENEFACTOR

Helen & Peter Falco  
David Thomas

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**MATCHING GIFTS:** Boeing, Cadence Design Systems Inc, Honeywell,  
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## DONOR CATEGORIES 2022

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
Sponsor.....	\$300 or more	Contributor.....	\$40 or more

## TAX DEDUCTIBLE DONATIONS

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Beach Cities Symphony Assoc., PO Box 3910, Torrance, CA 90510  
or donate online at [www.beachcitiessymphony.org/membership](http://www.beachcitiessymphony.org/membership)

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

**Jacqueline Chang, piano, student of Mihyang Keel**

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

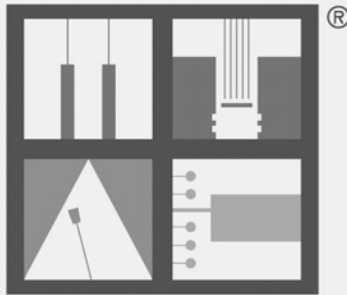
**Kevin Hu, violin, student of Elmer Su**

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

**Nathaniel Wong, piano, student of Joseph Keel**

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

**First Alternate, Noah Liao, violin, student of Elmer Su**



— . . . —  
SOUTH BAY  
BRANCH  
—

*Thank you for being BCSB's partner in Music!  
See You Next Season!*

# 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**

310-798-8665

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

and

**EL CAMINO COLLEGE**

310-594-5392

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

# Salute to a New Season

## Beach Cities Symphony



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

**The Rotary Club of  
HERMOSA BEACH**

Congratulates

BCSO on its

**2022 - 2023 Season**



**To join Rotary International or  
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**Service Above Self**



Winter  
2022

# Clef Notes

OFFICIAL NEWSLETTER OF THE BEACH CITIES SYMPHONY

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



**BCSO IS ALWAYS LOOKING FOR COMMUNITY PARTNERS!**

INTERESTED? EMAIL [INQUIRY@BEACHCITIESSYMPHONY.ORG](mailto:INQUIRY@BEACHCITIESSYMPHONY.ORG)

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.*

*Susan is super responsive, prompt, down to earth and very easy to communicate with. All aspects of home-buying were handled professionally, quickly and I knew I had the right Realtor after our first meeting."*

- Brad C.



*"Selling our home during a wild market could've been stressful but Susan and Nick helped us through the process beautifully. They were hands-on, professional, and personally in touch daily, as often as necessary.*

*Susan's insight was invaluable and her and Nick went above and beyond, getting us top dollar during a seamless process. We are so glad we referred her team to others we know AND they are now OUR Realtors for life, too!*

- Brian & Erika R.

Be sure to visit Zillow for more of Susan & Nick's 5-Star Reviews:  
<https://www.zillow.com/profile/Susanatthebeach1/#reviews>

[www.JonesTeamRealEstate.com](http://www.JonesTeamRealEstate.com)



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Realty

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