



Homecoming

Celebrating 60 years of the
Hamden Symphony Orchestra

**Featuring the 52nd
Young Musicians Concerto Competition Winners**

Marin Korenaga, Violin
Samantha Kramer, Violin
Vien Le, Cello



Sunday, May 22nd, 2022
3:00 PM
Hamden Memorial Town Hall

Sponsored By Paul & Elizabeth Mathey

www.hamdensymphony.org

About HSO

Today's performance marks the conclusion of Hamden Symphony Orchestra's 60th 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 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 2021 winner of this award was Daniel Ostenpanko (Violin).

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, May 22nd, 2022

3:00 PM

Hamden Memorial Town Hall

Concert Program

Summon the Heroes

John Williams
arr. Calvin Custer

Performed in honor of the first-responders, healthcare professionals, scientists, teachers, essential workers, and other everyday heroes in Hamden, Connecticut and around the world.

Violin Concerto in E minor

Felix Mendelssohn

1. Allegro molto appassionato

Samantha Kramer, Violin

Variations on a Rococo Theme

Pyotr Ilyich Tchaikovsky

- Introduction. Moderato assai quasi andante - *Thema*. Moderato semplice

- Var. 2. Tempo della *thema* - Cadenza

- Var. 3. Andante sostenuto

- Var. 7 e coda. Allegro vivo

Vien Le, Cello

Intermission

Violin Concerto in A minor

Alexander Glazunov

1. Moderato

2. Andante sostenuto

Marin Korenaga, Violin

Symphony No. 8 in G major

Antonin Dvorak

4. Allegro ma non troppo

Musicians of the Orchestra

Violin I

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

Elizabeth Braddon '16
Ann Clemmons '10
Natalie Jimenez-Lara '06
Andrea Osburne '17
Cesar Queen '19
Kevin Zheng '22

Violin II

Amber Knight '16
Joeanna Novak '20
Will Platt '22
Anat Shiloach '15
Caroline Valdez '22

Viola

Zane Carey '21
Monica Ehrenfels '22
Karen Kriner '13
Shasta Ramachandran '22
Nathan Rawling '19
Joy Snyder '05

Cello

Elizabeth Baldwin '17
Dorthy Fang '19
Anne Haws '22
Katherine Koczwarra '22
Ryan Mitten '22
Jessica Payne '09

Bass

Andrew Muench '15

Flute

Gianna Gassira '21
Judith Kramer Koret '08
Anna Luther '22
Nicole Siley '16
Dagmara Zeidenbergs '18

Piccolo

Dagmara Zeidenbergs '18

Oboe

Terri Bennett '16
Eric Glaviano '17
Samantha Tun '22

Clarinet

Elizabeth Black '20
Anne Cory '14
Shire Feingold '17
Kathy Muench '15
Kimberly Vish '20

Bass Clarinet

Elizabeth Black '20

Bassoon

Stephanie Buggie '14
Andrew Maust '09

French Horn

Margot Buckelew '19
Julia Cavagnaro Umphress '22
Grace Kenney '16
Sue Mattero '17

Trumpet

Leo Ehrenfels '22
Jameson Forsythe '20
Ricardo Marques '20

Trombone

Colby Buehler '18
Anna Franz '14
Bill Gambardella '92
Jose Lara '04

Tuba

James Neely '14

Keyboard

Carrie Ann Davison '22
Betsy Goldberg '15

Timpani

David Liskov '10

Percussion

Douglas Watkins '21
Adam Weber '21

Play An Instrument?

Hamden Symphony seeks musicians interested in joining the group for their 2022-2023 concert-season! Rehearsals are anticipated to begin Thursday evenings in early September. For more information, and for the most up-to-date list of openings, visit:

www.hamdensymphony.org/join

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About the Performers



Marin Korenaga, 16 years old, is currently a junior at Amity Regional High School. She made her first contact with the violin when she was three years old. Her first musical success is credited to the Greater New Haven Concerto Competition she won in 2017. She became a finalist for the American Chamber Orchestra Concerto Competition in 2020 and the Hartford Symphony Orchestra Concerto Competition in 2021. She made her solo debut in 2022 with the Wallingford Symphony Orchestra after winning first prize in their Concerto Competition. She has been studying with Wendy Sharp of the Yale School of Music since 2012. In addition, she has studied with world-renowned violinists such as Kikuei Ikeda, Daniel Phillips, and Xiao-Dong Wang at the Meadowmount School of Music in 2019 and the Vivace International Music Festival in 2021. Marin also enjoys creating music with others. She currently is concertmaster of her school Chamber Orchestra and assistant concertmaster in the Greater New Haven Youth Orchestra, which she has been a part of since 2017. She is a member of Neighborhood Music School's Premier String Ensemble as well.

In addition to violin, Marin plays piano competitively, studying under Joel Wizansky and attending Eastern Music Festival studying under Awadagin Pratt. In 2021, she won the 2nd Prize in the Renée B. Fisher Piano Competition. Marin hopes to pursue music professionally as a performer and as a composer at college, keeping music in her life.



Samantha Kramer is a senior at Conard High School in West Hartford. She has been studying violin in Teri Einfedlt's studio since the age of 5. Samantha is a member of the Connecticut Youth Symphony and I Giovanni Solisti and has participated in the Connecticut All State Orchestra throughout high school. Samantha's previous accomplishments include being a Finalist in the 2019 CT-ASTA String Competition and winning the 2019 Hartt School Honors Chamber Music Competition with her quartet. She will be attending Oberlin in the fall to pursue a dual degree in Violin Performance and Neuroscience.



Vien Le is a junior at Canton High School. She began studying cello at the age of 4 and piano at the age of 6 through the Hartt School Community Division. She studied cello with Carmen Irons and Eric Dahlin, and currently studies with Blake Brasch. She studies piano with Malgosia Lis. Vien has regularly participated in Suzuki string orchestras with conductor Emmett Drake, and various chamber groups including her current trio as a cellist and duo as a pianist. She is currently in the Connecticut Youth Symphony at Hartt, and she also is a percussionist and singer at her high school.

Vien's piano and cello awards and honors include: Hartford Symphony Orchestra Young Artists Competition First Place Winner, Connecticut Youth Symphony Concerto Competition Winner, Hamden Young Artists Concerto Competition Winner, Hartt Honors Competition Best String Performance across all divisions, American Orchestra Chamber Concerto Competition finalist, the John Jorgensen Endowed Cello Scholarship recipient, CT Bach Festival awards, American Music Talent Competition Award, Northern Regionals High School Festivals participant, and various awards in the Virtuoso Pianists Competitions and HTMA Piano Festivals. She has performed in the String and Piano Honors Recitals at the Hartt School since 2017.



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 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, 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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Ce n'est pas un cor Francais

(It is not a French Horn)

I suppose taking the horn
from a magnificent animal,
Then hollowing it out
Must have had a good ending.

This sacrifice became the horn.
German, English, French
All the same are they
Different names.

German invented, so says history
First heard in opera
Copied by the English
Off to France
Across the ocean to America.

This primitive horn became
a beautiful instrument: single, double, triple tubings
straightened can be thirteen feet or longer.

The bell at the bottom hides a hand inside fingers not crossed
hoping for correct notes emerging but to make them sharp, flat,
or muted.

Who loves this horn?
Disney, Tchaikovsky, Beethoven,
Mozart, Brahms, the Beatles
John Williams and his Star Wars
To name but a few.

Listen carefully, and you too will be amazed The
distant wailing, the gorgeous sound
No matter what it is called.

J B Madaris

Program Notes

Through his six-decades composing for film and the concert hall, along with conducting and piano performance, **John Williams** (1932 -) has become one of the most well-known figures in American symphonic music. Born in New York City to Esther and Johnny Williams, a jazz drummer, he began his piano studies at the age of 8. In 1948, he moved with his family to Los Angeles, and after high school enrolled at UCLA, studying composition under Mario Castelnuovo-Tedesco. Williams enlisted in the United States Air Force in 1951. Under its band program he played both piano and brass instruments, and soon began conducting and arranging for their ensembles.

Following his service, Williams returned to New York to study piano at the Julliard School and the Eastman School of Music. He switched his main focus to composition, and moved back to Los Angeles to be an orchestrator for several film composers, including Bernard Hermann and Alfred Newman. In addition, he continued to perform and would be featured as pianist in soundtracks for films composed by Henri Mancini, including *Peter Gunn*, and Leonard Bernstein in the original film-version of *West Side Story*. Under the nickname Johnny Williams, he released several jazz albums concurrently.

William's composition career originated in the late 1950's, with some successful television and film projects, but it was his score for 1967's *Valley of the Dolls* and 1969's *Goodbye Mr. Chips* that brought him his first Oscar nominations and award, respectively. In 1974, director Steven Spielberg approached him to compose his first major motion picture, *The Sugarland Express*. Later that year they followed with *Jaws*. This decades-long collaboration has produced some of William's most recognizable film scores, including *Close Encounters of the Third Kind*, *ET*, *Jurassic Park*, and *Catch Me If You Can*.

In the mid-1970's Spielberg referred Williams to fellow-director George Lucas, who was working on what would be the first *Star Wars* movie. Williams would go on to score nine *Star Wars* films in its trilogies, and four *Indiana Jones* movies, with a fifth expected in 2023.

Alongside his composition career, William's was appointed the Principal Conductor of the Boston Pops Orchestra in 1980. He held that post for

14 years and continues to guest-conduct with Orchestras around the world.

Summon the Heroes is the third of the now four compositions John Williams has written for the Olympic Games. The *Olympic Fanfare and Theme* was commissioned for the 1984 Summer Olympics held in Los Angeles. In 1988 he composed *The Olympic Spirit* for NBC's telecast of the 1988 Summer Olympics in South Korea. The Olympic Games returned to the United States for its centennial in 1996, and Williams was again asked to compose its theme. *Summon the Heroes* premiered at its Opening Ceremonies, with the Atlanta Symphony Orchestra and Williams at the podium. He dedicated the work to Tim Morrison, then Principal Trumpet of the Boston Pops Orchestra. Described as the most complex and lengthy of his Olympic music, featuring antiphonal brass that evokes Greek and Roman nobility, the piece is roughly divided into five sections; *Fanfare*; *Prologue*; *Flags*; *Contest and Parade*.

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 2 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 6, 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 1929 and 1930 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 17, 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 1835, 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. This concerto was one of the first to immediately feature the solo violin instead of a lengthy orchestral introduction. The orchestra while still largely accompanying the soloist, actively converses in the background, with its intentionally delicate orchestration.

Pyotr Ilyitch Tchaikovsky (1840-1893) was born in Votinsk Russia to a military family. Though he began piano lessons at the age of 5 and received some encouragement from his parents, they ultimately sent him to a boarding school, the School of Jurisprudence in St. Petersburg, to be trained for a career in civil-service. After graduation and a short career in that field, Tchaikovsky began studies at the newly-founded St. Petersburg Conservatory. It was there that his exposure to the foundations of western music began to influence his compositional style, which seamlessly interwove the musical idioms of Western-Europe with the traditions of Russian folk music.

Written between 1876 and 1877 for Wilhelm Fitzenhagen, German cellist and fellow-professor at Moscow State University, *Variations on a Rococo Theme* was the only composition of Tchaikovsky's that would feature solo cello and orchestra. "Do you know what Rococo means? It is a carefree feeling of well-being", Tchaikovsky noted to Fitzenhagen. Though his theme was entirely his own, it was clearly influenced by a melody that fits with the era of Haydn and Mozart. Tchaikovsky

intended the subsequent variations to build on each other, and employed a short refrain to his main theme, typically heard in the woodwind accompaniment, to serve as a link between each variation.

After the work's premiere in 1877, Fitzenhagen, went on to make some revisions of his own, including a reordering of the variations. This edited version is most commonly heard today. In the 1940's, Victor Kubatsky, a cellist, was able to uncover and eventually publish Tchaikovsky's original version.

Alexander Glazunov (1865-1936) is regarded as one of the most influential composers, teachers and conductors in the late-Romantic era in Russia. Born in Saint Petersburg, he began studies in piano at 9 years old and composition soon after. Mily Balakirev, who was in the group of nationalist composers, "The Five", recognized Glazunov's skills early on, and brought his music to fellow-composer, Nikolai Rimsky-Korsakov. As his teacher, Rimsky-Korsakov would be so impressed with Glazunov's progress that he soon considered him to be his junior colleague.

Composer Anatoly Lyadov, introduced Glazunov to Mitrofan Belyayev, a philanthropist, who organized concerts to perform Glazunov's music and eventually created a publishing house. Belyayev selected Glazunov along with his mentors Rimsky-Korsakov and Lyadov to form a council that would select other rising composers to publish, a group known as the Belyayev Circle. Glazunov rose quickly in fame across Europe and was appointed the director of the Saint Petersburg Conservatory in 1905.

The *Violin Concerto in A minor* was written a year prior and dedicated to violinist Leopold Auer, who premiered the work in 1905 with Glazunov himself conducting the Russian Music Society. The concerto carefully balances technical virtuosity with lyricism and emotional depth. With a larger orchestration, the accompaniment provides a full complement to the solo part. Also unconventional for its time, its sections flow seamlessly together without pauses.

Antonin Dvorak (1841-1904) is considered the second Czechoslovakian, to achieve prominence in composition. Like his predecessor, Bedrich Smetana, he frequently made use of the folk melodies of Moravia and Bohemia, and skillfully integrated them into the traditions

of Western symphonic music. Born near Prague, in Nelahozeves, he began learning violin at the age of 6 years old with his teacher Joseph Spitz. When he was 13, he was sent to the city of Zlonice to live with his uncle so he could learn German. With his teacher, Antonín Liehmann, he continued on violin, started on piano and organ, and began learning music theory as well. A few years later, his father Frantisek accepted Antonin's wish to be a professional musician, and he enrolled at a school in Prague to further study church organ.

Upon completion there, and rejected for a position at a prominent church, he joined the Orchestra of Karel Komzák as a violist. Initially hired for playing at social dances and restaurants, the group's skill-level was noticed, and they were hired as the Bohemian Provisional Theater Orchestra to accompany operas. This gave Dvorak the opportunity to listen to new music and invigorated his composing; his *String Quintet in A minor* in 1861 he considered his first completed opus.

In 1871 he left the orchestra to focus on composition. A few years later he was awarded the Austrian Prize for composition; selected by a jury that included music critic Eduard Hanslick and composer Johannes Brahms. Impressed with Dvorak's music, Brahms recommended him to the Simrock publishing house. They requested Dvorak write something similar to the *Hungarian Dances* of Brahms. The resulting sets of *Slavonic Dances* were a hit across Europe, soon bringing international acclaim for Dvorak.

The **Symphony No. 8 in G major** was composed in 1889 upon Dvorak's election to the Bohemian Academy of Science, Literature and Arts. He conducted its premiere in Prague and then subsequently in Frankfurt, Germany and Cambridge, England. With creative differences apparent with his long-time publisher, Simrock, who wanted shorter accessible pieces and preferred German for the movement's titles instead of Czech, Dvorak hired Vincent Novello instead. Largely optimistic throughout the symphony and evoking pastorella beauty, Czech conductor Rafael Kubelik said in rehearsal describing the bright fanfare at the opening of the finale: "Gentlemen, in Bohemia the trumpets never call to battle - they always call to the dance".

Program notes by David Liskov.

Meet HSO

This Spring's edition introduces two members of Hamden Symphony Orchestra; cellist Ryan Mitten & violist Karen Kriner.

Ryan Mitten, Cello



John F. Kramer, Photo

Where are you from and when did you move to Connecticut? I was born in Connecticut and raised in Yorktown Heights, New York. Moved back to CT in 2019, now living with wife Sophie and daughter in New Britain, CT.

What do you do for work or school? I'm a stay at home dad working as a Cellist, life skills special education teacher and museum educator.

When did you start playing your instrument(s)? I started playing cello at 9, and quickly became interested in guitar, bass, piano, mandolin, ukulele and banjo.

Other than classical, what other types of music do you like to play or listen to? I love old tunes and researching music history. I continue to study Pete Seeger's books and albums enjoying all sorts of folk, blues, country, rock and roll, jazz, gospel, funk, showtunes, ballads and shanties. I admire singer-songwriters such as Malvina Renolds, Carol King, Shel Silverstein and Harry Chapin.

Favorite musical experiences with HSO or elsewhere? My favorite musical experience is performing concerts and sing-a-longs at senior living and memory care communities. They continue to teach me the power of music therapy and emotional storytelling.

Favorite composer(s) or composition(s)? J.S. Bach- The 6 Unaccompanied Cello Suites - The Beatles- Discography - Rush - YYZ

Any other hobbies or fun-facts? Since 2017 I have been a musician and living history actor at the Mark Twain House and Museum giving costumed house tours as the Clemen's coachman Patrick McAleer in 1888. I'm also working with friends to hike all 46 high peaks in Adirondack State Park, New York.

Karen Kriner, Viola



Where are you from and when did you move to CT? I was born and raised in Norfolk, Virginia. I moved to Hamden, Connecticut in the summer of 2013.

What do you do for work or school?

Currently, I am a patient account representative for US Physical Therapy based in Texas. I work remotely from home in healthcare insurance and billing. I have many years of experience working for chiropractors as well.

When did you start playing your instrument(s)? I started playing viola in fifth grade, over 40 years ago. My parents were both professional musicians (Mom-cellist & pianist, father-French Horn & upright bass) and encouraged both my brother (drummer & sound tech) & I to be musicians as well. Music has always been in my life.

Other than classical, what other types of music do you like to play or listen to? I listen to Electro pop, pop, indie pop, indie rock, a capella ...I am a big fan of Imogen Heap, Billie Eilish, Lindsay Stirling, Jason Mraz, Pentatonix, Blake Lewis, Adam Lambert, Us The Duo...and the list goes on.

Favorite musical experiences with HSO or elsewhere? In the summer of 2009, I joined the Bay Youth Orchestra (from the Hampton Roads area of Virginia) to help out as a violist & chaperone for the Haydn Festival Tour. I performed in the orchestra along side the teens and young adults in various venues located in Austria & Germany. It was my first trip to those countries and a wonderful experience being able to play my viola in such amazing historical venues.

Favorite composer(s) or composition(s)? That is very hard to say. I enjoy playing music by many different composers. Tchaikovsky, Brahms, & Dvorak to name a few of my favs. And I do really love Holst - The Planets. It's definitely one of my favorite compositions.

Any other hobbies or fun-facts? I am also a vocalist. I love to sing. I sang in a couple top-40 cover bands in the early 1990's. I am currently a member of Another Octave: CT Womens chorus and serve on the board of directors as well as head up their publicity team. I am a chiropractic advocate, a fan of hair color experimentation, an animal lover, and a purple fanatic. And I really enjoy being a part of the HSO viola section and the board of directors. This orchestra has been a big part of my life since moving to Hamden. I cannot imagine my life without it!

Hamden Symphony Orchestra has been thrilled to be back together again this season! All financial contributions, whether small or large keep us going as we navigate into our 61st season this Fall.

Donations are being accepted this afternoon at the table in the lobby; Cash, card or checks made out to Hamden Symphony Orchestra are accepted.

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

- ♪ Mayor Lauren Garrett.
- ♪ Kim Renta, Legislative Council Administrator.
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- ♪ Southern Connecticut State University Music Department (Joshua Groffman, Chair) - Young Musicians Concerto Competition Venue.
- ♪ YMCC Chairperson: Judith Kramer Koret
- ♪ YMCC Judges: Elizabeth Baldwin, Jameson Forsyth, Betsy Goldberg, Judith Kramer Koret, Karen Kriner, and Dagmara Zeidenbergs.
- ♪ YMCC Event Support Staff: David Liskov and Nic Souris.
- ♪ YMCC "blind" audition room setup & materials: Irene Senedak & Vesna Mehinovic
- ♪ Student musicians from Cheshire Academy, Sacred Heart Academy, and Yale University.
- ♪ *All of our musicians, board of directors, audience and supporters for sticking with us, and keeping us together in so many different ways these last two years!*

**Hamden Symphony Orchestra
Board of Directors
(2021-2022)**

David Liskov, President
Karen Kriner, Vice President
Joy Snyder, Secretary
Judith Kramer Koret, Elective Director
Van Nguyen, Elective Director
Andrea Osburne, Elective Director
Stacy Shafer, Elective Director
Nic Souris, Elective Director

Additional Support

Bill Gambardella, Legal Counsel
Judith Kramer Koret, YMCC Chairperson
Tracy Turner, Logo Design



Statues of Antonin Dvorak in Prague (left) and New York City (right)