



# MASSIVE MUSIC

Featuring  
Andrew Muench - Double Bass  
The Branford Chorale

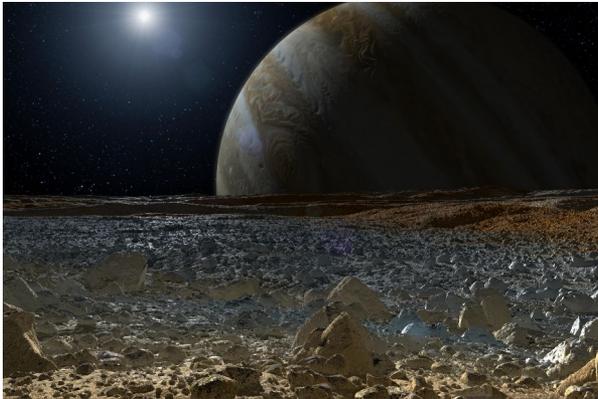


Photo - NASA/JPL-Caltech

Friday November 22 2019  
7.30 PM  
Hamden Memorial Town Hall

[WWW.HAMDENSYPHONY.ORG](http://WWW.HAMDENSYPHONY.ORG)

## About HSO

This Fall marks the beginning of Hamden Symphony Orchestra's 58<sup>th</sup> 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 50 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 2019 winner of this award was Abraham Stoner.

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 22<sup>nd</sup>, 2019

7:30 PM

Hamden Memorial Town Hall

## Concert Program

Overture to Colas Breugnon Dmitri Kabelevsky

Double Bass Concerto in A Major Édouard Nanny  
*attrib. Domenico Dragonetti*

1. Allegro moderato
2. Andante
3. Allegro giusto

Andrew Muench, Double Bass

### *Intermission*

Fanfare for the Vienna Philharmonic Richard Strauss

Hamden Symphony Orchestra Brass & Timpani

"So baroque at Christmas" arr. Earlene Rentz  
*Based on themes from Messiah* *inspired by George Frideric Handel*

"Anthem" from Chess Benny Andersson & Björn Ulvaeus  
*lyrics Tim Rice*  
*arr. John Purifoy*

The Branford Chorale  
Nicholas Filippides, Director

The Planets: Suite for Large Orchestra Gustav Holst  
4. Jupiter, the Bringer of Jollity

*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*

Elizabeth Braddon '16  
Ann Clemmons '10  
Kelsey Haugh '18  
Natalie Jimenez-Lara '06  
Andrea Osburne '17  
Cesar Queen '19  
Anna Schnee '91  
Frank Schnee '91  
Stacy Shafer '09

### Violin II

Claire Cody '19  
Amber Knight '16  
Nancy Mangino '14  
John Scalici '08  
Anat Shiloach '15  
Jody Smyser '14  
Mary Traglia '19

### Viola

Wyatt Bosma '17  
Karen Kriner '13  
Nathan Rawling '19  
Giuliana Rodriguez '16  
Joy Snyder '05

### Cello

Elizabeth Baldwin '17  
Eileen Benoit '90  
Lynne Bonnett '15  
Dorthy Fang '19  
Tanya Townsend '17  
Marney Walker '19

### Bass

Andrew Muench '15  
Jack Purdue '19  
Zhenyuan Yao '19

### Flute

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

### Piccolo

Nicole Siley '16  
Dagmara Zeidenbergs '18

### Oboe

Terri Bennett '16  
Eric Glaviano '17  
Lauren Thornton '19

### English Horn

Eric Glaviano '17

### Clarinet

Anne Cory '14  
Abigail Done '19  
Shire Feingold '17  
Kathy Muench '15  
Samuel Petry '16

### Bass Clarinet

Shire Feingold '17

### Bassoon

Stephanie Buggie '14  
Andrew Maust '09  
Michael Roberson '08

### French Horn

Margot Cumming '19  
Aimee Curtis-Travaglini '19  
Sal Gullotta Jr. '19  
Grace Kenney '16  
Chris Longchamp '19  
Michelle Scalzo '19  
Jean Webb '19

### Trumpet

Camden Boggio '19  
Michael Cristina '16  
Diondra Dilworth '19  
Ben Heller '19  
Dylan Ludoviconi '19 ^

### Trombone

Colby Buehler '18  
Anna Franz '14  
Jose Lara '04  
Will Munro '19 ^  
Jillian Plante '19 ^

### Euphonium

Curtis McDonald '19

### Tuba

Andrew DePass '19  
James Neely '14

### Keyboard

Betsy Goldberg '15

### Harp

Elizabeth Crafts '19

### Timpani

Harrison Del Vecchio '19  
David Liskov '10

### Percussion

Thomas Catricala '19  
Harrison Del Vecchio '19  
Nate Dobas '19  
Betsy Goldberg '15  
Tinisha Narain '19  
William Mulligan '18

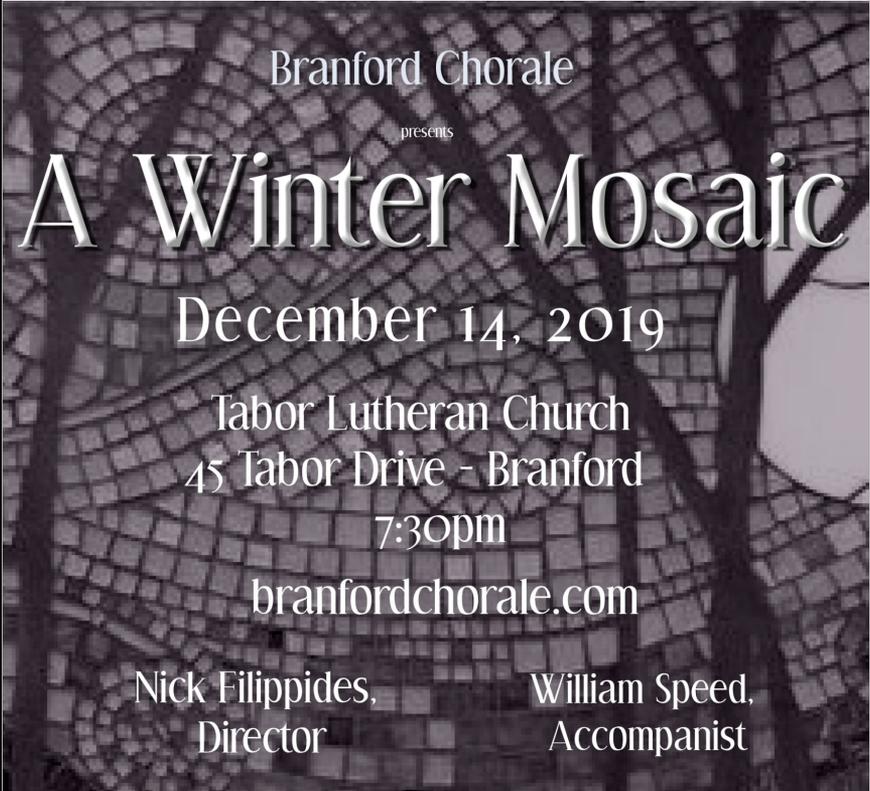
^ Additional Fanfare Brass

## Musicians of the Branford Chorale

|                      |                    |
|----------------------|--------------------|
| Vivian Baker         | Barbara Longobardi |
| Rebecca Beerwald     | Martha Luther      |
| Tina Bowers          | Sue Mathews        |
| Elizabeth Braddon    | Ann Page           |
| Maggie Bruno         | Jen Place          |
| Diana Buonasora      | Wally Robinson     |
| Paula Buonasora      | Carol Rosenthal    |
| Judy Buzzell         | Patty Souza        |
| Maria Calabrese      | William Speed      |
| Sue Crockford-Peters | Susan Stackpole    |
| Don Crockford-Peters | Wendi Streeto      |
| Linda Davy           | Terry Thomas       |
| Jean de Bary         | Mary Anne Tursi    |
| Sallie Gouverneur    | Terry Vegliante    |
| Linda Graves         | Nancy Wobensmith   |
| Emily Hudak          | Tina Weinstein     |
| Jeanne Illes         |                    |

### **"Anthem"** *(lyrics Tim Rice)*

|                                   |                                 |
|-----------------------------------|---------------------------------|
| No man, no madness                | And you ask me why I love her   |
| Though their sad power may        | Through wars, death and despair |
| prevail                           | She is the constant             |
| Can possess, conquer my country's | We who don't care               |
| heart                             | And you wonder will I leave her |
| They rise to fail                 | But how?                        |
| She is eternal                    | I cross over borders            |
| Long before nations' lines were   | But I'm still there now         |
| drawn                             |                                 |
| When no flags flew, when no       | How could I leave her?          |
| armies stood                      | Where would I start?            |
| My land was born                  | Let man's petty nations         |
|                                   | Tear themselves apart           |
|                                   | My land's only borders          |
|                                   | Lie around my heart             |



Branford Chorale

presents

# A Winter Mosaic

December 14, 2019

Tabor Lutheran Church  
45 Tabor Drive - Branford

7:30pm

[branfordchorale.com](http://branfordchorale.com)

Nick Filippides,  
Director

William Speed,  
Accompanist

Tickets \$18 General  
\$15 Seniors, Students & Kids - available at  
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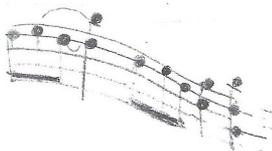
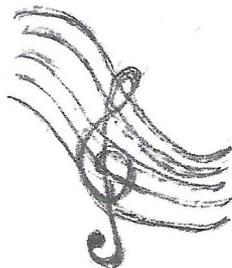


## THE OTHER ELEVEN

**VESNA MEHINOVIC** is ours. First woman to conduct in Bosnia, so far away. She smiles, uses humor, asks if we understand what she is saying, and cajoles us into playing better than we think we can. No bully is she.

Do you know the others? Brilliant, inspiring, they should be known.

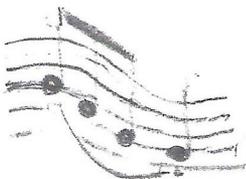
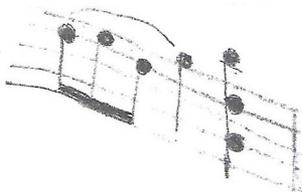
**MARIN ALSOP** is the first woman to conduct a major symphony. Thank you, Baltimore. She seems so serious behind the baton. Is she? I wonder if her smiles are forced. Gracias, Mexico for **ALONDRA de la PERRA**. Poetry in motion is her conducting. She is magical, hypnotic. I can't stop watching her and want to be in her orchestra.



Oh Canada, your gift is a talented singer of opera who also conducts. **BARBARA HANNIBAL** will make you laugh in *Mysteries of the Macabre*. Yes, another American! **JOANN FALLETTA** is one of the best. Her musicians call her conducting unbelievable! They would know! China, who is this woman who first led an orchestra at age nineteen? New Jersey symphony has the dynamic **XIAN ZHANG**.

From "down under" comes **SIMONE YOUNG**. Wagner and Strauss call her to conduct their music like no other can. The L.A. Philharmonic has a guest maestro who is "sharp and funny".

**SUSANNA MALKKI** is Finnish and heads the Helsinki Philharmonic. Britain has **ALICE FARNHAM** leading musicians as they play opera and ballet repertoire. She founded an initiative to support women conductors. Bravo!



Merci beaucoup, France, for **LAURENCE EQUILBEY**. She loves choral music; and for **ARIANNE MATIKH**, the only female to grace the main stage at London's Royal Opera Hall! The largest of the Baltic states, Lithuania, presents **MIRA GRAZINYTE-TYLA**. She fills concert halls with a storm of electrifying passion. How smart are you, Deutsche Grammophon, to contract her to record. The first female EVER!

Would Lenny applaud these women? I think he would have no choice. Their talent captures musicians and audiences worldwide! They are awe inspiring and leave us breathless. Play on, Maestros!

## About the Performers



**Andrew Muench** earned his Bachelor of Music degree at the University of Hartford's Hartt School of Music, where he double-majored in Music Education and Classical Double Bass Performance.

He plays regularly as Principal Double Bassist in the Hamden Symphony Orchestra and as the bass player in JINQS, a jazz combo based in Torrington, CT. Beside working as a freelance artist and as a private teacher throughout the state of Connecticut, he also presented as a guest artist at the 2017 Fairfield County String Festival.

In addition to playing and teaching double bass, Andrew is skilled in the use of a variety of musical solfege dialects, and has even invented and mastered some of his own.



**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.



**Nicholas Filippides** is excited to be leading the Branford Chorale in his second year as the group's musical director. He is a music education graduate of the University of Hartford's Hartt School of Music program and is currently a MA candidate at Central Connecticut State University, Music Education. Nick is the music teacher at North Branford High School, where he teaches chorus,

guitar, music history, and directs the music of the North Branford High School Musical.

Nick's experiences include performances at the Bushnell Theatre, ACDA Festival and University of Connecticut's "Real Men Sing" invitational chorus. When Nick isn't surrounding himself in his current favorite musics he spends his free time coaching and participating in his favorite sport, Ultimate Frisbee.

### **About the Artist**

**Van L. Nguyen** received his art training at Southern Connecticut State University. He had a long and successful career in the financial industry prior to his retirement as a Vice President of Citigroup in 2010. He holds an MBA from the University of Connecticut, where he was elected to the honor society Beta Gamma Sigma. His art has been exhibited at the Ely House Gallery (Of Yale University) and at Southern Connecticut State University in New Haven, Connecticut. His most recent exhibits were at the Blackstone Library in Branford (2017), and the Hamden Memorial Town Hall in Connecticut (2018). His artist's statement follows:

"We are living in a world of widespread human suffering from wars, mass shootings, huge floods, and wild fires as well as daily economic anxiety.

Whether this suffering is caused by man-made actions or natural events, it is easy to feel that darkness is rising and about to overwhelm us. We want desperately to see a brighter future. My painting of blooming flowers on a completely black background symbolizes my own hope that we will survive this period of darkness, and that love and kindness will triumph over anger and malice."

Contact: <https://www.facebook.com/profile.php?id=100008622541626>



*St Paul's Girls' School in Hammersmith, London.*

"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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*Kate O'Brien*

*Dorothy Straub*

*Jan Royce*

*Amy Goodman Wulfman*

*Judi McDermott-Eggert*

*Allison Steiner*

*Vesna Mehinovic*

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## Program Notes

**Dmitri Kabelevsky** (1904-1987) was both a prominent composer in 20th Century Soviet Russia, and one of the early thought-leaders on musical education for children. He was born in Saint Petersburg; his father was a mathematician and his mother a private tutor. Kabelevsky's musical talents were first revealed at the age of seven in lessons with his aunt, but he also entertained other artistic interests that included painting and poetry. In 1918, he moved with his family to Moscow, where he and his sister, a talented singer, began their studies at the First Musical Technical College, which would soon be renamed the Scriabin School of Music. There he excelled at piano and even began instructing other students while enrolled. Noting the lack of satisfactory resources for novice pianists, Kabelevsky began composing short pieces designed not only to help them learn proper technique but also be aesthetically pleasing for adults.

In 1925, Kabelevsky continued his studies at the Moscow Conservatory under the tutelage of Pianist Alexander Goldenweiser and Composer Nikolai Myaskovsky. There he joined the Production Collective of Student Composers, a conservatory-affiliated student organization that attempted to reconcile two competing forces in Soviet music. On one side, the Association of Contemporary Music (ACM), made up of modernists including Dimitri Shostakovich, sought to promote avant-garde Western European composers, such as Gustav Mahler, Anton Webern, and Arnold Schoenberg. Conversely, the Russian Association of Proletarian Musicians (RAPM) advocated for traditional Russian Folk music and opposed Western influences. This more reactionary and nationalistic view fit the Socialist Realist school, who viewed literature and the arts as a means to communicate the experiences of the proletariat class. After completing his degree in 1929, Kabelevsky became a senior lecturer in composition at the Conservatory, and in 1939 was promoted to professor. During this period, the ACM dissolved with some of its members joining the RAPM. Then in 1932, after Stalin further consolidated power, the RAPM also disbanded and reconstituted as the Union of Soviet Composers under the auspices of the Communist Party and the Soviet Ministry of Culture.

In 1936, Kabelevsky began working on an operatic staging of *Colas Breugnon*, also known as *The Master-Craftsman of Clamecy*, which was

based on a novel of the same name by Romain Rolland, a French novelist and Stalin sympathizer. Set in Burgundy, France in the 16th century, this dark comedy follows Colas, a wood sculptor with a flair for pranks, and the villainous Duke of Clamecy. It premiered in 1938 at the Leningrad State Opera to immediate success and the approval of the Ministry of Culture with its narrative of the worker triumphing over the aristocracy. Though seldom performed in full to this day, the Opera's rollicking Overture is frequently performed in concert, and contains many hallmarks of Kabelevsky's music, including major tonality, rhythmic intensity, and moments of humor and surprise.

**Édouard Nanny** (1872-1942) was a virtuoso of the double bass, as well as a teacher and composer. Born in Saint Germain en Laye in north-central France, Nanny studied at the Paris Conservatory, where he would later teach for 20 years. He was a founding member in 1901 of La Société de concerts des Instruments anciens, which worked to revive works from past centuries. Nanny, himself played a three stringed double bass, which was the norm before the 20th century.

Published in 1925 the *Concerto in A Major* has been since the subject of debate over its true authorship. Though commonly attributed to the Italian double bass virtuoso and composer **Domenico Dragonetti** (1763-1846), it is now believed that this Concerto was indeed written by Nanny in tribute to his predecessor. Gary Karr, a contemporary bassist and scholar provides further explanation to why Nanny would attribute his work to another composer:

He says that Edouard Nanny and Stuart Sankey were friends. Sankey, who was eager in promoting sheet music for the double bass, needed a piece which could be sold quickly under a famous name. He had an idea to publish a piece of his friend. Nanny agreed and his Concerto in e minor was soon available. However only few copies were sold for Nanny was not famous enough as a composer. The piece had to be a revelation. With agreement of IMC [music publisher], Sankey and Nanny decided to publish another concerto by Nanny, but this time they signed it with the name of Domenico Dragonetti, who is still thought to be the true author. The goal was achieved. "Concerto in A major" became very popular.

# ANOTHER OCTAVE

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**Richard Strauss** (1864-1949) was a prominent composer of the late Romantic era, and conductor. Strauss's large body of compositions comprise a wide range of genres. Though his large-scale orchestral tone poems and operas are perhaps most groundbreaking and frequently performed, he was equally comfortable writing for woodwind and brass ensembles as well.

Strauss grew up in a musical family in Munich, Germany. His father, Franz, was a French Horn player with the Court Opera Orchestra of Munich. Studying piano and music theory with colleagues of his father, Strauss began composing at the age of six. In 1883, after one year of studying Art History and Philosophy at Ludwig Maximilian University of Munich, he moved to Berlin and would soon become an assistant conductor of the Meiningen Court Orchestra under Hans von Bülow. In his long conducting career, he would go on to lead several prominent orchestras of the region, including the Royal Opera, the Berlin Philharmonic, the Vienna State Opera, and the Vienna Philharmonic.

In the summer of 1923, Strauss led the Vienna Philharmonic in a lengthy concert tour of South America. While travelling by boat, members of the orchestra asked him to compose a fanfare for their upcoming Vienna Philharmonic Ball, which was being planned for that next Spring's holiday Fasching (aka Carnival or Mardi Gras) to raise funds for musicians' pensions. *The Fanfare for the Vienna Philharmonic*, scored for large brass ensemble and two sets of Timpani, was premiered on March 4, 1924 as honored guests were arriving for the event. It has since been performed at the opening of every Vienna Philharmonic Ball to this day.

Lyricist **Tim Rice** (1944 - ) collaborated with Andrew Lloyd Webber on several of Lloyd Webber's earliest musicals to become hits in London and on Broadway, including *Joseph and the Amazing Technicolor Dreamcoat*, *Jesus Christ Superstar* and *Evita*. A topic of great fascination for Rice was the Cold War, and in the 1970's he proposed the idea of a musical about the Cuban Missile Crisis to Lloyd Webber, but it never materialized. The 1972 Chess Match between Bobby Fischer and Boris Spassky, and its political undercurrents in the midst of the Cold War inspired Rice's new idea, *Chess*, which he would begin developing in 1979. Lloyd Webber,

who was working independently on what would become *Cats* was ultimately not available for this new project. American producer Richard Vos, instead recommended to Rice the songwriters **Benny Andersson** (1946 - ) & **Björn Ulvaeus** (1945 - ), who were eager to take on new projects outside of the Swedish band ABBA, which had unofficially dissolved in the early 1980's after almost a decade of international success. The three hit it off in and in the next few years worked on the musical's songs for a concept album, which was released in 1984 to strong reviews.

In 1986, the staged production of *Chess* opened in London's West End with Trevor Nunn directing and would run there for three years. Featuring a massive and innovative set design that even included video walls, the production garnered several London theater awards, including the Critics' Circle Theatre Award for Best Musical. The London staging, light on spoken dialog, was significantly altered and reimagined to include more book scenes, when it transferred to Broadway in 1988. Though nominated for some American theater awards, the Broadway production had relatively weak box-office sales and ultimately closed after only three months. In the years since, numerous staged and concert versions of the musical have been mounted around the world. A 2008 concert production, which Rice himself would end up deeming the "official" version of the musical after countless alterations through the years, was performed at London's Royal Albert Hall, with the London Philharmonic Orchestra and a star-studded cast that included Idina Menzel & Josh Groban. This production generated a best-selling album and television special that aired on PBS in 2009.

The musical's plot concerns world-champion Freddie Trumper of the United States, his Soviet challenger, Anatoly Sergievsky, and Trumper's assistant ("second"), Florence Vassy, who falls in love with Anatoly. "Anthem", closes the musical's first act, with Anatoly proudly singing that "land's only borders lie around his heart."

**Gustav Holst** (1874-1934), was born in Cheltenham, Gloucestershire, England into a family with a long lineage of musicians. His father was a piano teacher, and Gustav hoped to continue that legacy. Although he was a promising pianist and violinist, severe neurological issues ultimately inhibited his playing. Nonetheless, his early musical training

helped draw him into choral conducting and composition. In addition, he took up the Trombone and performed in several professional orchestras, which helped him support his continued studies in music. In 1893, Holst enrolled at London's Royal College of Music, where among other areas he studied composition under Charles Villiers Stanford. After several years playing full-time and only a handful of compositional success, in 1903 he decided to abandon performance to focus on composing and teaching. Soon after, in 1905 he began a distinguished tenure as Director of Music at the St Paul's Girls' School in the Hammersmith district of London.

It was in the sound-proof room in the new music wing at his school that Holst began work on *The Planets*, originally titled "Seven Pieces for Large Orchestra", in 1914. During an excursion to Spain a few years prior with brothers Clifford & Arnold Bax, a British writer and composer respectively, Holst was introduced to astrology. This fascination would become in his own words, "his pet vice". In the suite that emerged, each movement was named for one of the named planets at the time (not including Earth) and its corresponding astrological disposition. Despite apparent connections to the mythology behind some of the planetary names (e.g. the suite's first movement - "Mars, the Bringer of War" in Roman mythology), Holst did not intend for any such programmatic significance. Upon its premiere in September 1918, *The Planets* would become Holst's most popular and most performed work to this day.

"Jupiter, the Bringer of Jollity" is the suite's central movement, and most melodic of all of them. He incorporates twentieth century compositional techniques, including a huge orchestration. At the same time, the movement is also the most traditional with many of the tunes evoking folk songs of Great Britain. Holst's life long friend and contemporary, Ralph Vaughan Williams, introduced him to many of them in their endeavors. In 1921, Holst set a poem by Sir Cecil Spring Rice, "I vow to thee, my country" to the chorale tune at the center of the movement. Vaughan Williams later published the song as "Thaxted" in his church hymnal, "Songs of Praise". This setting has become a patriotic anthem in its own right, and is sung to this day at memorial services for the Armistice and other solemn events.

*Program notes by David Liskov.*

# Hamden High School

Is *PROUD* to support the Hamden Symphony Orchestra



Come hear HSO's future members in our 2019-2020 Season:

- ◇ **Symposium of Sound VII:** September 24-25, 7PM
- ◇ **Brooksville Fall Festival:** September 28, 11AM
- ◇ **Winter Chorus Concert:** December 3, 7PM
- ◇ **Winter Instrumental Concert:** December 10, 7PM
- ◇ **Spotlight Concert:** January 28, 7PM
- ◇ **Spring Chorus Concert:** April 5, 7PM
- ◇ **Spring Instrumental Concert:** April 10, 7PM

Concerts are FREE and open to the public. Concerts are held in Hamden High School's Auditorium.

Follow @hamdendragonsmusic on Facebook and Instagram  
[www.hamden.org/arts/music](http://www.hamden.org/arts/music)

## Meet HSO

This Fall's edition introduces two members of Hamden Symphony Orchestra; violinist Andea Osburne & flautist Susan Knox.

### **Andrea Osburne, Violin**



**Where are you from and when did you move to CT?** I'm from NYC. I moved to West Hartford in 1975, after finishing graduate school at Cornell, and to Branford in 1988.

**What do you do for work or school?** Professor emerita of linguistics at CCSU. I specialize in phonology and second language acquisition. Before I retired, I also directed the master's

degree program in Teaching English to Speakers of Other Languages.

**When did you start playing your instrument(s)?** I started in fifth grade and played all through high school. Then I stopped playing for forty years until I retired, when I took it up again.

**Other than classical, what other types of music do you like to play or listen to?** I'm interested in Chinese traditional instrumental music. I have an erhu, a two-stringed traditional violin which I bought when I was teaching in China, and I hope eventually to learn to play it. Since there are only two strings, the bow goes between them instead of across them as in a western stringed instrument.

**Favorite musical experiences with HSO or elsewhere?** In high school in New York I played with a youth orchestra, the All-City High School Orchestra. Memorably, one day Leopold Stokowski came to visit and serve as our guest conductor. He worked with us all morning and was very patient and encouraging. At the end of the year, we played our final concert at Carnegie Hall. It was exciting to play Tchaikovsky's Sixth Symphony in such a famous venue, but actually the highlight of the experience was that the then elderly Eleanor Roosevelt was in attendance. The conductor recognized her from the stage and she stood up and was applauded by the orchestra and the audience.

**Favorite composer or composition?** I'm particularly interested in modern minimalist composers like Philip Glass and Steve Reich.

**Any other hobbies or fun-facts?** Gardening, yoga, and my cat, Lily.

## Susan Knox, Flute



**Where are you from and when did you move to CT?** I was born and raised in Ewing, NJ. In 2016 I moved to New Haven so that I could pursue graduate studies in Chemistry at Yale.

**What do you do for work or school?** I am a 4th year Ph.D. candidate at Yale University, but come this January, will be continuing my Ph.D. at The University of California, Berkeley. My advisor accepted a job there and the entire lab of 13 is moving with her! My research involves analyzing cell-permeant miniature

proteins as tools for delivering larger proteins into mammalian cells. These small proteins have been shown to get inside of cells while attached to larger proteins and enzymes; we want to use this technique as a drug delivery method.

**When did you start playing your instrument(s)?** Music has been a huge part of my life since I was a kid, from reading "Meet the Orchestra" with my brother to listening to my mom practice piano as I fell asleep. I learned how to play the piano when I was four. In 4th grade I started playing the flute; my parents remind me that I chose the flute because it was the easiest instrument to carry on the school bus!

**Other than classical, what other types of music do you like to play or listen to?** One of my favorite types of music is big band. I'm an avid swing dancer and love listening to all types of swing (there are even musical groups like Postmodern Jukebox that take pop songs and arrange them to be swing). One of my favorite composers to play in bands is John Philip Sousa--his marches make everyone want to tap their feet!

**Favorite musical experiences with HSO or elsewhere?** The Hamden Symphony Orchestra was my first experience performing with an orchestra--I had never played with a string section before. It has been a blast being able to have such a full sound with the entire orchestra. Prior to moving to New Haven, I performed with the Blawenburg Band (a community ensemble based in NJ) for 8 years. One of my favorite memories was performing at Longwood Gardens on the same stage where Sousa and his band performed in 1922.

**Favorite composer or composition?** I enjoy playing Clementi, Chopin, and Debussy.

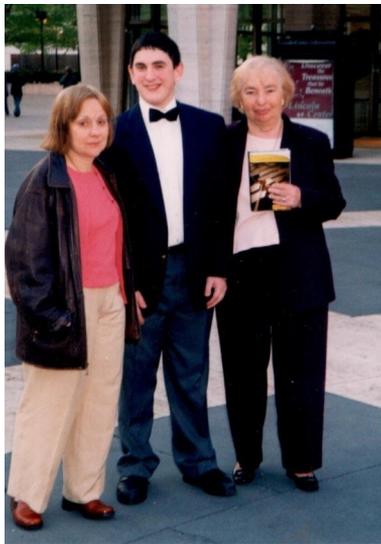
**Any other hobbies or fun-facts?** When I'm not in the laboratory, you can find me swing dancing, rock climbing, or volunteering with science outreach groups.

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**Additional thanks** go to the following for their help with this evening's concert:

- ♪ The Branford Chorale (Nicholas Filippides - Director, Ellen Lampros Woods - President & Jean de Bary - Event Coordinator).
- ♪ Student musicians from Hamden High School, North Haven High School, Wilbur Cross High School, Manchester Community College, Quinnipiac University, University of New Haven & Yale University.
- ♪ Hamden Facilities Services staff.
- ♪ Hamden Legislative Council (Kim Renta, clerk).
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## Upcoming Events

### **51<sup>st</sup> Young Musicians Concerto Competition (YMCC)**

Saturday January 25th, 2020 - 10:00 AM (Snow Date February 1<sup>st</sup>)

Southern CT State University  
Earl Hall

*Audition performances are open to the public.*

*Competition schedule will be posted during the week prior on our website.*

### **Spring Concert**

*Featuring the 2020 YMCC Winners*

Sunday April 26<sup>th</sup>, 2020 - 3:00 PM

Hamden Memorial Town Hall  
2372 Whitney Avenue  
Hamden, CT 06518

## Play An Instrument?

Hamden Symphony Orchestra seeks musicians interested in joining the group for its spring 2020 season.

Rehearsals are held on Thursday evenings from 7:00 to 9:15 PM at Hamden Memorial Town Hall beginning in January. If you are interested in joining, please visit our website below for more information and an up-to-date list of openings, or email [info@hamdensymphony.org](mailto:info@hamdensymphony.org).

**[www.hamdensymphony.org/join](http://www.hamdensymphony.org/join)**