



On The Road Again

Featuring:
Naomi Senzer, Flute



Friday, November 16th, 2018

7:30 PM

Hamden Memorial Town Hall

Sponsored By Paul & Elizabeth Mathey

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About Us

This Fall marks the beginning of Hamden Symphony Orchestra's 57th season. An all-volunteer orchestra of more than 60 musicians from the Greater New Haven area and beyond, Hamden Symphony members share a passion for rehearsing and performing great music together.

Founded in 1962 by Ruth T. Brooks, the Orchestra provides cultural enrichment to the community of Hamden, Connecticut through its series of concerts, its annual Young Musicians Concerto Competition (YMCC), the Ruth T. Brooks Scholarship Award, and the rewarding experience offered to its members and guest-artists.

The Orchestra's commitment to the musical development of local students is a source of great pride. For the last 49 years the Hamden Symphony Orchestra's YMCC has provided an invaluable educational experience to gifted high school musicians in the area; the chance to perform as a soloist with a full symphony orchestra. The competition is held annually each winter, and the winners are featured at the Orchestra's spring concert. In addition, for over 35 years the Orchestra has honored a graduating Hamden High School senior, who has demonstrated excellence in their musical studies, with the Ruth T. Brooks Scholarship Award. The 2018 winner of this award was Ryan Peter Murphy (Piano, Guitar and Voice).

From 1969-2007, Hamden Symphony Orchestra was under the baton of Maestro Paul Gacek. To honor his distinguished leadership, continuing support and several return appearances to the podium in recent years, Maestro Gacek was officially designated Hamden Symphony Orchestra's "Conductor Laureate" in 2017.

In 2008, Vesna Mehinovic became the Music Director of Hamden Symphony Orchestra. Under Vesna's baton, the Orchestra has continued to expand, and has presented compelling and innovative concert-programs, that have featured new compositions, talented instrumental and vocal soloists, and even dance and multimedia components. In 2016 & 2018, Hamden Symphony Orchestra was honored to be invited by the Town of Hamden to perform at its Independence Day Fireworks Celebration.

Hamden Symphony Orchestra

Vesna Mehinovic, Music Director

Friday, November 16th, 2018

7:30 PM

Hamden Memorial Town Hall

Concert Program

Carnival Overture

Antonin Dvorák

Flute Concerto in B minor

Bernhard Romberg

1. Allegro Maestoso

2. Andante Grazioso

3. Rondo Allegretto

Naomi Senzer, Flute

Intermission

Toccatà Concertante

Irving Fine

Hungarian Dance #1 in G minor

Johannes Brahms
orch. Hugo Riesenfeld

Please join us for a reception in the lobby following this performance.

Musicians Of The Orchestra

Violin I

Kathleen Barbour '09
Concertmaster,
The Ruth T. Brooks Chair

Christa Beyer '16
Elizabeth Braddon '16
Ann Clemmons '10
Kelsey Haugh '18
Davina Matinho '18
Andrea Osburne '17
Anna Schneer '91
Frank Schneer '91
Stacy Shafer '09

Violin II

Andrea Cordovez '17
Amber Knight '16
Christa Lehr '15
Nancy Mangino '14
Cheryl Roberts '17
John Scalici '08
Anat Shiloach '15
Jody Smyser '14
Lawrence Zukof '14

Viola

Wyatt Bosma '17
Amanda Griffith '13
Karen Kriner '13
Appolonia Longo '18
Joy Snyder '05

Cello

Elizabeth Baldwin '17
Eileen Benoit '90
Lynne Bonnett '15
Jonathan Grover '18
Janice Land '18
Cai Roberts '17
Tanya Townsend '17

Bass

Ivamary Bradham '04
Aaron Diamond '18

Flute

Judith Beers '15
Susan Knox '17
Judith Kramer Koret '08
Nicole Siley '16

Piccolo

Dagmara Zeidenbergs '18

Oboe

Terri Bennett '16
Charlie Krich '10

English Horn

Liana Tilton '15

Clarinet

Anne Cory '14
Kathy Muench '15
Samuel Petry '16

Bass Clarinet

Briana Wyman '18

Bassoon

Stephanie Buggie '14

French Horn

Grace Kenney '16
Sue Mattero '17
Barry Piekos '80
Jordan Shropshire '18

Trumpet

Michael Cristina '16
Ed Crowder '16
Larry Spector '16

Trombone

Leslie Amatrudo '16
Colby Buehler '18
Anna Franz '14
Bill Gambardella '92
Max Shinn '18

Tuba

James Neely '14
David Neider '17

Harp

Eleanor Doolittle '18

Piano

Betsy Goldberg '15

Timpani

David Liskov '10

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About the Performers



Naomi Senzer, Flute, holds an undergraduate degree in music and French from the University of North Carolina at Chapel Hill and completed a year of musical studies at the Conservatoire de Lille, in France, where she earned the conservatory's top prize. In 2004, she received an M.M. from the Yale School of music. Naomi has collaborated in chamber music performances with such artists as Fred Sherry, Andrew Leonard, Jeff Fuller, Jesse

Hameen II, Michael Mizrahi, Haley Hewitt, and the Sarah Lemieux Quintet, and has played under the batons of Andrew Litton, Tonu Kalam, Andreas Mitisek, Lawrence Smith, and Jesse Levine. She has performed as a soloist with orchestras in both the US and Europe and has been invited to perform world premiere performances together with standard works for flute. She was a finalist in the 2009 Hugo Kauder International Music Competition, and is one of the original members of the Connecticut Flute Orchestra. Most active as a private flute teacher and chamber music coach, Naomi currently serves on the faculties of the University of Connecticut at Storrs, Southern CT State University, and Neighborhood Music School, and teaches at her home studio in New Haven, CT. When she is not busy teaching or performing, she can be spotted tending to her two children, dog, chickens, ducks, and honeybees, or baking a pie.



Vesna Mehinovic has been the Music Director and Conductor of Hamden Symphony Orchestra since 2008. She began her formal education in music by receiving a diploma in Music Theory and Piano Teaching and Performing from the High School for Music in Sarajevo. She continued her Bachelor

of Arts degree in Conducting and Music Theory at the Sarajevo Music Academy, and a Master of Arts in Conducting and Music Theory at Wesleyan University in Middletown.

Vesna has been the recipient of many honors in her native country, and is the first professional woman to conduct an orchestra in Bosnia and Herzegovina. She specialized in Conducting at the Academy for Music

and Stage Arts in Graz, Austria in the class of Milan Horvat. Ms. Mehinovic has also served as guest conductor for orchestras in Austria, Serbia, and Croatia.

While in the United States, she has worked with several church and non-religious choirs both in Connecticut and Arizona. As a music teacher Vesna has taught in many elementary, middle, and high schools, as well as having worked with college students at Yale and Wesleyan Universities. Currently, she teaches music and directs the Orchestra and Choirs at Sacred Heart Academy in Hamden. She is also the Conductor of the Quinnipiac University Orchestra, and Organist & Choir Master at St. Michael's Church in Naugatuck.

Dvorak's Old & New Worlds



*Left: The Prague Conservatory in 2011
Right: The National Conservatory of Music of America at 47-25 W. 25th Street, Manhattan in 1905*



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Program Notes

Antonin Dvořák (1841-1904) of Czechoslovakia received one major break in 1877 when Eduard Hanslick, an influential music critic in Vienna, recommended that he send some of his music to Johannes Brahms. Immediately impressed, Brahms not only referred Dvorak to his own publishing house, which helped Dvorak's then languishing composition career to begin to take off, but the two composers also became close friends.

In 1891 with his composition and teaching career in full swing during his tenure at the Prague Conservatory, Dvorak was asked by Jeannette Thurber, a New York musician and philanthropist, who founded the National Conservatory of Music in New York City with the hope of elevating American musical studies to the high standards of Europe, to serve as the school's director. Before ultimately deciding to take on this journey, Dvorak would complete a set of three concert overtures, with the overarching theme of *Nature, Life & Love*. *Carnival Overture* (representing life), is the second of these works, which was preceded by *In Nature's Realm* (nature) and followed by *Othello* (love). Dvorak conducted the premiere of *Carnival Overture* in April 1892 in Prague, and then the following October at New York's Carnegie Hall in a concert officially celebrating the 400th anniversary of Christopher Columbus's discovery of America.

Dvorak describes of "a lonely, contemplative wanderer reaching at twilight a city where a festival is in full swing. On every side is heard the clangor of instruments, mingled with shouts of joy and the unrestrained hilarity of the people giving vent to their feelings in songs and dances." After this initial energetic flourish, a tranquil English Horn and Flute duet evokes "a pair of straying lovers". After this brief interlude, the festive theme returns and builds to a raucous conclusion.

Bernhard Romberg (1767-1841) was born in Dinklage Germany to a musical family; his father Anton gave him his first lessons on the cello. With his cousin, Andreas, Romberg performed with the Court

Orchestra of Münster and later of Bonn, where he would meet Ludwig Von Beethoven and would ultimately turn down Beethoven's offer to write a cello concerto for him.

Romberg began developing as a composer in the early 1790's, primarily for the Cello with the unique exception of his *Flute Concerto* as well as several quintets for Flute. Erroneously labeled his Opus 30, which is actually a *Cello Concerto*, scholars have determined that the *Flute Concerto* is Romberg's Opus 17. This work conveys his deep understanding of ranges and capabilities of the instrument. Despite a light Orchestration firmly grounded in the Classical period, the work's many technically virtuosic passages harken forward to the coming Romantic era, where Concerti would become even flashier showcases for the soloist.

Boston-native **Irving Gifford Fine** (1914-1962) is considered one of America's greatest neoclassical composers, though he shifted to neo-romanticism and serialism later in his career. He trained as a pianist and composer, studying at Harvard College with Walter Piston and Edward Burlingame Hill, and subsequently with Nadia Boulanger. Serge Koussevitzky was Fine's conducting teacher and mentor. In the mid-twentieth century Fine was a key member of the "Boston Six," a group of composers that included Arthur Berger, Leonard Bernstein, Aaron Copland, Lukas Foss, and Harold Shapero. As an educator Fine taught at Harvard and founded the Brandeis University Department of Music and School of Creative Arts. At Brandeis Fine emerged as the father of the great arts tradition at the University, where he was a model administrator and devoted teacher. Though Fine's career was cut short by his sudden and unexpected death at the young age of 47, many of his compositions, such as the *Partita for Wind Quintet* (1948) and *Alice in Wonderland* choruses (1942/1953), have become standard repertory works representing the American neoclassical school.

Fine's first completed orchestral work was *Toccata Concertante* (1947). The composer's own notes on the work (from October 1948) indicate that he intended to capture the "fanfare-like character" of concerted

"Musical Training is a more potent instrument than any other, because rhythm and harmony find their way into the inward places of the soul." *Plato*

Thank you to the musicians/teachers who have nourished my soul. Joy

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Irving Fine conducting, Leonard Bernstein on piano, Tanglewood, 1947



Orkin, Ruth, et al. Irving Fine conducting, Leonard Bernstein on piano, Tanglewood. Photograph. Retrieved from the Library of Congress, <www.loc.gov/item/fine.phot021/>.

Baroque music, as displayed in certain processional, ceremonial toccatas of the 16th and 17th centuries. As with the *Alice in Wonderland* choruses of the same period, *Toccata Concertante* is very much a populist work and accessible to varied audiences. It is composed “roughly in sonata form” and contains several thematic ideas, as well as a fugue-like episode in the development. As in his choral music earlier in his career, Fine presented in *Toccata Concertante* a distinct compositional profile within the neoclassical trends of his era. The work shifts back and forth from moods of jubilation to youthful hyperactivity and restlessness. Stravinsky’s neoclassical influence is evident in *Toccata Concertante*, particularly in the “soloistic nature of much of the orchestration,” and an attempt to bring a twentieth century perspective to the Baroque toccata and concerto forms.

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From the Composer:

The word toccata is commonly used to describe improvisatory pieces for keyboard instruments. It has also been used in connection with concerted music of a fanfare-like character. It is in this latter sense that I have used the term. In writing this piece, I was aware of a certain affinity with the energetic music of the Baroque concertos. Hence the qualifying adjective, concertante. Moreover, this adjective seemed particularly appropriate because of the soloistic nature of much of the orchestration, especially in the second theme group and closing sections of the exposition and recapitulation.

The piece is roughly in sonata form. There is a short fanfare-like introduction containing two motives which generate most of the subsequent thematic material. The following exposition contains a first section which makes prominent use of an ostinato and is rather indeterminate in tonality. A transitional theme, announced by the trumpet and continued by the flute and bassoon, is abruptly terminated and followed by a second theme group, more lyrical in character. In this section the thematic material [is] chiefly entrusted to solo wind instruments supported by string accompaniment. The

whole of the exposition is concluded by additional woodwind dialogue and scattered references to some of the preceding material. There are several episodes in the development, one of the most prominent being a fugato announced by the clarinets and based on the opening ostinato. There is no break between the development and recapitulation, the return of the first material commencing at the climax of the development. The second and closing sections of the exposition are recapitulated in the main tonality without significant changes except for a few in instrumentation and texture. The whole piece is rounded off by an extended coda.

—Irving Fine, 1948 (Irving Fine Collection, Library of Congress)

Johannes Brahms (1833-1897) had his first introduction to the "gypsy-style" music of Hungary in 1850 as he accompanied Ede Reményi, an acclaimed Hungarian violinist, on several recitals. At the same time, music for Piano played with two pianists on one instrument (known as piano four-hands) was becoming a trend throughout Western Europe. Brahms completed his first set of 5 *Hungarian Dances* in 1869 for this configuration. Several of these and subsequent dances were later orchestrated either by the composer himself, or other composers.

Some scholars credit the melodic inspiration of *Hungarian Dance #1 in G minor* to a folk melody known as the "Divine Csárdás" of the Hungarian composer and conductor Miska Borzó. This and his later dances highlight the sometimes unpredictable nature of Hungarian Folk Music, which often include abrupt though seemingly whimsical changes in tempo and mood.

—Dvorak, Romberg, & Brahms program notes by David Liskov.

Meet HSO

As the Flute features prominently in this evening's performance, in this article's inaugural edition two musicians from Hamden Symphony' Orchestra's Flute & Piccolo sections are featured.

Judith Beers



Tell us about yourself? I have the fortune of being a city mouse/country mouse, having lived in New York City and week-ended and summered in Hamden until I went to Tufts University. With a few moves after graduation (Acton, Massachusetts, Mexico City, and New York City, a year in Florida) I have lived in Connecticut since.

What do you do outside of music? My husband and I share 12 grandchildren, 11 of whom are in CT.

Earliest musical memories? I started accordion lessons when I was 6 or 7. My mother played piano (for pleasure) and father played violin, notably Bach double violin concerto with my brother and Music Minus one record. I wasn't allowed to play with them because I played the flute.

Favorite musical experiences with HSO or elsewhere? I also play flute in the Cheshire Symphony Orchestra, and in some chamber groups that meet bi-weekly, and have been attending the "live at the Met" performances at Cinemax in North Haven.

My absolute favorite performance was at the Unitarian Church in Westport, at which time my daughter, studying flute, at 16 years of age, was accomplished enough to play a trio sonata with me. She has since surpassed me and you will hear her play tonight as a soloist with the orchestra.

Favorite composer or composition? Hard to say. Copeland, Takishvili.

What other genres do enjoy playing or listening to besides classical? Show tunes, Edith Piaf.

What do you like most about playing with Hamden Symphony? The challenge, the people, learning new music

Any other hobbies or fun-facts? I practice what my doctor and I call "extreme gardening" from April to November. Knitting calls loudly to me, so there is always something on the needles. Right now only one dog, two cats and fourteen chickens are part of my family. Although cats and dogs are common pets, I inherited the love of chickens (and fresh eggs) from my grandparents through my parents. My three daughters now have chickens too.

Dagmara (Dee) Zeidenbergs



Tell us about yourself? I'm originally from Hartford, CT, born as an only child to my Latvian immigrant parents, Olafs and Sylvia. Dad taught Sculpture and Art History at SCSU. Mom studied the piano and was a "stay at home" mom. CT has been my home state for 44 years. Hamden has been my home town (on and off) for 27 years. I moved back to Hamden in 2006 from Los Angeles, CA

where I lived for 11 years. I earned my High School Diploma from Choate Rosemary Hall, Wallingford, CT (1982); my Bachelor of Arts Degree, Cum Laude, in Music from Rollins College, Winter Park, FL (1986); and my Culinary Diploma from Los Angeles Culinary Institute, Encino, CA (1999).

What do you do outside of music? I'm a retired Pastry Chef. Currently I work for FedEx Express as a Driver/Courier. Outside of work, I enjoy time with my rescue kitty, Starr, and our 85 gallon salt water fish tank with many beautiful and exotic species. I also like watching DVD movies.

Earliest musical memories? Mom taught me how to read music when I was 5 years old. We played duets on our wooden recorders. Mom & Dad brought me to concerts at Yale's Woolsey Hall and to SCSU's Lyman Center. Classical music was the only music allowed to be heard in our house. But...when the babysitters came, we listened to Rock and Roll on the radio!! I studied the violin during my early childhood. After the divorce (1974), Mom and I moved to Willimantic, CT where she began teaching the piano and I started flute lessons. At school, in addition to academics, I was very busy with the concert band, marching band, orchestra, Choraliars and Madrigal singers, as well as musical theatre. Mom accompanied me on the piano for my flute performances at school, student recitals, church services, confirmations, weddings and funerals. The first wedding I ever attended and played for with the Wallingford Symphony Strings was at Choate Rosemary Hall where Dad married Carol Cheney (1979). After Mom suddenly passed away in 1997, I stopped playing the flute for nearly 2 decades.

Favorite musical experiences with HSO or elsewhere? I joined the HSO this past summer. Previously I have performed with: All-Eastern CT Orchestra at UCONN's Jorgensen Center for the Performing Arts (1980); Meriden Symphony Orchestra (1981); Wallingford Symphony Strings (1979-82) and the Florida Symphony Orchestra (1982-86). I have also performed in 3 full-length solo flute recitals: Choate Rosemary Hall (1982) and two at Rollins College (1985 and 86). I also sang with the Rollins Chapel Choir (1982-86), and we toured all over Scotland (1983) for 3 weeks. I had the unusual opportunity to play with actor Jeff Goldblum at the Union Club on Sunset in West Hollywood, CA (1997) . It was a "spur of the moment" surprise for my birthday. Jeff is an accomplished jazz pianist/singer. He and I were trying to figure out what music to play and I told him "I'm sorry, I don't know much jazz." He said "No problem! Let's make something up!" He played a

few chords on his piano, I jammed (improvised) with him, and we had the whole place dancing to something we totally made up, on the fly! I've enjoyed playing my flute at unique places, such as: various nightclubs in the US; cathedrals all over Scotland (1983); Ayers Rock in Uluru, NT, Australia (1985); subway stations to make extra money in Sydney, NSW, Australia (1985); Webb Pond with the loons in East Brook, ME (1993); Eiffel Tower in Paris, France (2014); Misquamicut Beach in Westerly, RI with the full moon rising (2015); and in Munich, Germany (2018). At work, I perform in the "Annual FedEx Christmas Concert" inside the warehouse with a little help from my friends/co-workers.

Favorite composer or composition? Cesar Franck's "Symphonic Variations", Claude Debussy's "Syrinx" (for flute alone), and Igor Stravinsky's "Symphony of Psalms".

What other genres do enjoy playing or listening to besides classical? I like listening to and "jamming" along with: the "Oldies", Easy Listening, Classic Rock, Blues, Grunge (Heavy Metal), Disco, Motown, Reggae, and Classic R&B. I also enjoy some jazz, folk, world and "New Age" music. My favorite recording artists are Barbara Streisand, Steely Dan and Paul Winter Consort.

What do you like most about playing with Hamden Symphony? I like the diversity and the talent. Beginner musicians and experienced musicians have a chance to rehearse and perform together. Our amazing conductor, Vesna Mehinovic, has the confidence in us to perform a rhythmically challenging piece (by Boston native Irving Fine), "Toccata Concertante". I also like learning and performing music that is not often heard on National Public Radio.

Any other hobbies or fun-facts? Photography, writing, cooking/baking, camping, downhill skiing, bicycling, and walking. I also like to travel and discover new places. Recently I visited Munchen (Munich, Germany) for Oktoberfest, and Salzburg (Austria) to visit Mozart's birth place. The ribbon-cutting ceremony for Dad's's restored sculpture and the newly renovated Leo A. Milewski Memorial Park in New Britain took place on October 29, 2018. The sculpture looks like angel wings from the front and back, and like a grand piano from the side. Poet Henry Wadsworth Longfellow (Portland, ME) quoted: "Music is the universal language of mankind". With this in mind, I encourage everyone to continue supporting local musicians who volunteer to perform with groups like the HSO. I also feel it's important to expose children to classical music at an early age, and to encourage them if they have the desire to learn a musical instrument. I want to thank my family and close friends, as well as my FedEx colleagues, my fellow musicians and Vesna. Their love and support means everything.

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Spring Concert

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Rehearsals are held on Thursday evenings from 7 pm to 9 pm at Hamden Memorial Town Hall beginning in late January. If you are interested in joining, please visit the website below for more information and an up-to-date list of openings or email info@hamdensymphony.org.

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