



VESNA MEHINOVIC, MUSIC DIRECTOR  
PAUL GACEK, CONDUCTOR LAUREATE

# GLOBAL HARMONY

Featuring the 53<sup>rd</sup>  
Young Musicians Concerto Competition Winners:

Braeden Shizume, Piano  
Harry Tao, Cello  
Mark Yan, Erhu  
Mindy Zhao, Violin



Sunday, April 30<sup>th</sup>, 2023  
3:00 PM

Hamden Memorial Town Hall

**Sponsored By Paul & Elizabeth Mathey**



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

## About HSO

Today's performance marks the conclusion of Hamden Symphony Orchestra's 61<sup>st</sup> season! An all-volunteer orchestra of more than 70 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 52 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 2022 winner of this award was Jaemin Hyun (Flute).

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

Sunday, April 30<sup>th</sup>, 2023

3:00 PM

Hamden Memorial Town Hall

## Concert Program

Roman Carnival Overture Hector Berlioz

Violin Concerto in E minor Felix Mendelssohn  
3. Allegretto non troppo - Allegro molto vivace

Mindy Zhao, Violin

Cello Concerto No. 1 in A minor Camille Saint-Saëns  
3. Tempo Primo - Molto allegro

Harry Tao, Cello

## *Intermission*

Prelude for Orchestra Mark Kuss

*Composed for the Hamden Symphony Orchestra*

The Butterfly Lovers Concerto He Zhanhao & Chen Gang  
1. Adagio Cantabile - 2. Allegro - 3. Adagio assai doloroso

Mark Yan, Erhu

Piano Concerto in A minor Edvard Grieg  
1. Allegro molto moderato

Braeden Shizume, Piano

Danse Espagnole No. 1 (from "La Vida Breve") Manuel de Falla

*Please join us for a reception in the lobby following the performance!*

## Musicians of the Orchestra

### Violin I

Stacy Shafer '09  
Concertmaster,  
*The Ruth T. Brooks Chair*

Kayla Becknuss '23  
Elizabeth Braddon '16  
Ann Clemmons '10  
Sam Green '23  
Gabrielle Liberatoscioli '22  
Andrea Osburne '17  
Anna Schnee '91  
Frank Schnee '91  
Xiangyu Shi '23  
Tim Shizume '23  
Amanda Zubek '22

### Violin II

Brendan Cassidy '23  
Yinchen Hao '22  
Yasmin Lopez '23  
Nancy Mangino '14  
Joanna Novak '20  
Jody Smyser '14  
Robert Tavolieri '22  
Caroline Valdez '22  
Morgan Vanderwall '20  
Eleanor Zagoren '22

### Viola

Zane Carey '21  
Monica Ehrenfels '22  
Karen Kriner '13  
Margaret Liddell '74  
Shasta Ramachandran '22  
Kayla Sands '22  
Rolland Strasser '17  
Joy Snyder '05

### Cello

Elizabeth Baldwin '17  
Davi Bendavid '22  
Dorthy Fang '19  
Benjamin Kellenberger '23  
Tanya Townsend '17

### Bass

Amy Baker '15

### Flute

Gianna Gassira '21  
Ann Katis '23  
Judith Kramer Koret '08  
Sarah Nguyen '22  
Mamie Wang '22

### Piccolo

Sarah Nguyen '22

### Oboe

Terri Bennett '16  
Samantha Tun '22  
Clara Wang '22

### English Horn

Terri Bennett '16

### Clarinet

Elizabeth Black '20  
Anne Cory '14  
Kathy Muench '15  
Kimberly Vish '20

### Bass Clarinet

Elizabeth Black '20

### Bassoon

Deborah Garber '08  
Andrew Maust '09

### French Horn

Ally Hammer '22  
Margaret Pavlovich '22  
Jay Scala '23  
Max Scalf '22

### Trumpet

Diondra Dilworth '19  
Leo Ehrenfels '22  
Olivia Enny '22  
Jameson Forsythe '20  
Christian Venturella '22

### Trombone

Colby Buehler '18  
Anna Franz '14  
Bill Gambardella '92  
Molly Gambardella '11  
Jillian Plante '19  
Alan Weide '22

### Tuba

James Neely '14

### Keyboard

Betsy Goldberg '15

### Timpani

David Liskov '10

### Percussion

Betsy Goldberg '15  
Mitchell Rogers '22  
Anthony Soscia '23  
Adam Weber '21

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## Play An Instrument?

Hamden Symphony seeks musicians interested in joining the group for their summer and fall 2023 seasons and beyond!

Rehearsals are anticipated to begin Thursday evenings in late May for the summer season and early September for the fall season. For more information, and for the most up-to-date list of openings, visit:

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

### **Hamden Symphony Orchestra**

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## About the Performers



**Braeden Shizume** is an 11<sup>th</sup> grade student at Nathan Hale Ray High School in East Haddam, CT. He has been studying the piano for eight years. He is currently under the tutelage of Dr. Marie Jureit-Beamish. In the past several years, he has won numerous awards, including the CTMTNA Karen Nelson Scholarship in 2018, honorable mention at the Connecticut MTNA State competition in 2020, 1<sup>st</sup> place at the 2021 Opus Music Competition (Connecticut),

the Rachmaninoff Award at the URI Piano Extravaganza in 2022, was a finalist in the Hartford Symphony Orchestra Young Artists Competition (2022), 1<sup>st</sup> place at the 2022 Opus Music Competition (Connecticut), and 1<sup>st</sup> place in the Renee B. Fisher piano competition in 2023. He has had the opportunity to study with acclaimed pianists Lindsay Garritson, Roberta Rust, and has also worked with Kevin Kenner and Peter Takacs. He hopes to attend one of the nation's top music conservatories in the Fall of 2024 to continue his musical education and career.



**Harry Tao** is an 8<sup>th</sup> grader at Middlebrook School in Wilton, CT. Harry began studying cello using the Suzuki method. Over the years, he has had lessons from various teachers including Lois Errante, Justin Park and currently Clara Kim and Taeguk Mun. He is the silver prize winner of the 2022 International Young Artists Solo Competition and the 2nd place winner of the 2022 American Chamber Orchestra Concerto Competition.

In the summer of 2022, he attended the Chamber Music Institute for Young Musicians under the direction of Asya Meshberg in Darien, CT. When he is not practicing the cello, Harry loves playing soccer, and challenging himself in video games.



**Mark Yan** is seventeen years old and originally from China. He is currently a junior at the Hamden Hall Country Day School. Though he plays in his school's Orchestra, he is very excited to be a soloist for the first time with an Orchestra. In fact, Mark is the first Erhu player to ever perform with the Hamden Symphony Orchestra! In addition to his family and friends, he would like to thank his music teacher Ms. Hudson for her encouragement and guidance in auditioning and preparing for this opportunity.



**Mindy Zhao** lives in West Hartford, CT and is a sophomore at Hall High School. She has been playing violin for 11 years and studies with Teri Einfeldt at the Hartt School Community Division. At Hartt, she is a member of the Connecticut Youth Symphony and the chamber program. Mindy is also a two year recipient of the University of Connecticut JOY! Conservatory Scholarship and a member of I Giovanni Solisti. She has received awards at competitions including CT-ASTA, CT Bach Festival, Debora Kahan, MTNA, Windham Regional Arts, the Connecticut Youth Symphony Concerto Competition, the Hamden Symphony Orchestra Concerto Competition, and has participated in CMEA Regionals and All-State. In addition, she has studied at Boston University's Tanglewood Institute, been appointed the Regional Director of the Central Connecticut chapter of Back to Bach, and has recently served as Concertmaster in Connecticut Youth Symphony, Northern Regionals High School Orchestra, and the 2023 CMEA All-State Orchestra. Aside from the violin, Mindy is a competitive swimmer who also enjoys a nice cup of coffee.





**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.

### **About the Composer**

**Mark Kuss** has received awards from the American Academy and Institute of Arts and Letters, the N.E.A., the Jerome Foundation, Meet the Composer, A.S.C.A.P., the Copland Foundation as well as others. His work has been commissioned and performed by the 21<sup>st</sup> Century Consort, the Folger Consort, the State Orchestra of Romania, the Polish Radio Orchestra, the Pro Arte orchestra of Boston, at Merkin Hall, the 92<sup>nd</sup> Street Y, the MacDowell Colony, the Swannanoa Music Festival, the Monadnock Music Festival, San Francisco's Composers Inc., the Vancouver Chamber Music Festival, and throughout the U.S., Canada

and Europe. In 2022 his Saxophone Concerto was nominated for the Pulitzer Prize.

In addition to his compositional work Mr. Kuss is currently Chairman of the New York-based humanitarian organization: Music For Life International—a presenting organization which has developed close ties with the UN, and which travels the globe modeling music as a mechanism for conflict resolution.

<http://music4lifeinternational.org>

### 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 (2022). His artist's statement follows:

“We are living in a world of widespread human suffering from wars, Covid-19 pandemic, 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.”

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## THE MAGICIANS

Look beyond the strings and winds and brass  
And you will see musicians of another class.  
They stand at the back of the orchestra.  
Hear them bang and tap or scrape,  
Beat, ring, click, and shake.  
No rhythm is a mistake when they  
Play their varied family of instruments.  
Drums, castanets, gongs, claves, chimes  
Xylophones, cymbals, triangles, even piano,  
All are in this limitless group of percussives.  
They can create sounds of thunder, or shimmering waves,  
Even a delicate rumble can come from the huge timpani.  
The melody of Bolero floats above the beat of the snare drum,  
While Danzon's No. 2 begins with the gentle tap of the claves.  
Beethoven wrote a concerto for only piano and quiet timpani.  
The snare drum leads the parade of instruments  
In Capriccio Espagnole by Rimsky-Korsakov,  
And a toccata for only percussion instruments exists.  
These talented musicians create rhythm, mood,  
And harmony as they color the music.

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*"Things will come out right now. We can make it so.  
Someone is on your side. No one is alone."*

*Stephen Sondheim*



*In memory of Rise Liskov  
Love,  
David*

## Program Notes

**Hector Berlioz** (1803-1869) was born in southeastern France to Louis, a progressive physician and one of the first in Europe to practice acupuncture, and Marie-Antoinette Joséphine, a strict Roman Catholic. Homeschooled for most of his childhood and with his father wishing for him to follow him into medicine, his music instruction was minimal. He did begin learning the flageolet, a recorder-like wind instrument, and later took flute and guitar lessons. Lingering feelings from his first romantic relationship inspired him to compose several chamber music works. In 1820, Berlioz began studies in medicine at the University of Paris. Though he detested much of his course work, the opportunity to engage in the Parisian music-scene, including its Opera houses and the expansive library at the Paris Conservatory, steered him to abandoning his medical career soon after graduation.

In 1826, Berlioz enrolled at the Conservatory, where from his composition studies he would compete for the *Prix de Rome* prize, France's premier music award. On his fourth attempt in 1830, he won on the submission of his cantata *La Mort de Sardanapale*. This prize would offer him a two year residency at the Villa Medici, the French Academy in Rome. Prior to his travels, he had finished his *Symphonie fantastique* and became engaged to Marie Moke, a Belgian pianist. This relationship ended soon after his arrival in Rome; in despair he almost dropped out of the program. After some time, Berlioz began to enjoy his experience in Italy and find inspiration in traveling throughout the Mediterranean, including meeting a visiting Felix Mendelssohn.

In 1832, he returned to Paris, where in addition to composing, he wrote scholarly music criticism for several publications. With the operatic genre such a significant force in Paris, Berlioz sought to achieve success in that area and began work on *Benvenuto Cellini* in 1834. Its premiere four years later was not well-received. With an incredibly challenging libretto for its singers, the Opera was performed only a handful of more times. With little success in Opera at that point, Berlioz turned back to composing for the concert-hall and conducting.

In 1844, Berlioz repurposed the introduction to the opera's second act, which included melodies from its arias, as a concert-piece, the *Roman Carnival Overture*. It premiered that February in Paris with Berlioz at the

podium. After a fiery introduction to a dance theme in the *saltarello* style that quickly recedes, a solo English Horn joins in to introduce a more lyrical melody, originally a duet between the characters Benvenuto Cellini and Teresa. It grows to include the full Orchestra, with a colorful accompaniment accentuated by two tambourines and triangle. The dance theme which resembles the *Tarantela* movement in Mendelssohn's *Italian Symphony*, then returns at first cautiously. The piece builds to a raucous conclusion, with the low Brass featured prominently.

**Felix Mendelssohn** (1809-1847), is one of the first composers of the early-romantic era. He was born in Hamburg, Germany to Abraham Mendelssohn, a banker and Lea Salomon. They moved to Berlin when he was two years old. His parents sought to give him and his siblings, including his older sister Fanny, also a musician and composer, the best education possible. They would host academic and artistic dignitaries at the regular "salons" they organized.

Mendelssohn started piano lessons with his mother at the age of six, and then studied with Marie Bigot in Paris, and Ludwig Berger in Berlin. He studied counterpoint and composition under Carl Friedrich Zelter, who was a scholar of baroque music forms, such as fugues and chorales. This interest would manifest itself in many of Mendelssohn's compositions, and in his conducting career; In 1829 and 1830 with the orchestras and choirs from the Berlin Singakademie, and Lower Rhenish Music Festival in Düsseldorf, respectively, he lead performances of the oratorios *St. Matthew Passion* by J.S. Bach and *Israel in Egypt*, by George Frederick Handel. These helped to revive both composers across Europe.

Mendelssohn's earliest works for string orchestra and chamber ensembles were performed for parties at his family's residence; his parent's employed a small orchestra for these events. His *String Octet in E-flat major* and concert overture based on Shakespeare's *A Midsummer Night's Dream* written when he was seventeen, are considered his first successes. Interested in a wide range of subjects including literature, art, philosophy and linguistics, he enrolled at Humbolt University of Berlin.

Mendelssohn's conducting and composition career began to flourish after his schooling. He traveled throughout Europe, inspiring much of his music, including the *Scottish* and *Italian Symphonies* and *Hebrides*

*Overture*. In 1935, he was appointed the music director of the Leipzig Gewandhaus Orchestra.

In 1838, Mendelssohn began to contemplate his *Violin Concerto in E minor* for his longtime friend Ferdinand David, who became the concertmaster of his Orchestra in Leipzig a few years prior. "I should like to write a violin concerto for you next winter. One in E minor runs through my head, the beginning of which gives me no peace..." It took him six years to complete, and was the last composition he wrote for orchestra. The orchestra while still largely accompanying the soloist, actively converses in the background, with its intentionally delicate orchestration.

Growing up in the French countryside and later in Paris, **Camille Saint-Saëns** (1835-1921) exhibited dazzling talents from an early age in music composition and piano-performance, but also other academic fields, including Math & Science, Classics and Philosophy. At thirteen, he was enrolled at the Paris Conservatory. Years later, in 1871, following the Franco-Prussian War, Saint-Saens founded the Société Nationale de Musique. With its motto "ars gallica," the burgeoning movement sought to re-establish French music, particularly in the Symphony and Concerto forms that had long been dominated by German composers; most French composers and audiences focused almost exclusively on ballet and operatic genres at the time.

The following year, he composed the *Cello Concerto No. 1 in A minor* for Auguste Tolbecque, a cellist and viola da gamba player who also built instruments. It premiered in 1873 at the Paris Conservatory and was one of the first concertos to break the traditional three-movement form. In full, it is performed as one continuous section with three distinct sections that share themes. The concerto is considered one of the greatest for the cello for its virtuosic playing required of the soloist and constant interplay between the soloist and orchestra accompaniment.

In 1959, while fellow-students at the Shanghai Conservatory of Music, **He Zhanhao** (1933 -) and **Chen Gang** (1935 -) were assigned to compose in a traditional Chinese style using western instruments for a celebration of National Day, which would mark the 10<sup>th</sup> anniversary of the founding



of the People's Republic of China. Their experimental collaboration produced *The Butterfly Lovers Concerto*, which was premiered with violinist Yu Lina and their conservatory's Symphony Orchestra. They based the concerto on the ancient Chinese legend *The Butterfly Lovers*, which is usually referred to by the two names of its two main characters, *Liang Shanbo and Zhu Yingtai* (abbreviated *Liang Zhu*). The tale bears strong resemblance to William Shakespeare's *Romeo and Juliet* for its depiction of an accidental romance pushed apart by external forces.

He Zhanhao was raised in Zhuji in Zhejiang Province in Eastern China. In 1950, he joined the Zhuji Provincial Cultural Troupe, and through its programs learned both western violin technique as well as the erhu instrument. He also accompanied their *yueju* (also known as *shao-xing*) opera troupe, which performed the *Butterfly Lovers* in theatrical form. Chen Gang was born in Shanghai to a musical family, his father Chen Ge-xin a composer. He started on piano and later began composing before acceptance into the conservatory. While He has been credited primarily with the sweeping opening melody the rest of the piece draws from, Chen took on most of the structuring of the concerto, which is written in a continuous form.

Due to the legend's references to feudalism, the Concerto was temporarily censored during the cultural revolution of the late 1960's. After the reopening of the conservatory in the 1970's the piece emerged again. Notable violinists and other performers have popularized it in recent decades, and it is even commonly used as accompanying music in competitive figure-skating. Both its solo-part and accompaniment have been performed with varying configurations of western instruments and traditional Chinese instruments, including the erhu.

**Edvard Grieg** (1843-1907) started learning piano at six years old under the instruction of his mother, a music-teacher. At the age of fifteen his parents, recognizing his potential, enrolled him at the conservatory in Leipzig, Germany. As his performance career was blossoming, he also began to take up composition.

In 1868, while visiting Denmark, Grieg composed what would be his only completed Piano Concerto; sketches of a second concerto that was never finished have later emerged. The *Piano Concerto in A minor* was

premiered in Copenhagen in 1869, without the composer in attendance, since he was soloing with an orchestra in Norway at the time. While considered part of the nationalist school for his prominent use of Norwegian folk music, Grieg also traveled extensively throughout Europe and sought to express both pastoral life in rural Norway, and also the culture of Western Europe as a whole in his music.

**Manuel de Falla** (1876-1946) was born in Cádiz in the Andalusia region of southern Spain. With interests in both music and literature, he took lessons in piano and music theory, and also founded two literary magazines as a teenager. He then moved to Madrid where he studied at the Real Conservatorio de Música y Declamación. His piano teacher there, José Tragó, was a colleague of composer Isaac Albéniz and his composition teacher, Felipe Pedrell, encouraged de Falla to find inspiration in the folk and dance music of Andalusia. His early compositions included numerous chamber instrumental and vocal pieces with piano accompaniment.

In 1905, de Falla composed his first opera *La Vida Breve* (*The Brief Life*) in partnership with Carlos Fernández-Shaw, whose libretto is written in an Andalusian dialect. The opera was not produced until 1913, first in the French city of Nice and then a substantial revision that he undertook with the influence of composer Claude Debussy, that was premiered later that year in Paris.

Though only an hour long as a complete opera, it is rarely performed in full. Several of the lengthy instrumental portions of the piece continue to be performed in the concert hall, including the *Danse Espagnole No. 1*, which achieved fame in its chamber-version for Violin and Piano arranged by Fritz Kreisler. Also an opera that deals with the intersection of romance and broader cultural forces, the dance underscores an engagement party for the well-to-do Paco and Carmela, the girl of Paco's social class that he is ordered to marry at the expense of Salud, a Gypsy maiden with whom he is truly in love.

*Program notes by David Liskov.*

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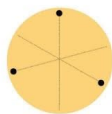


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## Meet HSO

This Spring's edition is a first for this feature! We introduce one of our talented & committed high school student musicians, Monica Ehrenfels, who each week shares the joy of music-making alongside the members of all ages that make up Hamden Symphony, including her brother Leo on trumpet!



### Monica Ehrenfels, Viola

**When did you start playing your Instrument(s)?** I'm a violist in the HSO, and I started learning how to play the viola when I was about seven years old. I also play piano and guitar.

**Other than classical, what other types of music do you like to play or listen to?** I like classic rock, indie-pop, alt-rock, or pretty much anything in between. Recently, I've been listening to Jack Johnson's *In Between Dreams* album a lot, so I'd say that's my current favorite. My "favorites" really just depend on how I'm feeling on a certain day, but I'm never not in the mood for some Beatles.

**Favorite musical experiences with HSO or elsewhere?** My favorite memory from HSO is when we played the music from *The Empire Strikes Back* last year. I also enjoy being in this group and getting to meet so many different people who are all interested in music, especially my stand partner, Karen (shoutout to Karen; your purple outfits are so cool).

**Favorite composer(s) or composition(s) and/or band(s)/singer(s)?** Aaron Copland is my favorite classical composer. My favorite artist outside of classical music is definitely the Beatles. You can't go wrong with *Rubber Soul* or *Revolver*.

**Any other fun-facts?** *Why are violas bigger than violins?*

...There's actually no difference, but the violinists' big heads make their instruments look smaller in comparison. :)

# Hamden Symphony Orchestra Boosters

(2022-2023)

We gratefully acknowledge the generous financial support and gifts from the following friends:

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| ♪ Betsy Goldberg & Allan Brison  | ♪ Nathan & Zohra Rawling  |
| ♪ Sally Jaynes ( <i>In memory of Jan Jekel</i> )   | ♪ John & Cindy Rearick on behalf of the Jekel Bible Study ( <i>In memory of Jan Jekel</i> ) |
| ♪ Grace Kenney   | ♪ Eleanor & Peter Santos & Family; Clarke, David & Ted ( <i>In memory of Jan Jekel</i> )    |
| ♪ Laura Kahkonen & Douglas Sparrow ( <i>In memory of Jan Jekel</i> )   | ♪ Diane Scott ( <i>In memory of Jan Jekel</i> )   |
| ♪ Judith Kramer Koret  | ♪ Frank & Anna Schneer ( <i>In memory of Jan Jekel</i> )                                    |
| ♪ Janet Kriner   | ♪ Stacy & Charlie Shafer ( <i>In memory of Jan Jekel</i> )                                  |
| ♪ Karen Kriner & Nicholas Souris   | ♪ Joy Snyder ( <i>In memory of Jan Jekel</i> )  |
| ♪ Christa Lehr ( <i>In memory of Jan Jekel</i> )   | ♪ Paul Thoma ( <i>In memory of Jan Jekel</i> )  |
| ♪ David Liskov ( <i>In memory of Rise Liskov</i> )   | ♪ Dagmara Zeidenbergs   |
| ♪ Richard Liskov ( <i>In memory of Rise and our parents who loved classical music.</i> )                       | ♪ Lawrence Zukof ( <i>In memory of Jan Jekel</i> )  |

**Hamden Symphony Orchestra** has enjoyed gathering weekly to make music together this year! All financial contributions, whether small or large will keep us going as we move into our next season!

Donations are being accepted this afternoon at the lobby table; Cash, checks or digital payments made out to Hamden Symphony Orchestra are accepted:

**Checks can also be mailed to:**  
Hamden Symphony Orchestra  
PO Box 185412  
Hamden, CT 06518

**Hamden Symphony Orchestra will be participating in the 2023 Great Give®, sponsored the by the Community Foundation for Greater New Haven, on May 3<sup>rd</sup> & 4<sup>th</sup>.** All donations designated to Hamden Symphony Orchestra, Inc. on these dates at the website - [www.thegreatgive.org](http://www.thegreatgive.org) - are matched, and could help us win additional prizes during the event.

Online contributions via the secure DonorBox platform are also accepted at [www.hamdensymphony.org](http://www.hamdensymphony.org) throughout the year.

*Please indicate if you would like your contribution to be designated to the Ruth T. Brooks Scholarship Fund, which awards a graduating Hamden High School student for their musical accomplishments each academic year.*

With any donation method, we continue to offer the following sponsorship opportunity for a \$400 gift:

*All donors at this level will have their name listed as a co-sponsor for one concert. This includes program-cover and all concert marketing materials - print & digital. (Limit 2 sponsors per performance - placement arranged on a first-come first-served basis)*

**Have an item or service you'd like to donate for a concert raffle or other purpose?**

Contact us by email, [info@hamdensymphony.org](mailto:info@hamdensymphony.org) or call 203-433-4207. These donations are also tax deductible.

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

- ♪ Mayor Lauren Garrett & Chief of Staff, Sean Grace.
- ♪ Kim Renta & Rose Lion, Legislative Council Administrators.
- ♪ Town of Hamden facilities services staff.
- ♪ Southern Connecticut State University Music Department (Joshua Groffman, Chair), Young Musicians Concerto Competition Venue.
- ♪ YMCC Chairperson: Judith Kramer Koret.
- ♪ YMCC Judges: Isabelle Aboaf, Davi Bendavid, Jameson Forsyth, Judith Kramer Koret, Karen Kriner & Eleanor Zagoren.
- ♪ YMCC Event Support Staff: David Liskov, Ryan Mitten & Nic Souris.
- ♪ YMCC "blind" audition materials/setup: Jameson Forsyth & Vesna Mehinovic.
- ♪ Student musicians from Cheshire Academy, Sacred Heart Academy, Quinnipiac University & Yale University.
- ♪ Carpool drivers: Davi Bendavid, Colby Buehler, Diondra Dilworth, Dorothy Fang, Yinchun Hao, Karen Kriner, Margaret Pavlovich, Mitchell Rogers, Nic Souris, Kimberly Vish & Clara Wang.
- ♪ Geraldine Rollins, Front-of-the-house support.
- ♪ Thirzah Bendokas, Cello podium.

## **Strike up the Orchestra!**

**Hamden Symphony Orchestra to perform this summer outdoors...**

**Town Center Park at Meadowbrook  
2761 Dixwell Avenue  
Hamden, CT 06518**

*More information to follow in June.*

**2023-2024 season-details to-be-announced.**

*Have a great summer!*