

# Quarter Notes

## Inside the world of the orchestra librarian: the unsung hero behind every orchestra. *(Part 1 of a series)*

The orchestra roster printed in every concert program book includes the orchestra librarian. To some, this listing is barely noticed, and to others, it is a mystery. Just how hard could it be to get the right music on each stand? The answer: incredibly complex.

If you're confused, you're not alone. Every musician and every conductor expects that all the music needed for any given concert will magically appear on the stand in front of him, neatly assembled in the correct order, properly bound, and arranged in clearly-marked folders. But few have any idea *how* the magic happens, and neither did we, until we sat down to talk with HSO's Assistant Principal Clarinet, Ron Krentzman, who has also served as the orchestra's librarian since the early 1990's.

The intricate job of the librarian involves far more than simply pulling copies of music from a "central repository." The first problem is that there is no "central repository" for music, at least not in the way you might imagine. An orchestra with a 74-year history, such as the Hartford Symphony, has accumulated an impressive collection of musical scores, but that's just a small part of the process. The HSO's scores, organized alphabetically by composer and broken into two distinct sections,



Masterworks and Pops, are housed in HSO's rehearsal hall at 61 Woodland Street in Hartford. Impressively, the library includes scores no longer available for sale, such as Gershwin's *An American in Paris*, and his *Piano Concerto in F*, which we will perform as part of our April Masterworks program.

Stated simply, the prime directive of the orchestra librarian is to ensure that the rehearsal and performance process is not interrupted or delayed by music that appears confusing, improperly assembled, unreadable, or unintelligible. While the goal is

straightforward, successful execution is riddled with pitfalls. Like every other art form, it only seems effortless when executed by someone with great skill. To succeed, the orchestra librarian must have intimate knowledge of each piece of music, the various editions in print and where to find them.

The process begins when the Music Director explores programming ideas for an upcoming season. Often programming suggestions are discussed with the librarian, who can offer insight on whether the selection is readily available and whether the cost is within the orchestra's budget for that concert or the season. A good librarian also understands "grand rights" issues and Ron's expertise in this field helps navigate potential problems. Performing a piece found "within the public domain," generally defined as music published prior to 1923, is less expensive (which perhaps explains why orchestras often perform the works of "dead white men," generally composers whose published works pre-date 1923). As Ron explains it, "Anything written before 1923 is fine – but anything after that is complicated."

Ron's accumulated knowledge is invaluable, as are the relationships he has developed with music publishers.

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# Inside the world of the orchestra librarian: the unsung hero behind every orchestra. (*Part 1 of a series*) (continued from page 1)

Ron smiled and put it succinctly: “There are certain people in this business you never want to offend: stagehands and music publishers.”

The Music Director’s final repertoire is then sent to the librarian, who determines whether the HSO owns the music, and, if so, the condition of the music. A good librarian (like Ron) does not merely locate the music, but also has the skills to restore and bind scores that have fallen into disrepair. If the music cannot be found in the HSO’s collection, the librarian next investigates whether the music is available for purchase or rental, and this is where Ron’s extensive knowledge of publishers is critical. As one example, Ron explained that there are very few publishers for the contemporary composers of the 20th and 21st centuries, and some of the composers (such as Mason Bates) now self-publish their works. The librarian must know how to acquire whatever piece of music the Music Director decides to program.

Expense is always a factor. The cost of performing a desired selection must be weighed against artistic merit and available financial resources allocated for each concert. The cost to rent or purchase music for an orchestra runs into tens of thousands of dollars, an expense incurred each season for every concert that we enjoy. Generally, if the music is available for purchase, that is preferred. Unfortunately, some music (including almost anything by Aaron Copland or Leonard Bernstein) may *only* be available as a rental.

The librarian has the task to secure all the music the orchestra will use for any given season, but, to complicate matters further, not all music is created equal, even when it’s the same composition. Anyone who has studied music likely realizes that there are often different editions of the same composition, each created by a different publisher. Editions have wide variations (such as

print style, type size, and publishing mistakes), and the librarian must be aware of the many variations. Some editions are more difficult to read, while others have poorly-placed page breaks making it nearly impossible for a musician to simultaneously play his instrument and turn the page.

Given the unique challenges faced by each instrumentalist, the placement of each page break is critical. For example, an oboe player can turn a page faster than a bassist (who must reach over the instrument to reach the music stand,) so an acceptable page break for oboe may be utterly frustrating for the bass.

Print size and clarity of the score also count, and each edition is different. The sheer size and bulk of a double bass requires the musician to position the music stand further away from the instrument. To be clearly legible for the bass player, the music must be in a larger print than would be required for an oboist. Since flutes and violins have a higher range than other instruments, the notes high above the treble staff must be clear and legible. In speaking with Ron, we began to realize the depth of knowledge a librarian must have about the nuances of each instrument to be able to select and prepare the music in a way that best accommodates the needs of each musician.

Beyond differences in page breaks, many editions contain errors (incorrect notes, inaccurate markings) which must be corrected before the music can be used. To choose the right edition, the librarian must possess an extensive understanding of the varying editions, then select the best version for the orchestra, often guiding the Music Director’s selection of the preferred edition. Thankfully, the librarian has access to a key secret resource: a special society of orchestral librarians called MOLA (Major Orchestra Librarians’

Association, which can be viewed at [mola-inc.org](http://mola-inc.org).)

The MOLA website maintains lists of every conceivable composition and edition, identifying those with known errors or inconsistencies. Only orchestra librarians have access to it. Librarians throughout the world assist one another by maintaining “errata lists” detailing known errors, which are shared with other librarians. An errata list for a single composition might be one page long, or it could be more extensive and complex. Richard Strauss’ opera, *Salome*, for example, involves a 50-page errata list. Ron mentioned that when the Connecticut Opera performed the piece, he spent more than 100 hours just preparing the music for the performance.

Naturally, the question arises: why choose an edition with complex errors? Because despite its flaws, that edition might be the best – or only – edition available for a piece of music. Or, as was the case with *La Mer*, a composition by Debussy, performed by the Symphony earlier this season, HSO Music Director Carolyn Kuan selected the edition that accommodated various performance options, including passages the composer omitted in his 1910 revisions.

Knowing which edition to order is the beginning of the process. In our next *Quarter Notes*, we’ll explore the many tasks faced by the librarian once the music arrives at his office. ■

**Do you have a general question you’d like us to answer?**

**Please submit questions to Ruth Sovronsky, HSO’s Development Director: [rsovronsky@hartfordsymphony.org](mailto:rsovronsky@hartfordsymphony.org).**

**If your question has broad appeal, you may find it featured in a *Quarter Notes* article!**

# The story behind *Bravo!* – how donors help the symphony play music from the heart.

The HSO's annual fundraising event, *Bravo!*, brings together like-minded people for a fun-filled evening of great food, great company and great music. But behind the food and fun is the single-minded focus of *Bravo!*: raising crucial funds for HSO's music education and community programs.

Each year, 16,000 students and adults benefit from the Hartford Symphony's music education and community engagement programs. An analysis of our participating schools program reveals our impressive impact: 73% of the schools are Title I (in receipt of federal aid) and 68% of the students receive free or reduced lunch programs in school. We are reaching those who are MOST in need.

The Hartford Symphony makes a vital difference in the lives of countless children. Recently, our Link Up program (a partnership with Carnegie Hall, serving Hartford schools) was integrated into the district's music curriculum. At various times during the year, HSO musicians work with Link Up students in their classrooms, helping children feel confident and excited about their involvement in music. The program culminates with a concert featuring the children, singing and performing (on their recorders) with the Hartford Symphony. HSO's gift to each Link Up student is a recorder and workbook.

The HSO produces four Discovery concerts at The Bushnell each year (complete with HSO-created curriculum-specific teacher guides given to each teacher to facilitate classroom discussion about different concert themes.) With professional development to help musicians prepare exciting and engaging programs, HSO ensembles (string duo, trio and quartet, a woodwind quintet and our new brass quintet) visit schools, bringing music right into the classroom. In the spring of 2018, we will launch our newest educational venture, Listen, Share, Celebrate, piloting HSO's first music program in partnership with the American School for the Deaf.

Education programming is offered at no cost or low cost to students and the community. Corporate and individual donors make these programs possible; without them, the programs would cease to exist. We are grateful to donors and funders, including Lincoln Financial, Travelers, The Hartford and United Bank, for understanding what music education means in the life of a child. You, the HSO donors, are the real heroes. You contribute the resources needed to maintain these vital programs. *Bravo!* raises the funds needed to ensure the continuation of HSO's successful music education initiatives.

This year, *Bravo!* presenting sponsors include Stanley, Black & Decker, and South Ocean Capital Partners, and we are grateful to Lincoln Financial as Bravo's Corporate Education Sponsor. The date for Bravo! is April 28, and our venue, The William T. O'Neill State Armory, guarantees an exceptional experience. To make everyone feel welcome, we've created tables for "like-minded" guests who care deeply about our mission. Black-tie is optional and more people are "dressing down" while being stylish AND comfortable. Connect with friends you haven't yet met and greet others you already know. We have exciting live and silent auction items, and we hope you will "raise your paddle" to fund the vital music education programs that inspire so many students. If you can't join us in person, you can still make a difference by sending in your extra gift with the note "Fund the Inspiration" in the memo. Please contact Jillian Baker at 860-760-7302, [jbaker@hartfordsymphony.org](mailto:jbaker@hartfordsymphony.org), to make a donation or reserve your seat for Bravo!

With your help, the HSO will continue to bring music to all in our community, including the most vulnerable. ■



# The sky is not falling!

## The Tax Cuts & Jobs Act of 2017 and how to plan for charitable giving.

Now that the new tax law has been read and reviewed, there are multiple options and strategies to help sustain and even encourage charitable giving to non-profit organizations such as the Hartford Symphony Orchestra.

Happily, the final version of the new tax law introduced *no* specific limitations to the charitable contribution deduction, allowing taxpayers to still utilize the deduction to support vital nonprofit organizations, while continuing to receive a significant tax advantage for doing so.

And, most importantly, the number one reason why people make charitable gifts to organizations they care about is because they are *committed* to the organization's important mission. Changes in the tax law do not alter that commitment.

### Impact of changes to the standard deduction:

Although some believed the increased standard deduction (\$12,000 for singles, \$18,000 for head of household and \$24,000 for couples) might reduce the incentive for people to make charitable gifts, three factors show this is inaccurate:

- In 2018, the new law will give most employees increased spendable dollars per paycheck which are available for donations to non-profit organizations, even if they opt to utilize the enhanced standard deduction when filing their taxes at the end of the year.
- Prior law reduced itemized deductions for certain high income tax payers by up to 80%. Under the new law this limitation has been removed, allowing donors to receive the benefit of 100% of all itemized deductions.
- Retirees will likely see increased spendable income overall, due to the reduction in the tax rates across the board, making heightened charitable giving possible.

### Benefits of charitable gifts:

Many potential donors may well benefit by certain provisions in the tax law as follows:

- The contribution limit of 50% of adjusted gross income (AGI) was *increased* to 60% of AGI for gifts of cash.
- The contribution limit of 30% of AGI for gifts of property remains unchanged.

These two important provisions could well enhance the value of charitable deductions for the individual donor, resulting in an even greater incentive to make charitable gifts.

### Four Suggested Strategies Will Help Support Those Institutions Important To You:

- Consider “front-loading” your support with a lump sum gift, with instructions to spread the gift out over multiple years.

**Example:** If you habitually donate a total of \$5,000 per year, consider a gift of \$15,000 in year one (2018), with the understanding that the gift will cover three years. A lump sum amount will allow you to itemize deductions, taking the full tax advantage of the entire gift in the first year. For the next two years (2019, 2020) using the increased standard deduction will help utilize the new tax law to its maximum advantage.

- If you plan to make charitable gifts now and for the foreseeable future, consider a “donor-advised” fund, created with a lump-sum gift in year one, from which future charitable gifts will be made. You may deduct the entire amount placed in the fund, getting the full tax benefit of the gift. (Having received a tax benefit for the full amount used to establish the fund, you can use the fund to make annual gifts in each ensuing year, thereby using the tax law to your maximum advantage.)
- If you are 70 ½ or older, use your IRA's RMD (required minimum distribution) for charitable gifts. A gift made from your IRA is entirely tax free and also serves to reduce your taxable income in the year the gift is made. You can reap these tax benefits regardless of whether you itemize deductions or use the newly increased standard deduction on your year-end tax return. This strategy is a win-win: you pay NO tax on the income that is gifted and your income is reduced, dollar-for-dollar, by the total amount of all gifts made from your IRA.
- Overall increased performance in the stock market makes it possible to make gifts of appreciated stock, providing a two-step benefit to the donor: the gift may be deducted to offset income and reduce tax obligations, *and* the donor will be relieved of any obligation to pay capital gains tax on the appreciation in the stock's cost basis.



**Please remember: you can always reduce taxes by leaving a portion of your estate to a non-profit organization like the Hartford Symphony, thereby creating an enduring legacy:**

- The estate tax deductibility of charitable gifts is unchanged. Unlike the Income Tax System, there are no limits to what can be left to non-profit organizations. With the increased ceiling on estates (\$11.2 million single and \$22.4 million couple,) 99.9 percent of estates will be free from federal tax.
- Estate tax changes will allow donors to leave more to both non-profits *and* their heirs.

The Hartford Symphony's 75 FOR 75 campaign encourages Encore Society donors to identify themselves, as we work together to build a strong legacy in honor of HSO's upcoming 75th anniversary,

**And last – but never least:** The Hartford Symphony Orchestra would not exist without the incredible community of patrons and donors, who recognize that it takes our personal investment to create the community we desire. It is our donors who make all the difference – individuals who care deeply and passionately about our impact on the community, the music we play, and our music education programs which inspire and uplift thousands of children each year who would never otherwise have the experiences we offer. Our donors make all of this possible – and together, we make beautiful music. ■

*The Hartford Symphony Orchestra used information from The Sharpe Group in preparing this document. The purpose of this document is to provide general gift, estate and financial planning information. It is not intended as legal, accounting or other financial advice. For assistance in planning charitable gifts with tax or other financial implications, the services of appropriate advisors should be obtained. Consult an attorney if your plans require revision of a will or other legal document.*

## Become a caretaker of the future: Join HSO's new **75 FOR 75**

*“The true meaning of life is to plant trees, under whose shade you do not expect to sit.”*

*~ Nelson Henderson ~*

The HSO is on a new path and this season, we achieved something we would not have dreamed possible just two years ago: a balanced budget for 2017. But, our task is far from over. It will take all of us working together to sustain positive forward momentum.

As we look forward to the future and an exciting 75th season in 2018-19, we have set our sights on an attainable but ambitious goal: add 75 new legacy donors, creating **75 FOR 75** as part of our existing Encore Society, a cherished group of supporters who have already included the HSO in their estate plans. Achieving **75 FOR 75** brings us one step closer to building the legacy we will leave for the next generation.

In just the few months since we announced the creation of **75 FOR 75**, many HSO patrons and symphony lovers have answered the call. Our newest members now include:

Joseph R. Carlson, Naomi & Michael Cohen, Karen Fritsche, John & Sharon Kelly, LeonaMae Page, Peter Prowda, Marshall & Sandy Rulnick, Carol Wills Scoville, Margery & Lewis Steinberg, Carol & Lee West, and The Zachs Family.

Membership has its rewards, and Encore Society members enjoy special enhanced benefits, with insider events to bring them closer to the symphony and our musicians. Including the HSO in your estate plans is the easiest way to ensure your symphony's future without impacting your present resources. Members of HSO's Encore Society believe in a hopeful and bright future for the Hartford Symphony Orchestra and for our community.

We are on our way, and invite others to join. Will you be the next **75 FOR 75** member? It's easy and Development Director Ruth Sovronsky [rsovrnsky@hartfordsymphony.org](mailto:rsovrnsky@hartfordsymphony.org) or (860-760-7321) will be delighted to hear from you and answer any questions! ■

# Thank you, Eversource, for shedding light on music education.

There is a wide range of experiences available for your enjoyment at HSO's Talcott Mountain Music Festival. You can relax and drink in the music, the atmosphere and the wine. Or, maybe you'd prefer to stroll the grounds, examining the amazing food and artistic table decorations created by so many of the picnicking patrons. Or you might just be inspired to pick up a violin and pluck (or bow) a few bars.

Bring your instruments? Well sure, but that's not necessary, and whatever you do, please don't jump up on the stage! Instead, head over to HSO's Music Education Tent, which, this summer, will be sponsored by our friends at Eversource.

You'll have the opportunity to try out each of the orchestral "families," string, brass, woodwind and percussion, from tuba to tambourine!

It's for children of ALL ages and we think that the adults sometimes enjoy the orchestra "zoo" even more than the kids! There is something for everyone, and the experiences are an interactive reminder that the beautiful music you hear throughout the evening takes great skill and a lifetime of practice and dedication.

Please don't ever think that you can't have an impact, because you do! In fact, support from you, our donors, makes the Talcott Mountain Music Festival, now in its 23rd season, a reality for more than 20,000 attendees. Trying an instrument at the Music Education Tent is a reminder that music is made every day by students, whose practice, patience, focus and determination empower them to believe in the power they possess to create beauty. Mastery

## EVERSOURCE



of an instrument often translates to mastery of academic subjects and a strong sense of self-esteem and self-confidence. We are so proud that our year-round education programs serve almost 16,000 children and adults throughout Connecticut.

Our thanks to Eversource for shedding a light on music education. ■

## A snow day brings musicians and hosts even closer!

March 7, 2018 was first of the four nor'easter storms to hit our region in just a month, and as luck would have it, the date fell right in the middle of a Symphony rehearsal week, as we were preparing for the Stravinsky & Swan Lake Masterworks, performed March 9, 10 and 11th. Our out-of-town musicians were in good hands, thanks to the many patrons and families who have stepped up

as volunteer hosts. HSO's unique musician hosting program offers a "home-away-from-home" for our musicians, and a chance for hosts to build lasting relationships with the musicians who perform on our stage.

Hosts and musicians shared pictures 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, please contact Ruth Sovronsky, Director of Development, at 860-760-7321 for more information and details. Or, send an email to [rsovrnsky@hartfordsymphony.org](mailto:rsovrnsky@hartfordsymphony.org). We'll be happy to explain how the program works. ■



*Charlotte Malin (viola) and Debby Szajnberg: "Debby and I made stir-fry and then we sight read Telemann violin duets!"*



*Muriel Fleischmann and Eddie Sundra (bass clarinet): "Here's Eddie practicing in our music room on this very snowy day!"*



*Shari Cantor & Yue Sun (violin): "We prepared for snow at the 24-hour Stop'n'Shop and then prepared dinner together!"*

# Welcoming the community – and our youngest audience members.

Symphony patrons, donors and even Board members frequently talk about how to engage younger people – and people of color – in our Masterworks performances. HSO staff and Board members Angela Griffin, Edwin Shirley and Harvey Kelly, are working to transform talk into action.

Our Masterworks concert in January, 2018 featured guest artist Gareth Johnson, a talented young African-American violinist. We do not see enough musicians of color on concert stages, and the mission of the Detroit-based Sphinx organization works to change that reality. Our ongoing collaborations with Sphinx introduced us to Gareth, a Sphinx competition winner. As a ten-year old, he was inspired to study violin when he saw Itzhak Perlman perform. Gareth wants to return the favor by inspiring others, and with the HSO, that's just what we did together.

In the week preceding the concert, HSO Education and Community Relations Manager, Miriam Engel, arranged for Gareth to meet with students at East Hartford High School



*A private meet-and-greet with Gareth Johnson encouraged students to ask questions.*

in a very special workshop. HSO Board members, Angela, Ed and Harvey, also recognized Gareth's appearance with the HSO as a unique opportunity to engage with even younger students, young musicians and the larger community. Gareth's appearance with the HSO presented the chance for children of color to see someone who looks like them

as a guest soloist with a great professional orchestra.

With deliberate outreach and personal invitations, Angela, Edwin and Harvey sponsored 55 special Masterworks guests (children, their parents and chaperones) from Grace Academy, Jumoke Academy, the Urban League, the YMCA, Artists' Collective and others, offering to sponsor 10 students and a chaperone from each institution. Advance-planning and collaboration with HSO staff were the keys to success, and our special guests were welcomed before the concert and enjoyed a back-stage "meet and greet" with Gareth Johnson.

The HSO and our dedicated Board members are committed to invite children and parents from local organizations and schools to share special and life-changing experiences with the HSO. If you notice our special guests in the audience during future concerts, please be sure to greet them warmly, letting them know that everyone is welcome at the Hartford Symphony. ■



*Gareth Johnson and our honored symphony guests: the students of Jumoke Academy.*

# Are we proud? You bet we are!

## Music Director Carolyn Kuan is being honored by New England Public Radio!

Congratulations to HSO Music Director Carolyn Kuan, one of the recipients of New England Public Radio's 2018 Arts & Humanities Awards!

This year's ceremony will be held on May 8, 2018, at the Log Cabin in Holyoke, Massachusetts. The celebration benefits the programs and services of New England Public Radio, and tickets are available at [nepr.net](http://nepr.net). In its announcement, New England Public Radio stressed Carolyn's vital role in our community:

*"She is a true and valued asset to the Greater Hartford arts community, and New England Public Radio is thrilled to recognize her with the Arts & Humanities Award this year."*

### **This year's awardees also include:**

The Literacy Project, Magdalena Gomez (Poet and Founder of Springfield's Teatro Vida) and Dr. David Tebaldi (Executive Director of Mass Humanities), who will be honored with the first Lifetime Achievement Award.

The NEPR Arts and Humanities Awards recognize those who have made a positive impact on the arts and humanities and bring awareness to the critical role played by musicians, artists, dancers, writers, teachers and cultural institutions in western New England.



To learn more about the NEPR Arts & Humanities Awards (and about past recipients) see: [nepr.net/about-arts-humanities-awards](http://nepr.net/about-arts-humanities-awards)

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## Thank you to our newest musician sponsors, Chloe & Wes Horton!

Georgina Rossi, one of our young violists, is the newest musician to be sponsored this season, and we couldn't be more pleased. Last season, Chloe and Wes Horton graciously welcomed Georgina into their home through our Musician Housing Program, and it was a perfect match. To show their incredible support for the new musician they welcomed into their home and into their hearts, they became proud new sponsors for Georgina. Thank you, Chloe and Wes, for your ongoing generosity and support of the HSO and our wonderful musicians!

### **Show a musician some love: become a sponsor!**

Want to learn how to sponsor a musician of your very own? It's easy! Sponsorship is made simple with a three-year commitment to our Annual Fund, which keeps the symphony running. With ticket sales accounting for just 40% of our revenue, it is the Annual Fund that pays our musicians and covers the costs of bringing the beautiful music you love onto the concert stage.



*Wes Horton, Georgina Rossi, Chloe Horton*

If you are already a donor, you are providing essential support for the HSO's Annual Fund, and depending on the level, your support can qualify towards a musician sponsorship. It sustains the symphony, builds our musical family, and creates an important bond with our musicians, letting them know how much they are truly valued.

To learn more about sponsoring a musician, please contact Ruth Sovronsky, Director of Development, for details. She can be reached by phone at 860-760-7321, or by email to [rsovrnsky@hartfordsymphony.org](mailto:rsovrnsky@hartfordsymphony.org). Make the call! You'll be so happy you did.



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