



VESNA MEHINOVIC, MUSIC DIRECTOR
PAUL GACEK, CONDUCTOR LAUREATE

THE SKY'S THE LIMIT

Performed in loving memory of Janice "Jan" Jekel

Featuring:

Jeehyun Rachel Kim, Piano

Caesar Storlazzi, Oboe



Friday, November 18th, 2022

7:30 PM

Hamden Memorial Town Hall

Sponsored By Eleanor & Peter Santos & Family

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About HSO

Tonight's performance marks the beginning of Hamden Symphony Orchestra's 61st 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

Friday, November 18th, 2022
7:30 PM
Hamden Memorial Town Hall

Concert Program

Symphony No. 4 in D minor Robert Schumann

1. Ziemlich langsam [Rather slow] - Lebhaft [Lively]
2. Romanze: Ziemlich langsam [Rather slow]
3. Scherzo: Lebhaft [Lively]
4. Langsam [Slow] - Lebhaft [Lively]

Oboe Concerto in D minor Alessandro Marcello
2. Adagio

Caesar Storlazzi, Oboe

In memory of Janice "Jan" Jekel

Intermission

Bolero Maurice Ravel

Rhapsody in Blue George Gershwin
orch. Ferde Grofe

Jeehyun Rachel Kim, Piano

Musicians of the Orchestra

Violin I

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

Isabelle Aboaf '22
 Elizabeth Braddon '16
 Ann Clemmons '10
 Gabrielle Liberatoscioli '22
 Andrea Osburne '17
 Anna Schnee '91
 Frank Schnee '91
 Kevin Zheng '22
 Amanda Zubek '22

Violin II

Christian Go '22
 Yinchao Hao '22
 Judith Kramer Koret '08 *
 Nancy Mangino '14
 Joeanna Novak '20
 Robert Tavolieri '22
 Caroline Valdez '22
 Morgan Vanderwall '20
 Eleanor Zagoren '22

Viola

Monica Ehrenfels '22
 Karen Kriner '13
 Shasta Ramachandran '22
 Kayla Sands '22
 Joy Snyder '05

Cello

Elizabeth Baldwin '17
 David Bendavid '22
 Dorothy Fang '19
 Anne Haws '22
 Katherine Koczwar '22
 Janet Kriner '15
 Ryan Mitten '22
 Marney Walker '19

Bass

Ivamarly Bradham '04
 Charles Gendrich '22

Flute

Gianna Gassira '21
 Judith Kramer Koret '08 ^
 Sarah Nguyen '22
 Mamie Wang '22

Piccolo

Judith Kramer Koret '08 ^
 Sarah Nguyen '22 ^

Oboe

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

Oboe d'Amore

Eric Glaviano '17 ^

English Horn

Terri Bennett '16

Clarinet

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

E-Flat Clarinet

Shire Feingold '17 ^

Bass Clarinet

Elizabeth Black '20

Bassoon

Hannah Fraser '22 ^
 Andrew Maust '09

Soprano Saxophone

Jake Epstein '22
 Shire Feingold '17 ^

Alto Saxophone

Evann D'Adamo '18
 Jake Epstein '22

Tenor Saxophone

Douglas Watkins '21 ^

French Horn

Julia Cavagnaro Umphress '22
 Ally Hammer '22
 Margaret Pavlovich '22 ^
 Max Scalf '22

Trumpet

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

Trombone

Colby Buehler '18
 Anna Franz '14 ^
 Bill Gambardella '92
 Molly Gambardella '11
 Alan Weide '22

Tuba

James Neely '14

Keyboard

Betsy Goldberg '15 ^

Banjo

Ryan Mitten '22

Timpani

David Liskov '10

Percussion

Christopher Calderon '22
 Betsy Goldberg '15
 Douglas Watkins '21
 Mitchell Rogers '22
 Adam Weber '21 ^

^ Bolero Soloist

* For Oboe Concerto

Play An Instrument?

Hamden Symphony seeks musicians interested in joining the group for their spring 2023 season and beyond!

Rehearsals are anticipated to begin Thursday evenings in late January. 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



Born in Seoul, South Korea, **Jeehyun Kim** grew up in Jeju island starting piano studies there and became a church pianist at the age of 11. During her time in Korea, she has won the national music competitions including the Concerto competition of Seoul National Symphony Orchestra. After graduating, she

performed constantly both as a soloist and as a collaborative pianist, also becoming the accompanist of the Far East Broadcasting Company (FEBC).

Ms. Kim holds a Master of Music degree from the Hartt School of Music, University of Hartford, where she studied with acclaimed pianist, Dr. Paul Rutman. After completing her studies, she has been invited to perform frequently as a soloist and collaborative pianist for numerous stages. She has developed her unique style, and music has become for her a spiritual experience. Her sensitivity, her personal touch, and the ability to listen and blend to other voices make her an exceptional pianist and accompanist.

Ms. Kim is a versatile musician who appears in many other music scenes, such as theater arts. She had participated in number of musicals including *Seussical*, *The Theory of Relativity*, *Rage* as a Music Director and *Wizard of Oz*, *Nine*, *The Wild Party*, *The Little Shop of Horrors*, *Shrek the Musical Jr*, *Next to Normal* as an Assistant Director and band master. She also coaches and accompanies vocal cabaret at the Quinnipiac University.

Besides performing as a pianist, she is also a music director of Greenwich Korean Church and freelancer choir accompanist, music coaching staff of several school districts. She also serves as choir accompanist of Quinnipiac University and Eastern Connecticut Symphony Chorus.



Caesar Storlazzi, oboe, is a New Haven native who began his studies with Salvatore Amato of the Neighborhood Music School and continued at Yale with Robert Bloom, Richard Killmer, and Ronald Roseman. He has played in the Yale Symphony, the Yale Philharmonia, and the Wallingford and Hamden symphonies. Caesar has performed with the Wayland Woodwind Quintet (founded by Jan Jekel) and the Elm City

Winds and teaches organ, harpsichord and oboe at Choate Rosemary Hall. He is the Music Director and Organist (and sometimes oboist!) at the United Church on the Green in New Haven.



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."

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

Oboe Family Trivia Night

Q: What is an Oboe d'Amore?

A: Italian for "Oboe of Love", it is larger than an oboe and smaller than the English Horn. Its most well-known Orchestral use is in Ravel's Bolero.



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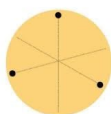


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Program Notes

Robert Schumann (1810-1856) was born in Zwickau, Germany. He began composing at the age of seven. His father a bookseller and publisher, Schumann was influenced by German philosophers Schiller and Goethe. Though interested in a musical career, in 1828 under family influence, he began studies in law in Leipzig. There he still continued his musical pursuits and began lessons with pianist Friedrich Wieck. Struggling between law and music, with his mother's blessing, he ultimately shifted focus to piano and later composition.

After a brief marriage to the daughter of a nobleman in Bohemia, Schumann later began a surreptitious relationship with Wieck's daughter Clara, also a pianist and composer. With Friedrich disapproving this arrangement, they were married in 1840, days before her 21st birthday. After the wedding, Schumann's compositional output flourished; Over 120 songs for voice and piano, as well as his *Symphony No. 1 (the Spring symphony)*, which was met with immediate regard.

His next symphony, composed in 1841, was not well-received and his publisher refused it. Schumann noted, "The Second Symphony did not have the same great acclaim as the First. I know it stands in no way behind the First, and sooner or later it will make it on its own." Ten years later, its revision was finally completed, which significant reworked the orchestration to make it heavier in sound. With two additional symphonies having been written in the interim, the newly titled *Symphony No. 4 in D minor* was premiered in 1853 at the Lower Rhine Music Festival. Like its original version, the work follows a continuous structure with very little pause between each of its four movements.

Born in Venice to a well off family, **Alessandro Marcello** (1673-1747), was interested in music but did not achieve the same acclaim as his brother Benedetto. Much of his music was published under the pseudonym Eterio Stinfalico. Through scholarly investigation, the *Oboe Concerto in D minor* was eventually discovered under his real name in a 1717 publication believed to be transcribed by J.S. Bach. The work was previously attributed to both his contemporary Antonio Vivaldi and later on his brother. The concerto is orchestrated for a baroque-sized Orchestra of violins, violas and continuo (a group playing the bass part, often cellos and/or keyboard).

Maurice Ravel (1875-1937) is deemed one of the most highly-skilled composers in the practice of Orchestration in the history of Western music. Born in Ciboure, France (near the border of Spain) to Pierre-Joseph and Marie, his family soon moved to Paris where he would begin piano-lessons at the age of seven and later music theory and composition. Ravel eventually enrolled at the Paris conservatory, where after some early struggles, he found some success under the tutelage of Gabriele Faure. Many of his first works were written for the piano and he later arranged them for a full Orchestra.

The origin of *Bolero* dates to a July 1928 commission from the dancer Ida Rubenstein, who requested Ravel orchestrate excerpts of the piano-work *Iberia* of Isaac Albeniz. Shortly after starting, he discovered that Spanish conductor Enrique Fernández Arbos had done his own transcription of the piece. Fearing copyright issues, Ravel changed

course and began composing an original piece for Rubenstein, which he based on the bolero, a Spanish dance-form. After playing the melody that would form the piece to a friend he exclaimed; "Don't you think this theme has an insistent quality? I'm going to try and repeat it a number of times without any development, gradually increasing the orchestra as best I can."

Premiered that October at the Paris Opera to instant success, *Bolero* has become one of Ravel's most-performed works, and is now typically heard in the concert hall without a dance element. The work opens with a two-bar phrase from the snare-drum that is repeated 169 times over the course of the piece. Two alternating melodies, are passed through solos and then group of instruments in the woodwind and brass sections (along with the celeste). The melodies and the accompanying rhythm and bass line continually builds in volume, until the entire Orchestra is playing in an almost-unison, which continues building to a raucous conclusion.

George Gershwin (1898-1937), remains one of the most-performed composers, in American music; his work encompassing classical, opera, jazz, musical theater and popular song. Born as Jacob Gershwine, he was raised in a Brooklyn apartment; his parents having immigrated from eastern Europe. He was introduced to music at the age of ten, when he attended a friend's violin recital, and soon started dabbling on the piano his parents purchased for his brother Ira. He soon began lessons with Charles Hambitzer, who became his mentor. When he was fifteen he began working for a music publisher as a "song plugger" (a pianist called upon to demonstrate new sheet music for a customer). He then worked for the Aeolian Company (a piano manufacturer) and Standard Music Rolls, where he recorded piano rolls and even began writing his own. In the early 1920's his first Broadway shows opened, *Piccadilly to Broadway* and *For Goodness' Sake*.

Rhapsody in Blue was Gershwin's first major composition. Its original version was commissioned by bandleader Paul Whiteman in November 1923, for a concert his band was planning that was titled "An Experiment in Modern Music" planned for February 12, 1924 at New York's Aeolian Hall. Whiteman desired an extended concerto-type piece to be performed in honor of President Lincoln's birthday. With a very tight deadline, Gershwin was initially apprehensive, but soon accepted after a newspaper article in January prematurely listed Gershwin to be working on the piece. With five weeks to go he raced to compose the piece, and he described a particular train ride from NY to Boston:

And there I suddenly heard - and even saw on paper - the complete construction of the rhapsody, from beginning to end...I heard it as a sort of musical kaleidoscope of America, of our vast melting pot, of our unduplicated national pep, of our metropolitan madness. By the time I reached Boston I had a definite plot of the piece, as distinguished from its actual substance.

Just days before the performance Gershwin finished the score, and sent to Whiteman's arranger, Ferde Grofe, who arranged it for 23 musicians and solo piano, which Gershwin would perform. The performance was a resounding success, and the piece soon toured and was recorded by Whiteman's band. In 1942, Grofe arranged the piece for a full symphony Orchestra and this version has become its most commonly played.

Program notes by David Liskov.

**Honoring, And Remembering,
Our Dear Friend,
Janice "Jan" Jekel**



Oct 6, 1934



Aug 14, 2022



Jan Jekel was an extraordinary woman. A wonderful wife, mother, sister, grandmother, and great-grandmother, she was also a woman of faith and charity, generous, hospitable, outgoing, friendly and caring. Yet, she was also gracious and self-effacing. Jan was highly intelligent, articulate and well educated, and she was a consummate, and very talented, musician. In addition to her many years of leadership with the Hamden Symphony Orchestra, she welcomed musicians, from places near and far, to her home to play music.

Over the years, Jan started several musical groups, incorporating a variety of instruments, some of which are still active today. For many years in the fall she hosted musicians at her family's property on Cape Cod for "Music Week," where musicians would play music while enjoying the beauty of the Cape. She maintained a vast musical library which she, as a highly skilled librarian, kept very well organized. We owe Jan a deep debt of gratitude for her many years of helping to spread the gift of music, for so long, and to so many. With our love, and great appreciation for you, Jan, and the music you shared with us, we, of the Friday Morning Music group, honor you, and your memory, today, and always!!

Judy Beers
Liz Braddon
Christine Cohen
Sally Jaynes
Christa Lehr
Alice Leishman
Emily McMinn
Jerry Oppenheim
Susan Paisley
Charles Possidente

Elizabeth Possidente
Ellie Santos
Pete Santos
Anna Schneer
Frank Schneer
Diane Scott
Stacy Shafer
Joyce Snyder
Paul Thoma
Larry Zukof

Remembering Janice “Jan” Jekel

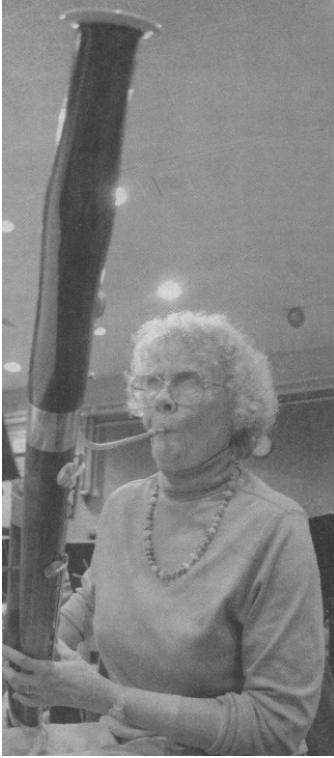


Photo: Christian Abraham/CT Post

“Jan Jekel is the reason that I am playing in an orchestra. She encouraged me to sit in the back and play any notes that I could when I first joined Hamden Symphony. Her kindness and support gave me the gift of music.”

- Joy Snyder (Viola)

“From one who was on the “inside” with Jan as she worked for the symphony, you might not be aware of the thousands of hours she put in over the years, mostly from our home, as Personnel Manager and then, both President and Personnel Manager, in addition to playing the bassoon.

Soon after we came to the New Haven area in 1967, she began looking for an orchestra in which to play her clarinet! The two clarinet chairs were filled, but Ruth Brooks of the orchestra said that, if Jan would learn to play the bassoon and play it in the orchestra, she would buy the orchestra a bassoon! Jan did that and learned to play it in weeks, becoming the principal bassoonist for the remainder of our 42 years in the area.

In the early days the orchestra was struggling, and, in my clearly biased opinion, without Jan’s thousands of hours of work for the symphony over the years, it might not have survived. I am thrilled that it is thriving!”

- James Jekel (Jan’s Husband)

Woman of Substance: Orchestrating a life of music

The following interview was printed in the Connecticut Post on Tuesday, November 8th, 2005. (Amanda Cuda, writer).

You are the principle bassoonist for the Hamden Symphony Orchestra. How did you get involved? In 1969, I saw a sign that mentioned the orchestra. I had played clarinet in high school and liked it and wanted to start playing again.

I went into a rehearsal with my clarinet and learned that while they didn't need a clarinet, they needed a bassoon. The founder of the orchestra noticed that I seemed disappointed they didn't need me, and said that she would purchase a bassoon for the orchestra if I would learn to play it.

The bassoon arrived in January of 1970. That was something that I never even thought of, playing the bassoon. [I took lessons], and that's how it got started.

You've also been involved in the orchestra in a number of other roles, including president. Why have you stayed with the group so long and why have you taken on so many jobs? I do whatever I can if I can't find anyone else to do it. The orchestra does three performances a year. There's a fall concert, a pops concert in March and the Golden Bells concert in May. It's really fun to work with musicians from all different backgrounds. We have members from age 11 to [those] in their 80s. It is something you can do as you go along in life.

These are volunteer musicians. They're not coming to be paid. In fact, many of the musicians donate money to the orchestra to help run it. It's a very interesting group of people. And it's fun to get those calls when people first come to town and are looking for a place to play their instruments.

You also founded and play in two small community ensembles, the Orion Trio and The Wayland Woodwind Quintet. What is it about music and playing music that appeals to you? I suppose there's something about trying to produce a beautiful sound within a group. All instruments have their own unique sound. To come out with something really complete, you need to have a whole group.

In discovering the bassoon, I was discovering classical music at the same time. Most people enjoy music in some way. Maybe they like hearing crickets or other sounds in nature. Or maybe they like attending

concerts.

People get very involved with the things they have to do. Music adds new dimension to life. It's sort of like the sunshine coming out on a cloudy day.

You've hosted potluck suppers for the orchestra at your home in order to foster fellowship among the group. Why is that important?

It's a chance to get to know each other. People are driving long distances to perform with us and not getting paid for it - why would they do it.

There's something about music and getting to know the other people that is captivating.

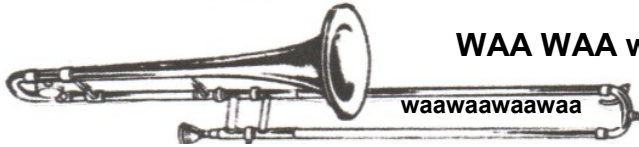
Why do you think it is so important to volunteer? There are many things that need to be done and nobody could pay to have them all done.

The community is going to be a better place if people chip in and participate.



Photo: Christian Abraham/CT Post

WAA WAA WAA WAA WAA waa



WAA WAA waa waa

Surely you had a teacher whose
WAA WAA WAA voice summoned sleep z^z z^z
z^z z^z z^z Charlie Brown certainly did

That cartoon sound came from the sackbut
French (push, pull), Italian (big trumpet)

We know it as a trombone,

A family member of the brass section
It rears up from the back of an orchestra
with sounds of silk or low growls

The mouthpiece is "buzzed" by player's lips
"Do bees know about this?"



The slide pushes and pulls

Tube length changes to capture notes

Plunger in the cup can change the sounds

An instrument so beautiful, so versatile

Some compared its sound to the voice of God

Indeed, it was first played for religious ceremonies

Classical, Jazz, BeBop, Latin, Tchaikovsky, Mahler, Beethoven, Mozart

Perhaps you recognize some players

Slide Hampton (a rare left handed player),

Glenn Miller, Tommy Dorsey, Phil Wilson

"It's a boys instrument"

Did not deter Melba Liston of big band era or

Amanda Stewart and Rebecca Cherian who are

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Meet HSO

This Fall's edition introduces two members of Hamden Symphony Orchestra, who are both featured in Bolero:

Jameson Forsythe, Trumpet



Where are you from? I was born and raised in Connecticut. I grew up in Wallingford, moved to North Haven after attending UConn, and settled in Hamden in 2018. I've also lived at the UConn Storrs campus and at Fort Sill in Oklahoma.

What do you do for work? By night, I perform on trumpet and am a private music teacher. By day, I take care of my 3 boys (7, 5, and 2) and try to maintain my sanity. That might be a losing battle.

When did you start playing your instrument(s)? I started trumpet in 4th grade, 1994. I played trumpet all through high school and studied with Claire Newbold (4th/Utility trumpet, Hartford Symphony Orchestra), as well as Dr. Craig Hlavac and Lauren Churchill (Sansoucy). I studied trumpet performance at UConn under James Ackley (Principal Trumpet, South Carolina Philharmonic Orchestra, formerly Principal Trumpet Bogotá Philharmonic Orchestra) and Charles Schlueter (retired Principal Trumpet, Boston Symphony Orchestra). After completing my studies, I was a little burnt out and wound up taking a decade off the horn, but came back to it full time in 2019. Other teachers include Ben Wright, Second Trumpet, Boston Symphony Orchestra and faculty at New England Conservatory as well Ryan Beach, Principal Trumpet, Alabama Symphony Orchestra.

Other than classical, what other types of music do you like to play or listen to? If I'm not listening to orchestral or chamber pieces, I either have trumpet heavy jazz (ie, Roy Hargrove, Freddie Hubbard, Miles Davis) or my kids' favorites cranking.

Favorite musical experiences with HSO or elsewhere? With the Hamden Symphony Orchestra, there have been a few: our concert in Town Center Park after the peak of Covid, our first concert back in Town Hall, and many of our rehearsals have been quite memorable. Outside of HSO, my first time performing Beethoven's Symphony No. 5 was a truly awesome experience. I also recently performed Margaret Bonds' Montgomery Variations with the Connecticut Valley Symphony Orchestra, which was humbling and moving. My all-time favorite musical memory, though, is my first rehearsal with an orchestra. We were beginning a concert cycle that included Dvořák's Symphony No. 7. By the final note of our read through, I had fallen in love with orchestral music and the feeling of playing in an orchestra.

Favorite composer(s) or composition(s)? This is a little bit like asking me, "Which is your favorite kid?" Beethoven, Mahler, Dvořák, Tchaikovsky, Stravinsky, Bach, Verdi, Richard Strauss could all take the top prize with many, many others coming in a very close second. As far as pieces, Mussorgsky/Ravel's Pictures at an Exhibition, Respighi's Pines of Rome, Beethoven's Symphonies 3, 5, 7, 9, and Egmont Overture are always exciting when I get to perform them. At the risk of sounding cheesy, I truly enjoy making music and giving the best performance I can on whatever I'm asked to play.

Any other hobbies or fun-facts? Once I started practicing regularly, I was a little disappointed in the bland appearance of my studio. To spruce it up, and also gain other benefits, I added a few plants. If I remember correctly, I started with 4 in 2020. My studio now houses 23 and I'm out of horizontal space. The plants do seem to enjoy music and are all doing well. Of the original 4, 2 have survived, and one of those has been propagated 5 times over. Another plant that was added early on in this journey to a somewhat less brown thumb recently transitioned to being a mother plant and has thrown off 4 pups with another 3 in their infantile stage. Quite a few have sacrificed themselves to teach me basics of plant care such as proper watering techniques and how to avoid over watering, as well as that not all outdoor plants can transition to indoor plants although many can.

Adam Weber, Percussion



Where are you from? I am a lifelong Nutmegger, currently living in Hamden but originally from Milford.

What do you do for work? I work for the New Haven Engineering Department, designing roadway and bike/pedestrian projects around the city.

When did you start playing your instrument(s)? I started playing piano around the same time I learned how to read. In high school, I wanted to take the

jazz band class, but that also required signing up for marching band, where I soon realized piano was not a marching band instrument. So I was placed in the front ensemble, playing mallet percussion among other noisy things. I also learned how to play trumpet for concert band and baritone horn for the UConn pep band.

Other than classical, what other types of music do you like to play or listen to? My music taste is all over the place, but according to Spotify it gravitates towards alt-rock, modern rock, 90s and 2000s hits, and some modern pop. I also enjoy having instrumental jazz on in the background while I'm working.

Favorite musical experiences with HSO or elsewhere? In 2015 and 2017, I played vibraphone with the 7th Regiment Drum & Bugle Corps. It was an incredible experience to spend the summer working to perfect a 10-minute show alongside 100 other musicians, while touring the country in competition with other corps.

Favorite composer(s) or composition(s)? Rhapsody in Blue is a good one - what a coincidence! But my other favorite is the Big Apple Symphony by Johan de Meij.

Any other hobbies or fun-facts? When I'm not going for bike rides on the rail trail or hiking local state parks, I make TikToks about engineering and transportation under the name @everydayengineering (shameless plug).

Hamden Symphony Orchestra is excited to begin its 61st season! All financial contributions, whether small or large keep us going!

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

Checks can also be mailed to:

Hamden Symphony Orchestra
c/o Donations
PO Box 185412
Hamden, CT 06518

Online contributions via the secure DonorBox platform are also accepted at www.hamdensymphony.org throughout the year. The following QR code goes directly to the donation link:



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.

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 or call 203-433-4207. These donations are also tax deductible.

Hamden Symphony Orchestra Boosters (2022-2023)

We gratefully acknowledge the generous financial support and gifts from the following friends of Hamden Symphony Orchestra:

♪ Gayle Adams (<i>In memory of Jan Jekel</i>)	♪ Ray Mazan
♪ Christina Baker	♪ Emily McMinn (<i>In memory of Jan Jekel</i>)
♪ Terri Bennett	♪ Vesna Mehinovic
♪ Eileen Benoit (<i>In memory of Paul Gacek, Hamden Symphony Orchestra conductor for 38 years</i>)	♪ Kathy Muench
♪ Elizabeth Braddon (<i>In memory of Jan Jekel</i>)	♪ Linda Pawelek (<i>In memory of Jan Jekel</i>)
♪ Christine Cohen (<i>In memory of Jan Jekel</i>)	♪ Sara Nason & Michael Davidson
♪ Alicia Clapp	♪ Jerry Oppenheim (<i>In memory of Jan Jekel</i>)
♪ Shire Feingold	♪ Andrea Osburne & Van Nguyen
♪ Anna Franz	♪ Susan Paisley (<i>In memory of Jan Jekel</i>)
♪ Jameson Forsythe	♪ Kathleen Petry
♪ Toni Gassira	♪ Elizabeth Possidente (<i>In memory of Jan Jekel</i>)
♪ Kathryn & Fred Giampietro (<i>In memory of Jan Jekel</i>)	♪ Nathan & Zohra Rawling
♪ Betsy Goldberg & Allan Brison	♪ John & Cindy Rearick on behalf of the Jekel Bible Study (<i>In memory of Jan Jekel</i>)
♪ Sally Jaynes (<i>In memory of Jan Jekel</i>)	♪ Eleanor & Peter Santos & Family;
♪ Grace Kenney	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	♪ Dagmara Zeidenbergs
♪ Richard & Rise Liskov (<i>In memory of our parents who loved classical music.</i>)	♪ Lawrence Zukof (<i>In memory of Jan Jekel</i>)
♪ Paul & Elizabeth Mathey	

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

- ♪ Mayor Lauren Garrett & Chief of Staff, Sean Grace.
- ♪ Kim Renta, Legislative Council Administrator.
- ♪ Town of Hamden facilities services staff.
- ♪ Slide Presentation: Nic Souris / Archival photos: Susan Paisley & Frank Schneer.
- ♪ Student musicians from Cheshire Academy, Sacred Heart Academy, Quinnipiac University & Yale University.
- ♪ Carpool drivers: Davi Bendavid, Colby Buehler, Dorthy Fang, Karen Kriner, Margaret Pavlovich, Mitchell Rogers, Nic Souris, Samantha Tun, Kimberly Vish & Clara Wang.

**Hamden Symphony Orchestra
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(2022-2023)**

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Tracy Turner, Logo Design

Save the Date

Spring Concert
Featuring the 2023 YMCC Winners

Sunday, April 30th, 2023 - 3:00 PM

**Hamden Memorial Town Hall
2372 Whitney Avenue
Hamden, CT 06518**

More details to follow this Spring.

Happy Holidays & Happy New Year from HSO!