The Art of Programming a Season, or, “Why Don’t You Play _______?”

(continued on next page)
Carolyn is admittedly fascinated with the different musical and emotional facets of each composer, and always strives to share her interests with the audience. Why the desire to explore one composer’s music so exhaustively? Carolyn’s answer was immediate: “The more we know about a composer – his or her life, early and later works for chamber and orchestral compositions – the deeper our understanding and appreciation of each composition.”

Every composer has many sides – and some we might not recognize. We all know and love Beethoven’s Symphonies, but his Grosse Fuge (performed on our February 2017 concert) sounds closer to something by a 20th century composer. Similarly, we think of Stravinsky as angular, with lots of mixed meter, but there is a melodic and neo-classical side to Stravinsky that more closely resembles Mozart. Carolyn strives to inhabit the composers through their music; on a deeper level, knowing their life stories and the different aspects of their music brings you closer to them, helping you appreciate the music you love in a whole new light. So, to those audience members who heard Grosse Fuge in February, even if it wasn’t your favorite, Carolyn has a suggestion: “Think of that side of Beethoven when you hear his “Eroica” featured on our opening concert next season. Realizing that Beethoven composed on our opening concert next season. Realizing that Beethoven composed on our opening concert next season. Realizing that Beethoven composed on our opening concert next season. Realizing that Beethoven composed on our opening concert next season. Realizing that Beethoven composed on our opening concert next season. Realizing that Beethoven composed on our opening concert next season. Realizing that Beethoven composed on our opening concert next season. Realizing that Beethoven composed on our opening concert next season. Realizing that Beethoven composed on our opening concert next season. Realizing that Beethoven composed on our opening concert next season. Realizing that Beethoven composed on our opening concert next season. Realizing that Beethoven composed on our opening concert next season. Realizing that Beethoven composed on our opening concert next season. Realizing that Beethoven composed on our opening concert next season. Realizing that Beethoven composed on our opening concert next season. Realizing that Beethoven composed on our opening concert next season. Realizing that Beethoven composed on our opening concert next season. Realizing that Beethoven composed on our opening concert next season. Realizing that Beethoven composed on our opening concert next season. Realizing that Beethoven composed on our opening concert next season. Realizing that Beethoven composed on our opening concert next season. Realizing that Beethoven composed on our opening concert next season. Realizing that Beethoven composed on our opening concert next season. Realizing that Beethoven composed on our opening concert next season. Realizing that Beethoven composed on our opening concert next season. Realizing that Beethoven composed on our opening concert next season. Realizing that Beethoven composed on our opening concert next season. Realizing that Beethoven composed on our opening concert next season. Realizing that Beethoven composed on our opening concert next season. Realizing that Beethoven composed on our opening concert next season. Realizing that Beethoven composed on our opening concert next season. Realizing that Beethoven composed on our opening concert next season. Realizing that Beethoven composed on our opening concert next season. Realizing that Beethoven composed on our opening concert next season. Realizing that Beethoven composed on our opening concert next season. Realizing that Beethoven composed on our opening concert next season. Realizing that Beethoven composed on our opening concert next season. Realizing that Beethoven composed on our opening concert next season. Realizing that Beethoven composed on our opening concert next season. Realizing that Beethoven composed on our opening concert next season. Realizing that Beethoven composed on our opening concert next season. Realizing that Beethoven composed on our opening concert next season. Realizing that Beethoven composed on our opening concert next season. Realizing that Beethoven composed on our opening concert next season.

Carolyn believes the need to connect emotionally with the community is built into the DNA of the Hartford Symphony Orchestra. For her, collaboration with one or more community artistic partners (Nutmeg Ballet, Hartford Stage, The Wadsworth Atheneum, TheaterWorks or Hartford Chorale are just some examples) is always a consideration in planning the season. It is exciting when artists from different backgrounds collaborate. Not only do we support and strengthen bonds with local organizations, but we also provide new artistic experiences for our audience.

But, Carolyn noted, new experiences also means exploring new sounds that a symphonic audience might not have yet experienced, including music with unexpected instruments: from a bagpipe/clarinet/accordion concerto with an Iranian kamanche and shofar chorus (Golijov’s Rose Of The Winds performed in June 2016) to a Japanese koto, a Chinese zheng, car parts (played by percussionists), a beat boxer or a composition for electric guitar and violin (Mackey’s Four Iconoclastic Episodes in December 2016). Carolyn’s innate curiosity motivates her to seek auditory adventures, including electronic and recorded sounds.

Two emotional and highly evocative pieces by living composers Ingram Marshall and Mason Bates (included on our upcoming April 2017 Masterworks, The Planets: Different Worlds) will introduce audiences to not only new melodies but to the experience of hearing thrilling sound effects created by traditional symphony musicians. Modern composers such as Golijov, Marshall and Bates, all with new approaches to music, create exciting musical drama and tension by blending new harmonies, new thoughts, and complex sounds and melodies that often lean towards the more “popular” styles of music, including jazz and pops. Carolyn strives to be artistically open to new ideas translated through sound, and wants audiences to accompany her on her journey of exploration.

Finally, Carolyn turned to a food metaphor to explain her musical curiosity and passion to share her adventures with our audiences: “The Masterworks season is HSO’s invitation to enjoy nine meals with us. I am the master chef planning the menu. We know lots of people love filet mignon, but no matter how much you love it, if we served it at every meal, you would be bored. Most importantly, you would not have a true culinary experience. We love serving filet mignon with your favorite sauce and a new sauce. We also want to make each meal exciting. After filet mignon, we’ll have Asian fusion; the next might be Egyptian, followed by a French specialty. But, not only do we need variety from meal to meal, we need balance within the meal itself. If we start with a heavy soup, perhaps a light salad should follow to cleanse the palate. If we serve caramel pumpkin ravioli, you might not like it – but it is certainly interesting to try it, and then be able to talk about it. It’s always fun to talk about the experience we just enjoyed together and it’s just as much fun to have an intellectual conversation about something you didn’t enjoy. Both conversations are wonderful, both are intellectually stimulating, and we derive a different enjoyment from each of them.”
Gene Bozzi began as HSO’s Principal Percussionist in 1972, and in his 45 years with the symphony, has distinguished himself as a multi-faceted classical and jazz percussionist. He has been HSO’s Principal Timpanist since 2004. Gene, always warm, engaging and spontaneous, can often be spotted in the lobby before a concert, happily greeting patrons. It was no surprise that he was delighted to answer questions for our audience.

At what age did you begin studying music and can you identify an important mentor?

I am a native of Connecticut, and began studying music formally at age 13, but was always interested in the drums. When my parents brought me to parties or weddings, I sat next to the band and was fascinated by the drummer. My mom told me I played with pots and pans as a toddler. My most influential mentor was my teacher, Alexander Lepak, a professor at the Hartt School and former HSO timpanist.

We know that you began as HSO’s principal percussionist, but what made you switch to timpani?

I wanted the opportunity to play more of the Romantic and Classical repertoire which invariably includes timpani but excludes percussion. That’s when I made the decision to switch. I graduated from Hartt College with degrees in Music and Music Ed. I continued to study jazz after college with a series of different teachers that included Bob Moses and Dave Liebman.

If you were not a percussionist, what other instrument would you be playing?

Probably double bass – for two reasons: it is used in jazz, which I love, and I am drawn to the low notes on the sound spectrum.

What interesting facts can you tell us about your instrument?

The original timpani were simple bowls with calfskin heads. They had handles (usually six) that were used to tune the instrument. It was not possible to make quick changes during a piece of music. Early composers wrote for only two drums tuned to the tonic and dominant. They frequently kept only those notes throughout the piece, writing timpani parts only in movements that were in the original key.

What would you consider your greatest musical achievement?

Without question – playing timpani and jazz drum set with the HSO!

Who is your favorite classical composer and why?

I’d pick Brahms: he wrote excellent timpani parts that are an integral part of the piece and I love his rhythmic concepts.

If you were not in your current profession as a musician, what other profession would you have chosen and why?

Absolutely teaching. I love getting to know who my students are as individuals, watching them perform, and seeing the “light bulb” go off when they finally get it!

What non-classical music and/or composer do you most enjoy or are listening to at present?

Anything by Miles Davis.

Tell us about your family and what you enjoy most.

I love learning new things, and on my nights off, I enjoy cooking. My dream is to live by the ocean, but that will have to wait. And we have two cats, Toulouse (a tabby) and Sicily (a tortoise shell.)

“Dad’s Fish Stew”

Ingredients

- 6 tablespoons olive oil
- 1 onion, chopped
- 2 large garlic cloves, chopped
- 2/3 cup fresh parsley, chopped
- 1 medium fresh tomato, chopped
- 8 oz clam juice (or shellfish stock)
- 2/3 cup dry white wine
- 1 ½ lbs fish filet (use halibut, cod, sole, sea bass, shark, orange roughy) cut into 2-inch pieces
- Touch of dry oregano, Tabasco, thyme, pepper
- 2 teaspoons tomato paste

Directions

Heat olive oil in heavy large pot or Dutch oven over medium-high heat. Add chopped onion and garlic and saute 4 minutes. Add parsley and stir 2 minutes. Add tomato, tomato paste and cook 2 minutes longer.

Add clam juice, dry white wine, and fish; simmer until fish is cooked through, less than 10 minutes. Add seasoning. Ladle into bowls and serve!
HSO’s New “Host a Musician” Program Builds Lasting Bonds Between Musicians and Host Families

The pilot we began in our 16-17 season became an instant success. HSO’s “Host A Musician” program was conceived to support our out-of-state musicians who travel from Boston, New York and even from Michigan and Idaho, to perform with the Hartford Symphony Orchestra. Recognizing their extraordinary dedication, the hosting program began as a demonstration of our reciprocal appreciation and commitment. The overwhelmingly positive response from all involved exceeded all expectations; beyond mere housing, it is creating strong and deeply personal bonds between community members and HSO’s charming and remarkably talented musicians.

Jeanne Wilson, who plays flute and piccolo and has been with the HSO for 25 years, was vocal in her praise of the hosting program: “This wonderful program has made my life SO much easier this year. Not only does the hosting program make life easier for a commuting musician, but what a special way to make friends with audience members and HSO supporters! Instead of just driving in to play, I now have new friends who support me and cheer me on.”

Julianne Russell, HSO’s new bassist, travels from Boston to the HSO. Previously a member of the Hong Kong Symphony, Julianne won the position with the Hartford Symphony and the Springfield Symphony in the same week. She was among the first of our new musicians to sign up for the hosting program. We matched her with Connie Mindell of West Hartford and the rapport was instantaneous. We caught up with them relaxing post-rehearsal at Connie’s home in the midst of our January Masterworks and both were eager to talk about the impact and importance of the HSO housing program.

Julianne: “Without this program, I would either be driving four hours a day or in a lonely motel, which can be really depressing. Long travel is exhausting, and impacts on my ability to perform. That stress – or the disappointing prospect of staying alone in a motel – can drain the joy out of performing, defeating the reason I wanted to be a musician. I love the music, I love my instrument, and I want to convey that inner joy to my audiences. If there are too many obstacles associated with performing, it becomes something you dread. I’m so glad I auditioned for the HSO. Not only did I win a job, I found an incredibly supportive community. The symphony’s housing program tells me I am embraced and valued by a welcoming orchestral family. The energy invested in the creation and management of the program makes clear the HSO staff truly cares about me, about the orchestra, about the quality of the music and about our community. I have time to practice, to relax, to get proper rest and to always be at my best. When I come to perform with the HSO, I have a home – and a friend – which makes all the difference.”

Connie: “The decision to host a musician was easy. I live alone with my two dogs. While I do work outside the house, inviting a musician into my home broadens my world. My newest friend is a passionate young musician who dedicated her life to music. She teaches me. While each housing stay is separate (so I have the ability to decline if I am traveling or busy) I always want to say “YES” when I get the call that Julianne is coming. I look forward to her stay with me, and watching her perform on stage gives me a deeper connection to the music. I am now watching my dear friend perform, making the music emotional, personal and meaningful. I don’t want to ever look back on my life and think that I’ve missed opportunities, so I’m so glad I seized this one. It’s a chance to learn, grow, and have an experience I never would have otherwise had.”
Love the Music? Host a Musician!

The February 9th snowstorm cancelled a rehearsal during our February Masterworks, but for musicians housed with host families, it was a special opportunity to bond. Hosts and musicians shared selfies and a few words about their snow day activities. Their comments made us smile – and we hope you will too.

“If you have an extra private bedroom in your home, along with a private bath and are interested in making one of our musicians feel welcomed in a “home away from home,” please contact RUTH SOVRONSKY, Director of Development, at 860-760-7321 for more information and details. Or, send an email to rsovronsky@hartfordsymphony.org. You’ll be glad you did!”

“Here’s Joe, Yogi and me hanging out after a relaxing day during the storm. I mainly spent the day preparing for my upcoming audition, which Joe spent half the day working from home. It was wonderful to be here and experience such an incredible storm. I love the snow – but I’ll remember this experience of sharing the storm with a new friend for a long time to come!”

– Eddie Sundra & Joe Coray

“We are keeping busy – Chloe is baking cookies, Wes is working, I am practicing, and Wes & I are taking breaks by listening to a recording of Yevtushenko reciting Babi Yar, with the New York Philharmonic! #cozy #gracioushosts”

– Georgina Rossi, Chloe & Wes Horton

“Daphne got much-needed rest during the snow day because of her cold, but for me, I cooked, watched Netflix, napped and ended the night with some relaxed practicing. The three of us had a wonderful day together!”

– Aekyung Kim, Betty Leete & Daphne Gooch

“Since we live in downtown, the snow did not stop us – so we enjoyed a trip to the downtown Starbucks. I feel so at home!!”

– Marguerite Rose & Susan Hwang

“We were all working from home today! Pam and John are on their computers in the living room, and I am marking the bowings for an upcoming concert in Maine. None of us have left the house and it is wonderful to have a family to be snowbound with!”

– John Nealon, Simon Bilyk & Pam Lucas

Mary spent the day practicing, relaxing, reading, napping, watching the snow – and then we all had dinner together. What a great experience with a new family!”

– Dean & Ann Uphoff, Mary Auner
STAFF SPOTLIGHT

Julie Jarvis, Executive & Artistic Operations Coordinator

Julie Jarvis joined the HSO on February 29, 2016 after working for almost two years as an Administrative Assistant for The Bushnell Center for the Performing Arts.

We know you began at The Bushnell right out of college, so how did you get to the HSO?

I started at The Bushnell just as the HSO moved into the building. My job involved work on HSO projects, so I became very close with HSO staff, and we soon realized how well we worked together. In February of 2016, just one year ago, I joined the HSO full-time staff as the Executive and Artistic Operations Coordinator.

OK – that’s a pretty fancy title. What does it really mean?

I assist with all of HSO’s executive and governance functions: I assist (HSO Executive Director) Steve Collins, coordinate all communications with the HSO Board of Directors and 10 other HSO committees that meet regularly throughout the year, and I also work in Artistic Operations as an assistant to Carolyn Kuan, coordinating our guest artists and many other backstage concert duties. I had no idea how much work is required for every committee meeting until I became responsible for the coordination. My organizational skills have been put to the test, as I juggle the task of working in multiple departments.

When you started one year ago, you were the newest member of the staff. How did that feel?

I was initially intimidated knowing that the job demanded a high level of responsibility, but I am so happy I took on the challenge. The HSO staff is truly a family and on day one, I was immediately welcomed as part of the team. And everyone is extremely patient and supportive as I continue to learn about the two different sides of my job. I worked closely with Steve (Collins) during my time at The Bushnell, but I have grown so much in this new role, largely thanks to him and our incredible staff. We are a very close-knit group and I love coming to work every day.

Many HSO staff are musicians, or studied music. What about you?

I grew up surrounded by music and a love of the arts. My mom has been singing since she could speak and always loved musical theater – she even named me after “Julie Jordan,” the lead in Carrousel, a role she played in 9th grade. Following in her footsteps, I grew up singing, dancing and acting. My brother was also involved in theater and for a while wanted to be a stand-up comedian. My dad has always had a deep appreciation for music as well and jokes that he’s the “guy that drove the bus” in the Partridge Family, claiming he doesn’t have any artistic talents – not true of course.

I have been acting in musicals since pre-school and began studying voice privately in 6th grade. In 8th grade I auditioned for the Greater Hartford Academy of the Arts and was fortunate enough to be accepted in the vocal department. My brother and I both attended: he studied theater and I studied voice for two years and then transferred to musical theater for my last two years.

After the Academy, I attended Central Connecticut State University for two years and then transferred to Quinnipiac University, graduating magna cum laude with a double major in public relations and theater. While at CCSU, I began freelancing as a cantor at a church in New Britain full time and was able to participate in many shows at school and in the community. Two of my favorite roles at CCSU were Johanna in Sweeney Todd and Olive Ostrovsky in The 25th Annual Putnam County Spelling Bee. Now, I am able to incorporate my love of the arts in what I do every day. I still cantor about once a month and try to do shows as often as possible. My love of the arts is a driving force – and I am so lucky to have a job where that passion is expressed in everything I do!
SPOTLIGHT ON A TREASURED SPONSOR

The Edward C. and Ann T. Roberts Foundation

In 1964, two lovers of the arts, thespians who met while with the iconic Mark Twain Masquers, created a plan to embrace and support the arts for decades to come. Ned and Sunny Roberts, the namesake patrons of the Edward C. and Ann T. Roberts Foundation, surely wrote a love story.

Five decades later, the Roberts are no longer with us in body, but certainly are with us in spirit through the generosity of their Foundation, which is visibly engaged in the arts community through the activities led by Executive Director Lisa Curran and Board President Carol Terry.

The Foundation has been a stalwart supporter of the HSO since 1987 with the majority of support for the Hartford Symphony Orchestra’s signature Masterworks series.

In 2014, to honor the 50th anniversary of the Foundation, Curran and her Board found the perfect way to celebrate and showcase the wide variety of successful and talented artists who live and work in Connecticut. Playwright Jacques Lamarre was commissioned to write a play about the lives of Sunny and Ned. It was produced in partnership with the renowned TheaterWorks, with music by the very talented Cory Gabel and starring Emmy Award-winning Jill Eikenberry, Michael Tucker and local author, writer and WNPR radio host, Colin McEnroe.

Lisa and Carol see the bigger picture of the Foundation to include support for the broad range of arts organizations in the region, and that together, long-standing organizations like the HSO and small, newer ones such as the Vernon Community Arts Center, can weave a beautiful piece of fabric for all to enjoy. Two kinds of support are offered through the Foundation – for ongoing arts organizations and also to support new works – the perfect blend of honoring the old while celebrating the vibrant energy of new artists, musicians and performers.

The “arts need to be available and accessible” in order to be successful, says Carol Terry, Board President. It is clear that both Carol and Lisa see the Foundation as advocate, advisor and a strong voice for arts organizations and individual artists.

Lisa has been the Executive Director since 2009. An art major in college, focusing on textile art, she happened to see an “Up with People” performance and became their PR person. Down the road, she ended up at Aetna in marketing and communications, and actually is one of few people who has worked in all of Aetna’s divisions. Aetna’s corporate citizenship programs inspired her professional journey to work with and bring her passion and ideas to organizations such as the United Way, Hartford Stage, Greater Hartford Arts Council and First Night activism.

Carol Terry shares a similar journey. She started out as a French History major who ended up with a long career at the Aetna. Her heart, however, is in the arts, and as the newly-inducted President of the Roberts Foundation Board of Directors, she is able to support emotional ties with her love for dance. She has been, and continues to be, involved in a number of local arts organizations including Dance Connecticut, Judy Dworin Performance Project, Connecticut Ballet and Spectrum in Motion.

It is a great privilege for the Hartford Symphony Orchestra to call the Roberts Foundation a beloved friend and partner – two long-standing organizations whose passion for great art changes, grows, engages and weaves itself beautifully into the community as the years go on. Thank you, Sunny and Ned, for your inspiration and for belief in transformative music, and to Lisa and Carol for keeping alive the passion and support they offered to the HSO and to the community.
What’s New at the HSO?  
A Brand New Family Series!

With a new strategic framework committed to patron-centric service, the HSO really listened to audience requests to offer community-based family-centered music programs outside of the traditional concert hall setting. The result? A brand new Family Series.

On Sunday, March 5, 2017, from 1 to 4 pm, the Hill-Stead Museum’s First Sunday for Families became Hartford Symphony Orchestra day at the Hill-Stead. Children of all ages had a blast at the HSO Instrument Petting Zoo, testing and experimenting with dozens of musical instruments from the violin and the saxophone to the tuba and the glockenspiel. The Hartford Symphony String Quartet performed from 2 pm to 3 pm, allowing the children an “up-close and personal” opportunity to hear HSO musicians play the instruments they had just tried. With sponsorship provided by The Highland Park Family Foundation, the event was open to the public and all activities were included in the cost of admission to the Museum.

Two more Family Series events are scheduled this season as follows:

**Harriet Beecher Stowe Center**  
**Sat, May 6, 2017**  
**10:30 am to 12:00 noon**

We’ll play a series of games and activities highlighting the powerful ways that music can be a part of activism, by giving us a platform to raise our voices and to help us fight for what we believe in. A hands-on musical morning at the Stowe Center will be both fun and educational; by singing and playing music together, children will practice teamwork and speaking up, and by listening to others, they will practice compassion and respect. This event is free and open to the public.

**Connecticut Historical Society**  
**Sat, June 3, 2017**  
**10:30 am to 12:00 noon**

The last of the HSO Family Series events will be presented at Connecticut Historical Society’s Free First Saturday in June! HSO’s Instrument Petting Zoo will be on hand to give every child – and adult – the opportunity to touch, play and experiment with a variety of instruments. Come learn how playing a musical instrument is a whole-body experience; you’ll feel each instrument’s vibrations humming differently from your head to your toes! In collaboration with CHS’s exhibit Language, Culture, Communities: 200 Years of Impact by the American School for the Deaf, the HSO and CHS is extending a special invitation to families in the deaf community. This event is free and open to the public.

Photos by Ruth Sovronsky

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If you would like to receive this newsletter electronically, please contact Jillian Baker. Call 860-760-7302 or e-mail jbaker@hartfordsymphony.org and provide your e-mail address.