



October 2024

BEACH CITIES SYMPHONY ASSOCIATION CORDIALLY INVITES YOU TO CELEBRATE THE FIRST CONCERT OF OUR 75TH SEASON

Dr. Geoffrey Pope
MUSIC DIRECTOR &
CONDUCTOR

BCSO Celebrates 75 Years
“Gifting” Free Concerts
to the South Bay



Photo: Esther Mukai



Sarah Koo, Cellist

Mayer Faust Overture
Elgar Cello Concerto in E minor, op. 85
Brahms Symphony No. 2 in D major, op. 73

10.18.24 8pm

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

Marsee Auditorium
El Camino College
Torrance, CA 90506

FREE ADMISSION

● PARKING \$3



Beach Cities Symphony Orchestra

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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



First Concert - 75th Season

Friday, October 18, 2024 • 8:00 pm

Pre-Concert Lecture • 7:15 pm

El Camino College • Marsee Auditorium • Torrance, CA

PROGRAM

WELCOME

Bradley Cohen, BCSA President & Erika Snow Robinson, BCSA Chair

"The Star-Spangled Banner"Francis Scott Key

"Faust Overture"Emilie Mayer

"Cello Concerto in E minor, op. 85"Edward Elgar

I. Adagio - Moderato

II. Adagio

III. Lento - Allegro Molto

IV. Allegro - Moderato - Allegro, ma non-troppo - Poco più lento - Adagio

Sarah Koo • Cello Soloist

INTERMISSION • REMARKS

"Symphony No. 2 in D major, op. 73"Johannes Brahms

I. Allegro non troppo

II. Adagio non troppo

III. Allegretto grazioso

IV. Allegro con spirito

**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



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 *Srebrenica Fields* was performed at the Summer Brass Institute in Atherton, California, and in 2010, his music was performed by flutist Catherine Branch at the Kennedy Center's VSA Festival. In 2012, his setting of Alfred, Lord Tennyson's *Ring Out, Wild Bells*, was awarded second prize in the Hazel Renshaw Carol Competition, and performed by the Music Makers of London in the historic St. Sepulchre-without-Newgate chapel. Later that year, Pope premiered *Radium & Sky*, written in memory of the Aurora theater shooting victims, with the Aurora Symphony Orchestra. The piece was subsequently featured on

Meet Dr. Geoffrey Pope, continued

Colorado Public Radio's Colorado Matters series and on Morning Edition. In 2013, Pope received Third Place from The American Prize for his chamber orchestra work, *Votive*, described by judges as "intimate, contained, ritual music that moves in a very 'human' progress—almost as if strands of thought come forward, linger in examination and then dissipate." Pope's former composition teachers include Donald Crockett, Tamar Diesendruck, and Ricardo Zohn-Muldoon. He also studied with the late composer and electroacoustic music pioneer Allan Schindler, for whom he was a teaching assistant at the Eastman Computer Music Center. His current project, *Sarajevo Vespers*, is an opera based on a true story of events in the Bosnian War, with a libretto by archaeologist and novelist Courtney Angela Brkić.

His scholarly interests include Viennese music of the early twentieth century, and the role of diegetic music in the evolution of sonic spatialization. His doctoral dissertation, *Auf der Bühne*, addresses the evolving role of instrumental music written to be performed onstage (Bühnenmusik, or banda) in German language opera, and the coordination issues involved in its execution and synchronization with the orchestra pit.

Dr. Pope enjoys regular work in the commercial music industry as a session conductor and orchestrator, and as a forensic musicologist helping composers and studios navigate music copyright infringement matters via consulting and expert testimony services. He is thrilled to be back with BCSO for his 2nd full season!

For more information, visit www.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

Laurel Gutierrez **

Richard Hazen **

Eric Holly

Vedant Koppera

Jeanne McGraw

Ron Shanon **

Susan Stolovy *

Aya Tanaka

Candice Wood *

Martin Wood **

VIOLIN II

Joseph Derthick, ** **Principal**

Grace Carney, **Co-Principal**

Bob Duhe **

Wendy Knowles **

Melody Loi

Claudia Zuniga Monreal

Peter Landecker **

Sally Tierney **

Grace Roehl Van Dusen **

Ellen Woodyard **

VIOLA

Bianca Lara, **Principal**

Eve Ahlers **

Kayla Davis

Horst Kuder **

Mary Ann McCarthy

CELLO

Arlette Cardenes, ** **Principal**

Chris Rorrer

David Rupert

Sophia Momand *

Martha Doran *

Branka Muradori **

CELLO, Con't

Marc Parker

Chris Farrell

Akiko Tanaka

STRING BASS

Stephen Fry, ** **Principal**

August Agudamu

Scott Graham

Ian Rashkin

FLUTE

Joanne Lazzaro, *

Principal

Mya Caruso *

PICCOLO

Mya Caruso *

CLARINET

Bradley Cohen, **

Principal

Nancy Carr **

OBOE

Shane Smith, **Principal**

Lisa Walter

BASSOON

Michael Jones, **

Principal

Lieza Kallin

(Austin Cronkrite Memorial 2nd Bassoon Chair)

FRENCH HORN I-IV

Christina Kull-Martens *

Principal

Susan H. Winston **

Amber Purohit

Frank Fox

TRUMPET

Michael Kallin,

Guest Principal

David Ploen **

TROMBONE

Mark Geiger, ** **Principal**

Michael Vaughn

BASS TROMBONE

Edward Kramer **

TIMPANI

Kenneth Park, ** **Principal**

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!

Seventy five years ago, a core group of families had a vision: they were musicians, they loved music and they wanted to play! They dreamed of having a community orchestra where everyone could gather, play great music AND stay local. They envisioned afternoon socials where they could spend time together, eat/drink/be merry, and raise funds for the symphony. This core group of families were successful in all these endeavors and more! Those families, who we owe much to, were the Hunters, the Purdons, the Kreinkes, the Johnsons, the Roehls, the Petersons, and joined soon thereafter by families like the Chases and Cathers. They are the reason the Beach Cities Symphony Orchestra exists today!

I hope you want to become part of our “core supporters”! You see, it takes an awful lot behind the scenes to pull off these concerts, AND it takes a lot of money. For an endeavour like this, a true labor of love, we are doing our level best to keep our admission free, our costs low and still ensure the quality of our performances remain high. This is NO SMALL FEAT!

I also hope you'll forgive me for letting you down - or rather, letting myself down. You see, I was gone (by choice) for the month of September and mistakenly (optimistically?) thought, I could still accomplish everything: handling my symphony board duties AND my 2nd Bassoon part upon my return. However, I got a quick reminder that I'm still only human and weirdly, our days only have 24 hours in them. WHO KNEW? So, I made the difficult choice to ask another bassoonist to step in for me and play the concert (as much as it saddened me to sit out) so that I could focus on finishing the concert program and other concert “musts.” Through no fault ***but my own***, I made the choice, for the good of the orchestra, to “help out” by sitting out. We all, hopefully, can tell when we need help. I'm asking for your help now, which ensures BCSO has the resources it needs, and gives me, personally, a little peace of mind and BCSO a little cushion - donate here if you can: <https://www.beachcitiessymphony.org/membership/>



Musically Yours,
Erika

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

FROM THE BCSA PRESIDENT

Welcome back for our 75th Season!

How exciting to be celebrating a milestone that many organizations can only strive to achieve! We have only gotten this far through the partnership we have with our community members like you, our local businesses and the younger generations coming up through the ranks that we showcase each year with our “Artists of the Future” concerts.



We have many exciting things in store for this season, not the least of which is...our raffles are back! We are excited to once again hold our concert raffles and want to thank our treasurer, Al Cain, for making sure these got back on track.

Please consider joining us at the Redondo Beach Elks Lodge for our 75th Diamond Jubilee 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/ticket sales can be found on our BCSO website home page.

There are many ways to help us out, as we know help comes in many forms so...**email us at inquiry@beachcitysymphony.org with your favorite way to help out BCSO:**

- 1) **monetarily sponsor** our 75th upcoming gala;
- 2) **donate a product or service** for our 75th gala silent auction;
- 3) **purchase a \$100 “congrats” ad** in our concert program at:
<https://www.beachcitysymphony.org/membership/support-us>;
- 4) **donate to BCSA:** www.beachcitysymphony.org/membership AND/OR
- 5) **volunteer** on our BCSA board, or with our gala, or with a skill we need!

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! Tell others of this 75-years young DIAMOND of the Beach Cities and thanks for being here tonight - we hope to see you the rest of the year as well and help spread the word!

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

FROM THE MAESTRO

Dear BCSO Supporters, Musicians & Family-

Welcome to the 75th Season of the Beach Cities Symphony! I am honored to be with the orchestra this year as it celebrates this

milestone. When this orchestra was founded, our country and world were in a very different place; when I consider everything that has happened since then, I am all the more thankful that the South Bay community has chosen to support live musical performance as part of its culture. As you enjoy tonight's concert, I encourage you to think about our community's values today, and to consider investing in this orchestra's future, so that thousands upon thousands more people can share an experience like this.

Wishing you a warm welcome, and a happy and healthy fall!

Musically yours,

Dr. Geoffrey Pope
Music Director and Conductor
Beach Cities Symphony Orchestra



Three lower photos of Dr. Geoffrey Pope conducting were taken by Esther Mukai

PROGRAM NOTES

“FAUST OVERTURE” (1880)

Emilie Mayer (1812 - 1883)

Emilie Mayer, born in 1812 in what is now northern Germany, was a prolific composer. Amongst her orchestral oeuvre are eight symphonies and fifteen overtures. As with many women composers of her time, her musical education began at a young age, yet it was not until late in life that she began to compose in earnest. In 1841 she began composition studies with Carl Loewe in Poland, a move made possible through the inheritance she received after her father's suicide. Loewe found promise in her abilities and set to mentor her and “be the gardener who grows [her] talent from a bud to a beautiful flower.” Loewe later encouraged her to move to Berlin. Mayer, already a two-time symphonist, continued her studies. A concert in Berlin organized by one of her professors featured her work singularly, revealing not only orchestral but chamber, choral, and piano music—for which she was awarded the Gold Medal of Art by the Queen of Prussia. This effectively launched her career more than any other event.



The Faust Overture, written ca. 1880, just three years before Mayer died, is based on the novel by Goethe. It joins a lineage of Faust-inspired musical works, such as those of Wagner and Liszt. The piece begins quietly, with a sinuous opening in the low strings and bassoons. It builds in a taut, suspenseful style reminiscent of Mozart's Don Giovanni Overture. It is hard to equate its musical features with narrative elements of Goethe's novel, but it follows a typical formal plan comprising a slow beginning followed by a fast section for the rest of the movement. Within the fast section there are several themes and developments of them. Though the music does not attempt to illustrate the novel more than abstractly, a look at the autograph manuscript reveals an interesting marking near the finale: “Sie ist gerettet,” meaning “she is saved.” Here is where the music finally moves from B minor to B Major, from darkness to light, and presumably this reflects Marguerite's redemption. This type of descriptive marking (“Sie ist gerettet”) is an oddity in a notated score, and appears on the page as if a tempo (e.g. allegro) or stylistic (e.g. leggiero) indication rather than a narrative point.

- Notes by Dr. Geoffrey Pope

PROGRAM NOTES, continued



"CELLO CONCERTO IN E MINOR, OP. 85" (1919)

I. Adagio – Moderato II. Adagio III. Lento – Allegro Molto

IV. Allegro – Moderato – Allegro, ma non-tropo – Poco più lento – Adagio

Edward Elgar (1857-1934)

Elgar's intricate Cello Concerto is a staple of the modern cello repertoire. It is the final large-scale work of an English composer whose work had become marginalized in the public eye, and the piece often harbors a mournful, brooding spirit. Despite the success of his beloved Enigma Variations two decades before,

Elgar had since become viewed as old-fashioned, his music divorced from the realities of current life and disinterested with new musical resources.

English contemporaries of Elgar, including Ralph Vaughan Williams, seem to have avoided this outmodedness. But Elgar, writing the Cello Concerto in 1919, had no choice but to be affected by World War I, which brought a kind of existential trauma that thrashed many composers throughout Europe, including figures as significant as Maurice Ravel and Alban Berg. To the extent that Elgar's concerto may sound like a lament to a vanishing, old world, it finds a sort of comfort in a symphonic structure of four movements, rather than the traditional three movements of a concerto. This is unusual, and can either be seen positively as innovative, or at least unconventional in this regard ("modern" even?) or it can be viewed as an equivocal gesture of a composer who did not find the concerto genre engaging. Viewing it in the former light, one can approach this concerto less as a showpiece for the instrument, but as a significant orchestral work featuring a solo cello. The distinction is subtle, but even from the outset of the piece, the cello is providing the basis for the orchestra's material and their interactions.

Unsurprisingly, not only is it technically demanding for the cellist, but its assembly is also particularly intricate for the conductor to facilitate. Those premiering it in 1919 felt this difficulty, and the piece was under-rehearsed and the performance disastrous. But despite its rocky start (it was not performed again in London for more than a year, and its American premiere with Stokowski conducting was received unenthusiastically), it succeeded. Since the 1950s, it has been seen as a deep musical work, and apparently is tied with the Dvorak Concerto as the most commonly performed cello concerto.

The first movement opens with the cello playing chords before spinning out a long-unfolding brooding melody. At times it is countered by lighter hearted

PROGRAM NOTES, continued

responses in the orchestra, but this is downplayed. The first movement segues, without pause, to the erratic of the second movement, which itself functions almost like a scherzo would (typically the third movement of a symphony). The next movement, slow, and in triple time, is elegiac and melancholic. Crucially, it is not sentimental, and keeps the listener fully present despite its slow pacing, somehow avoiding the musical contrivances many composers would have employed.

The finale has elements of the old “learnèd style,” in which a symphonist would conclude the piece with an intricate fugue as a display of intellectualism. Elgar certainly refers to this tradition, but his materials are heavy, not fleet, and the piece finishes with a final nod to its wrenching opening.

- Notes by Dr. Geoffrey Pope

“SYMPHONY NO. 2 IN D MAJOR, OP. 73” (1877)

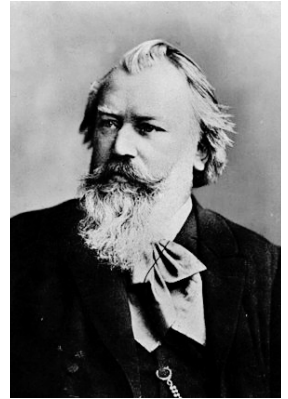
I. Allegro non troppo II. Adagio non troppo
III. Allegretto grazioso IV. Allegro con spirito

Johannes Brahms (1833 - 1897)

Simply put, the composers of the nineteenth century after Beethoven tended to divide themselves into two groups. The progressives were true “Romantics,” and were greatly influenced by the extra-musical ideas that were the subjects of contemporary literature, poetry, and painting, among others. They devised new genres, such as the tone poems of Smetana and Liszt,

the music dramas of Wagner, and the characteristic piano pieces of Chopin. This music, to use a phrase still common among seekers of meaning in music, was about “something”--meaning something familiar to human existence.

Others, Brahms most significantly, still adhered strongly to the musical philosophy that great music was simply about “itself,” and required no extra-musical references for complete and satisfying meaning. So, he and his ilk continued to write “pure” or “abstract” music, like sonatas and symphonies (a so-called symphony is just a sonata for orchestra). The example of Beethoven’s music (in this tradition) loomed almost as overwhelming for Brahms, and he waited for decades after reaching musical maturity to essay his first symphony, completing it in 1876, when he was forty-three years old. It garnered sufficient success to be deemed the “Tenth,” referencing Beethoven’s nine in that genre, though it bears more comparison with Beethoven’s fifth.



PROGRAM NOTES, continued

Well, it didn't take Brahms nearly so long to write his second symphony as it did the first, and the mood of the work is a strong contrast to that of the mighty seriousness of the first. That is not to say that the second is not without a gravitas that is an essential part of the composer's musical (and his own, for that matter) personality. But, if anything, one could characterize this important work as "sunny." It's common to call it his "pastoral" symphony. That being said, it's still Brahms, and therefore infused with melancholy—not tragedy, not sadness, just deep reflection upon the human condition. It was composed during the summer of 1877, while Brahms was vacationing in a particularly beautiful part of southern Austria, surrounded inspiring mountains and tranquil lakes. He certainly understood the work's general cheerfulness, but playfully teased his publisher about the nature of the symphony by claiming that it was such a dark and gloomy work that the score should be edged in black. We know better, of course.

The first movement opens with a simple little four-note motive in the low strings that absolutely forms the core of the piece. Only a consummate craftsman like Brahms could do so much with such a simple idea. The motive pervades the movement, and it's a cheerful and rewarding process to spot as many variants of it as the music unfolds. As soon as we hear that motive, romantic horns—evoking the bucolic setting—play another essential motive. We'll hear a lot of each. The warmth and optimism of the opening has no sooner started, than unexpectedly there is a soft, menacing timpani roll and quiet, sinister passage in the trombones. Brahms explained, though he had intended to do without the trombones in the first movement, he couldn't resist depicting the "black wings" constantly flapping above us all. Soon thereafter, the alert listener will spot Brahms' famous "Cradle Song" melody appearing as a major melodic element in the movement. The middle of the movement is a vigorous working out of all that we have heard, including some startling real nastiness in the trombones, that reminds us that all is not happiness and light. A varied review of all the familiar wraps up the movement, and we end calmly and securely in a soft chord of affirmation.

The second movement is one of Brahms' loveliest creations, beginning with the cello section spinning out a long-breathed, elegant line. The lyricism continues with other equally attractive tunes, and after a short development, the movement ends as tranquilly and softly as does the first. The third movement is a graceful evocation of a lighthearted walk and scamper through the out of doors, to my mind. There are two contrasting sections that alternate: the first a gentle stroll—but almost slowly waltzing, and the second a rough, rather

PROGRAM NOTES, continued

Beethoven-like scurry. Yet, for all the motion, this movement, too, like the first two, ends quietly.

After all of this placidity, the time has come to “let'er rip,” and the last movement opens in the strings with the quiet intensity of summer lighting on the horizon. We just know that this is going to be a romp, and it is. A few simple, memorable themes carry this thing along, and while it is tempting to track them as Brahms works them around and about—it's not really about that process at all. It's about his uncanny ability to build and release tension, to kick you about with unexpected accents, to cross and re-cross the meters as he builds a tight, and remarkable architecture that drives in a fury to the end. The so-called second theme becomes the primary element that relentlessly carries us to the final magnificent statement in the trumpets, and a blaze of a D major chord in the now optimistic trombones brings it all to a conclusion. There are few moments in all of music so glorious.

- Notes by Wm. E. Runyan

Website: <https://runyanprogramnotes.com>

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*Look for our new
BCSB stickers!*

Ask about them in the
Lobby at the concert
tonight!

Long-time Past
BCSA President Pat
Chavez delivers
remarks at
intermission



Photos of BCSO musicians from
concerts past, as taken by Esther Mukai

MEET OUR SOLOIST

SARAH KOO, CELLIST



Cellist Sarah Koo is known not only for her solo and chamber performances, but also as an avid educator and outreach advocate. Ms. Koo graduated with her Master and Bachelor of Music degrees from The Juilliard School where she was the recipient of the William Schumann Award. Ms. Koo made her 2000 New York debut in a solo recital at Carnegie's Weill Recital Hall as the

youngest winner of the Artists International Competition.

Ms. Koo served as the Assistant Principal Cellist of the Phoenix Symphony. Previous to her appointment with the Phoenix Symphony, she was touring Italy and Europe with the Symfonica Arturo Toscanini under the direction of Maestro Lorin Maazel. Ms. Koo, an outreach advocate, served as a teaching artist with the New York Philharmonic and brought music education to the public schools of New York.

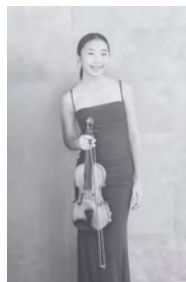
In 2019, Ms. Koo was named as one of the Top 100 Most Influential People by the Orange County Register for her efforts to utilize music as a means of outreach. Ms. Koo also appeared in the "Robb Report" magazine and a cover picture and story in the "Residential Systems" magazine for her interests in bringing classical music back to the home as a primary means of entertainment. Her avid desire to increase classical music interest has led Ms. Koo to become involved in many outreach and educational organizations and has allowed her to encourage genesis of similar programs by proposing ideas to different organizations throughout the United States.

Ms. Koo is currently the visiting cello professor at the UCLA's Herb Alpert School of Music, the cello professor and chamber music lecturer at the University of California, Irvine, and on the faculty of The Colburn School in Los Angeles.

MEET OUR BCSO AL CHAVEZ SCHOLARSHIP WINNER

EMILY SUH, VIOLIN

Emily Suh is a 14-year-old eighth grader currently living in the South Bay who started her classical music journey at the age of 5. She has participated in several competitions and performances. She took 1st prize at both the Glendale Piano Competition and at the Satori Summer Music Festival for piano and violin, as well as the Audience Award and the Judges' Distinction Award. She also received 2nd place in the Southwestern Youth Music Festival



(SYMF). Emily has played in the Los Angeles Youth Philharmonic Orchestra (LAYP), and has been a part of the California All State Junior High Orchestra (CODA) where she performed in Sacramento, and she is also currently in the Colburn Youth Orchestra. She loves traveling, being active, and hanging out with her family and friends.

Look for information about the 2025 BCSA Scholarships, both the \$500 Al Chavez Memorial Scholarship (string competition) and the \$500 Jo Wisniewski Memorial Scholarship (other orchestral instruments) on our website in Spring of 2025: <https://www.beachcityessymphony.org/membership/scholarships/>



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NOTE: Errors/omissions are accidental & owned by Erika Snow Robinson, program creator - MANY apologies! For corrections, email: inquiry@beachcitysymphony.org. & please know we are grateful!

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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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Music Teacher's Association of California (MTAC) for being a great partner for our annual "Artists of the Future" competition! We are excited that an additional partner, Hermosa Beach Rotary, is going to offer "**Bob Peterson Memorial Fund**" Scholarships to our young "Artists of the Future" soloists! We love when our communities work together to honor the past & present!

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Two very generous donations were given by Jean Chamberlin and Steve Peterson, in memory of their dad, our beloved Bob Peterson, after his passing in 2021, to honor his love for playing French horn along with his life long dedication to, and 70-year career with, Beach Cities Symphony Orchestra. They continue to give annually a sizeable donation, fulfilling his wishes. 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, last season, gave a very generous donation to BCSO and we now have the named "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.

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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
2024



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BCSO Making History - A Scrapbook...

1957 BCSO Front Page
 Article w/Conductor
 Louis Palange



The "Fab Five" - five families who were crucial to BCSO's founding (not in order): Krienkes, Hunters, Johnsons, Purdons & Roehls. Because of them & others like the Peterson & Chase fams, BCSO still exists today. **LEGACY: BCSO violinist Grace Roehl Van Dusen (daughter of the Roehls) attended BCSO's first concert as a 7-year old & STILL PLAYS with BCSO to this day!**



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

NOV 2014 Article
 Photo by Aydin Palabiyikoglu



November 2001



2001 - Bob Peterson (70-year-long BCSO French Horn) & Chair Ruth McFarlane



JAN 2023
 News Calendar
 Feat. Dr. Pope

"Unfinished Symphony" and "Nunemaker" Suite
BEACH SYMPHONY TO PLAY FRIDAY
 Orchestra of 70 Gives Its Talent and Time for South Bay Concerts
 BY HARRY KLEINER
 REDONDO BEACH - Conductor Louis Palange steps onto the podium to give the downbeat for the Beach Cities Symphony's annual debut, the organ concerto, Friday in Redondo's early 1960s Schreyer's auditorium.



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Happiness doesn't come from what we receive, but from what we give. The Torrance Memorial Foundation is dedicated to helping promote and financially support local health programs. Congratulations to the Beach Cities Symphony Association on their 75th diamond anniversary of their annual concert program. Cheers to the musicians, organizers and volunteers who make the musical arts thrive in our community.

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