

# Quarter Notes



## MUSIC BUILDS COMMUNITY

# Donors and the community working together to help secure the future of the Hartford Symphony Orchestra

On the morning of April 18, 2018, the Hartford Symphony Orchestra welcomed local community leaders, Board, staff, musicians and other invited guests for breakfast in The Bushnell Center for the Performing Arts to announce a key initiative for the Symphony - the public launch of **Music Builds Community (MBC)**: The Hartford Symphony Orchestra Campaign.

Eager anticipation rippled throughout the assembly of donors, musicians, Board members, staff and friends as Music Director, Carolyn Kuan, Board Chair, Jeff Verney, and Campaign Committee Chair, Rebecca Loree, outlined the plans for the campaign and the achievements to date: as of the launch date, the HSO had already raised an astounding \$4.7 million, or roughly 47% toward our goal of \$10 million by 2022, with financial commitments from 100% of the HSO Board and staff, some of whom made the largest charitable gift of their lives. We are so proud to announce that musicians from the orchestra also stepped forward with meaningful commitments to the

campaign. The first corporate gift to MBC was a generous gift of \$500,000 from Stanley, Black and Decker. The excitement surrounding the campaign and the Symphony is palpable and the community commitment is inspiring.

The planning of MBC has been years in the making, the result of an extensive strategic planning process. Four years ago, as the HSO Board put together a strategic framework for the orchestra's future, an essential part of the plan required that we mount a campaign to help put the orchestra on a firmer financial footing. The challenge for every organization beginning a major fundraising campaign is securing the essential financial resources to begin the work associated with the campaign. In April of 2016, the HSO development team turned to the Hartford Foundation for Public Giving for support and guidance. With direction from the professional staff at the Hartford Foundation, the

HSO development team assembled an application for the largest grant then available: a request for \$300,000 over three years.

Hartford Foundation grants are awarded through a clearly defined application process which challenges the applicant to articulate and measure the vision for success. The grant process helped HSO staff to more clearly articulate their vision for the future of the symphony and to develop a compelling case statement for the campaign. In late summer of 2016, the HSO was notified that the full Board of the Hartford Foundation had unanimously approved the requested

*(continued on next page)*



Campaign Committee Chair, Rebecca Loree



*Alive through great music!*

HSO programs are funded in part by



Exclusive Piano Supplier of the HSO



greater hartford arts council

RICHARD P. GARMANY FUND at



# Donors and the community working together to help secure the future of the Hartford Symphony Orchestra *(continued from page 1)*

\$300,000, which would help defray campaign expenses, including the need to secure a full-time campaign director. With the needed financial resources in place, the Symphony was able to hire Ted Bruttomesso, Jr. as Capital Campaign Manager. Ted, with his accumulated 30 years of development experience, joined the HSO staff in January of 2017.

The April 18th public kick-off of MBC was held in conjunction with *Link Up: The Orchestra Swings*, part of HSO's Discovery Concert series, with a specific focus on Hartford schools. After the reception, our guests were invited to attend the performance, observing the culmination of a year-long program in which more than 2,000 upper elementary school students from 22 Hartford public schools performed with the symphony on recorder and with vocals.

**Music Builds Community** is led by a volunteer committee chaired by HSO Board member Rebecca Corbin Loree and includes Board Chair Jeff Verney, Vice Chair John Langenus and Board members David Roth and Karen Sprout.

The Campaign Committee set three clear and definitive fundraising goals for MBC:

- \$6,000,000 for HSO's endowment, providing organizational support in perpetuity,
- \$2,000,000 to increase HSO's Education and Community Engagement programs to meet a growing need throughout our extended community, and
- \$2,000,000 to create innovative programs to help enhance the experience of orchestral music for new and existing audience members.



Board Chair, Jeff Verney

The passion and commitment from every patron and audience member are integral to the success of MBC, which will secure the future of the HSO. It will take all of us, stepping up and leaning in, to achieve the goals that are within our grasp. With help from each member of the symphony community, the HSO will continue as the premier musical organization in our region, serving more than 95,000 patrons each year.



All of us at the Hartford Symphony are proud to express our gratitude and acknowledge the Hartford Foundation for Public Giving. Without the grant we received, the Campaign could not have begun. As part of the Campaign's commitment to build our endowment, a new fund for the Hartford Symphony has been established at the Hartford Foundation. Campaign contributions to that fund will generate income to help sustain the Symphony for the future. We thank our critical partner, the Hartford Foundation, and their dedicated staff

for their ongoing vision, support and confidence in the Hartford Symphony.

*The Hartford Foundation for Public Giving is the community foundation for Hartford and 28 surrounding communities. Made possible by the gifts of generous individuals, families and organizations, the Foundation has awarded grants of more than \$720 million since its founding in 1925. For more information about the Hartford Foundation for Public Giving, visit [www.hfpg.org](http://www.hfpg.org) or call 860-548-1888. ■*

**Want to learn more? Want to know how you can be part of this exciting new chapter, helping to write the HSO's history? We'd love to hear from you.**

**Please contact our Campaign Manager, Ted Bruttomesso, by email at [tbruttomesso@hartfordsymphony.org](mailto:tbruttomesso@hartfordsymphony.org), or by phone at 860-760-7328.**

**To keep up with what we're doing, please visit the MBC page on the HSO's website at [www.hsombc.org](http://www.hsombc.org)**

# Tax Tips – How to maximize the mandatory IRA distribution and help the HSO!

If you are 70½ or older, you may know that you are required to take a distribution from your IRA. There's a catch, of course: since IRA contributions were not taxed, you will now be required to pay income taxes on the MRD (minimum required distribution).

**But there is an excellent strategy for those who make charitable gifts and want to gain a tax advantage:** instruct your IRA advisor to make the required distributions *directly* to a nonprofit. When you do, the entire amount of your gift will reduce your taxable MRD (minimum required distribution) and will NOT be subject

to ANY income tax. Strategic planners use this opportunity to eliminate all tax obligations on the MRD, directing that the entirety of the MRD be made a single gift (or broken into multiple gifts). In so doing, the MRD is converted into a Qualified Charitable Distribution (QCD), thereby avoiding all tax consequences.

There can be complications, such as the case when an IRA custodian made the QCD check payable to the charity – but then mailed the check to the donor. The donor was then obliged to send the check to the nonprofit and had to ascertain that the practice would be allowed by the IRS. To be



certain that your gift counts for the tax year in which the gift was intended, don't wait until the end of the year to make plans. Be sure to communicate with your IRA advisor early enough, giving clear instructions about the use of your IRA for charitable giving. This is certainly the most efficient – and the most financially advantageous – way to avoid paying taxes, while you continue to support the organizations you love! ■

## Inside the world of the orchestra librarian: the unsung hero behind every orchestra *(part 2 of a 3-part series)*

The process of bringing a symphony concert “from the page to the stage” is surprisingly complex, and our conversation with HSO’s orchestra librarian, Ron Krentzman, was an eye-opener. The librarian must possess a high level of knowledge to negotiate the countless choices involved in selecting the music. The librarian helps steer the process, avoiding potential potholes. After the music is ordered (as detailed in part 1 of this series, in the Spring 2018 edition of *Quarter Notes*) delivery of the music from the publishing house presents an entirely new set of hurdles.

Once the boxes of sheet music are delivered, the librarian must examine the music for each instrument, to be certain that every page of music has arrived. Imagine that you ordered a

large shipment of items and each item involves multiple parts. When the boxes arrive, you would carefully examine the contents to make sure that everything you ordered is in place, and that all the parts are included. Checking an order of music is not much different, but it is intensely painstaking. Upon arrival of the cartons, the contents of each box must be checked. Are pages missing? Out of order? Poorly printed? Or, are there other defects that would create problems for the musicians?

With the needs of the musicians foremost, the librarian often spends hours assembling the

music. Guided by the errata list available from MOLA (see Part 1 of this series), he examines every page of music. Every error noted on the errata sheets must be corrected by hand, and the final version of the instrumental parts must be accurate and legible. As explained in Part 1,

*(continued on page 6)*





## BRAVO! – Donors gather to celebrate and raise critical funds for music education

On Saturday, April 28th, over 430 guests gathered at the Governor William A. O'Neill State Armory in Hartford to engage in revelry, and most important, to raise much-needed funds to support the HSO's Education and Community Engagement programs. This year's Gala broke all past records, with the largest number of guests in attendance at a Hartford Symphony fundraising event.

The centerpiece of the evening is an intimate and rousing performance by the Hartford Symphony Orchestra, but this year's performance included a special and inspiring group of guest artists: a group of students from Hartford

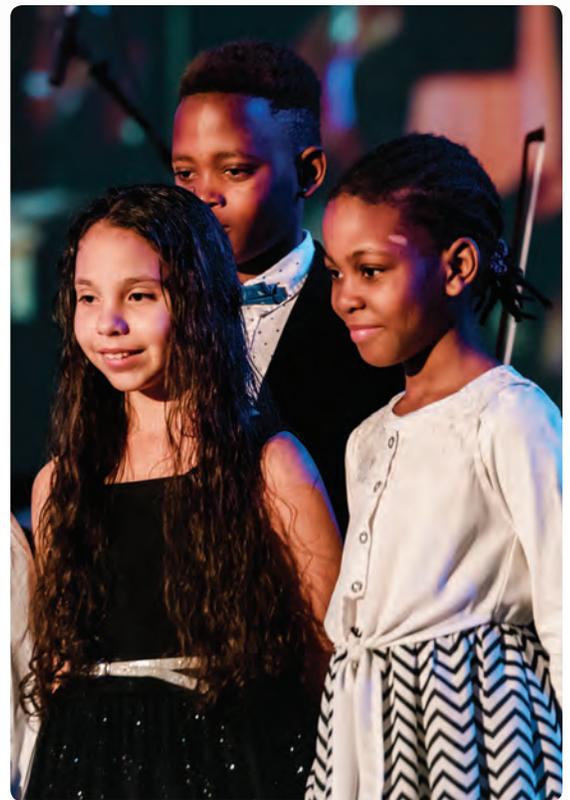




Public Schools, performing “It Don’t Mean A Thing (If It Ain’t Got That Swing)” on violins and vocals. It was specifically chosen as one of the selections from *Link Up: The Orchestra Swings*, a year-long collaborative program with the Hartford Symphony.

Every member of the Hartford Symphony and our community owes a special thank you to all those who supported the Gala – sponsors, auction donors, ticket buyers, table hosts, *Fund the Inspiration* donors, and more. We could not do our important work in the community without your generous support!

**If you missed it, don’t despair! Save the date for next year – April 27, 2019.** We will be back at the Exhibition Hall in the Connecticut Convention Center, as we celebrate our 75th Anniversary Season! ■



# Inside the world of the orchestra librarian: the unsung hero behind every orchestra

*(continued from page 3)*

page breaks in music mean different things for different instruments. To correct an ill-timed page turn, the librarian might be required to use a music software program (such as Sibelius or Finale) to re-write portions of the music, making the page turns easier for the musicians.

With all that attention on the music, the edition and the choices, what could possibly go wrong? Ron laughed.

“The list is endless! Once, when a box of music for a POPS! concert finally arrived, it looked as if the music had simply been thrown into the box, without organizing it by instrument or parts. I had to sort through the box, examine every page, then rearrange the music by instrument and in proper page order. A usual five-minute task turned into an hour of labor before I could even begin the process of examining and marking the music!”

Ron also recalled an Aretha Franklin concert, for which he'd been assured that the music would be delivered in proper format, ready for immediate use by the orchestra. On the night of the rehearsal for the performance, Ron luckily arrived two hours early and found a 19-year-old holding stacks of music, completely out of order and unbound. Ron spent the entire two hours collating the music and putting the parts together. He miraculously managed to rush onto the stage to hand out the music to each of the musicians just as the rehearsal was underway.

The librarian's wide range of skills are impressive. He or she must possess extensive knowledge of the music, as well as the nuances of the various instruments, not to mention the unique needs of the musicians. The librarian must be fully conversant and familiar with the four major clefs: treble (G clef), alto (C Clef), bass (F clef) and the tenor clef (also in C Clef.) The librarian is often called upon to transpose music for any number of

instruments, most often for clarinets and trumpets, which are pitched in different keys. The standard oboe is pitched in C, while the oboe *d'amore* is pitched in the key of A. A bass oboe (such as the one used in Holst's *The Planets*, performed by the HSO last season) is pitched in C but sits a full octave lower than the usual oboe. English horn and French horn are pitched in the key of F. The musicians performing on these instruments are astonishingly adept at instantaneous transpositions,<sup>i</sup> but if the music is extraordinarily complex, the librarian can assist by writing out the transpositions in advance. It is the librarian's job to determine the need for written transpositions, and then using the music software program to prepare all the necessary adjustments for each instrument.

At the end of our 2017-18 season, much to the chagrin of all at the Hartford Symphony Orchestra, Ron Krentzman retired from his role as orchestra librarian.

Earlier this season, Ron began the arduous process of training his successor, Scott Sweitzer. Scott, a bassoonist who often “subs” with the HSO, is a trained librarian, and Ron was pleased to confirm that Scott is highly qualified to step into his new role. We are so grateful to have had Ron with us for so many years, and we are especially grateful that Ron's exceptional knowledge and dedication will be passed on to Scott. You may still see Ron performing on stage with us, and when you do, be sure to acknowledge his extraordinary contributions to this great symphony. None of what we do would have been possible without him.

Please watch for our next *Quarter Notes* in Autumn 2018, featuring the third and final installment of this series about the role of the orchestra librarian. ■

---

<sup>i</sup>Reading music in one key but playing in another.

## WHAT'S NEW AT THE HSO?



# A New Chamber Music Society: membership does indeed have its privileges!

Do you enjoy chamber music? When attending a chamber music concert, do you watch the nonverbal communication between the members of the trio, quartet or the septet? And, as an audience member, have you ever found yourself breathing with the musicians? If so, you are already a fan of this wonderful art form, just like so many of the HSO musicians, who see chamber music as a vital way to “flex their musical muscles.” Chamber music is performed by professional and amateur musicians throughout the world, who seek opportunities to perform music in small groups, without the need for a formal setting or a designated “leader.” It’s a fun way to create art with friends, both old and new, and experience the joy that music brings to those playing and, especially to those listening.

If you haven’t yet discovered the excitement of chamber music, a leaderless ensemble whose members all contribute equally to the artistry of the music, we urge you to give it a try. Chamber music (so named because it is best enjoyed in small intimate venues or “chambers”) is an exceptional art form, quite different from an orchestra concert. With high levels of collaboration among the musicians, it demands intense listening and builds stronger bonds among the musicians, each of whom is an artist and leader in his own right. HSO is proud of our two wonderful chamber music series, and with low affordable ticket prices (that currently range between \$20 and \$30, depending on the series), it’s a perfect way to enjoy music, close-up and personal. You may choose from Sunday Serenades at the Wadsworth Atheneum with traditional audience seating or our newest series, HSO: Intermix, a more social experience that invariably includes conversation about the music, food and drinks, opportunities to sit (or stand) anywhere you want and in close proximity to the performers. Intermix is deliberately set

in ever-changing venues designed to introduce audiences to new, exciting locations to which they’d want to return. The rising popularity of chamber music in non-traditional venues is evident in New York City (where audience members open their homes as venues for ticketed performances) and in Hartford, where HSO’s Intermix series habitually sells out.



For confirmed or budding chamber music fans, we have something special for you: HSO’s brand new Chamber Music Society (CMS). This new membership opportunity was launched on May 20th at this season’s final performance of Sunday Serenades, which featured among other selections, the joyful Beethoven Septet. Ticket-holders were treated to a post-performance dessert reception with our musicians and the first opportunity to become CMS members.

HSO Concertmaster Lenny Sigal spoke to the audience about his passion for chamber music. Upon joining the HSO, Lenny explained, he dreamed of creating a chamber music series that would encourage musicians and our audiences to explore new works outside of the standard orchestral repertoire. His dream came true with the creation of Sunday Serenades. With seed funding from The Helen M. Saunders Charitable Foundation, the HSO began a collaboration with the Wadsworth Atheneum that has continued to this day. For the price of

a ticket, you enjoy a gallery talk *and* a riveting musical performance.

There is a compelling need to increase support for HSO’s chamber music series. To help sustain this vibrant art form (while keeping ticket prices low), we have formed HSO’s brand new Chamber Music Society, and we eagerly invite all patrons and donors to join. To build this new society and promote chamber music as a valued art form in our state, HSO has initiated a collaboration with two important partners: the well-known Norfolk Chamber Music Festival, a summer chamber music festival in Norfolk, CT, and Musical Masterworks, based in Lyme, CT, offering chamber music throughout the year.

With an annual tax-deductible membership of \$250, **CMS members receive a 25% discount on all performances** from both Norfolk Chamber Music Festival and Musical Masterworks and invitations to all future CMS events. Those who signed up for the society on May 20th were automatically entered to win a prize: each of our four lucky winners received either four tickets to one of this summer’s performances in Norfolk, or four tickets to a performance of Musical Masterworks in their new 2018-19 season.

You can join the Chamber Music Society online at <https://hartfordsymphony.org/contribute> and look for the option to join, or you can simply send an email to Jillian Baker, HSO’s Special Events and Annual Fund Manager at [jbaker@hartfordsymphony.org](mailto:jbaker@hartfordsymphony.org), or call 860-760-7302. Indicate your desire to join as a new CMS member, and we’ll handle the rest. **Sign up now to take full advantage of a 25% discount on tickets this summer at Norfolk.** You’ll be helping us sustain an important and exciting art form, while enjoying great concerts at discount prices. It’s a win-win for all! ■

## SPOTLIGHT ON

# Ron Krentzman, HSO'S Librarian & Assistant Principal Clarinet

Ron Krentzman, a Connecticut native, has served as the HSO Assistant Principal Clarinet for 30 years, and until June 2018 was also the Orchestra Librarian. If you attended the June masterworks, you heard our tribute to Ron and all of his extraordinary contributions to the HSO.

**Quarter Notes:** Who are your earliest musical influences?

**Ron:** My father was a jazz musician – he played both clarinet and saxophone – and he was my first teacher. I think I always knew I wanted to be a musician.

**QN:** Did you choose clarinet – or did your father?

**Ron:** Actually, my first choice was bassoon. I'd never even seen one, but I liked the sound. My father suggested clarinet to start, since I wasn't tall enough (and my hands weren't big enough) for bassoon. When I was 10 years old, I got into the Bridgeport Youth Symphony and finally got to see a bassoon for the first time. As a 10-year-old, I realized how large and how complicated it is: there are 6 keys for one thumb and 9 keys for the other thumb, and you spend hours making reeds. I decided to stick with clarinet – it's much easier!

**QN:** How long did your father teach you?

**Ron:** My father only taught me until I got better than he was! I studied with Kenneth Lagace, a brand-new teacher at the Community Division of the Hartt School. Ken was an amazing player, right out of the Coast Guard, in his mid-20's, and the best teacher I could have had at that time. I decided that I wanted to be an orchestra musician and Ken helped me focus on the orchestral repertoire.

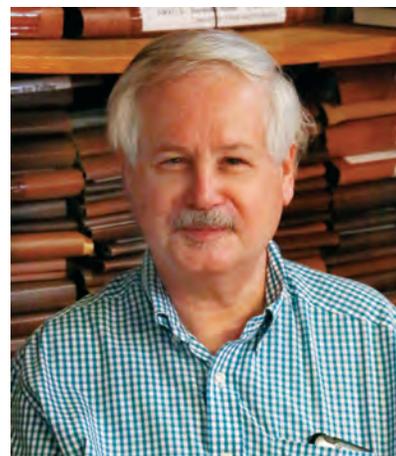
**QN:** Did you win your first job at a young age?

**Ron:** Actually, yes. After high school, I attended the Manhattan School of Music, and studied with Leon Russianoff, one of the foremost clarinet teachers of his time. He also taught Stanley Drucker, who was principal clarinet of the New York Philharmonic for more than 60 years. But I never got to finish. On a "lark" I took an audition for the State Symphony Orchestra of Mexico and won the job! I was not even finished with my education, but I took the job and moved to Mexico. It was quite an experience.

**QN:** How did you come to the Hartford Symphony?

**Ron:** I opted to leave the job in Mexico, so I could return to the United States. I moved back to Connecticut, and was "freelancing" everywhere, from New York to Boston. I was on faculty of the Hartt School Community Division, doing a lot of teaching and playing as a substitute. I was placed at the top of the substitute list for the Hartford Symphony in 1982. My former teacher, Ken Legace, was the Assistant

Principal, and when he opted to leave in 1987, I auditioned and won the seat. I've been with the HSO ever since. At one time, I was playing for the HSO, and simultaneously playing for five other orchestras: American Philharmonic (based at Lincoln Center in New York City), Bridgeport Symphony, Waterbury Symphony and New Britain Symphony.



Ron Krentzman,  
HSO Assistant Principal Clarinet

**QN:** Tell us about your family.

**Ron:** My wife, Marilyn, is a musician. We met while playing in the New Britain Symphony. Marilyn plays oboe and English horn and like me, is a member of the Hartford Symphony. Our daughter, Laura, plays viola and now lives in Houston with her husband, who is pursuing a doctoral degree in music composition at Rice. She teaches and freelances. But, when she lived in Connecticut, Laura subbed with the HSO, so at one point the entire family was playing for the Hartford Symphony Orchestra! We have a 13-year-old cat, Leopold, who we rescued from a field when he was 5 weeks old. Knowing my love for music, can you guess who he's named after?

**QN:** What's your favorite thing to do on a snowy day?

**Ron:** Doing the New York Times crossword puzzle. And *not* shoveling snow!

**QN:** Tell us something we'd never guess about you.

**Ron:** I worked as a copyist and arranger for Victor Borge. He somehow learned that I was a very good copyist, which means I work with composers, turning their creations into sheet music that musicians can easily read and understand. I worked with Mr. Borge for approximately 5 years until he passed away. He lived in Greenwich on the Long Island Sound in an enormous house with two huge Dobermans. Once, I brought Laura (then about two-years-old) with me as I was dropping off material (obviously pre-dating electronic transmissions). He saw Laura, invited us in, and then played piano for her! Laura was so small her head barely reached the height of the keyboard, but she was entranced by the music. He had two pianos – a Steinway and a Bösendorfer – in his music room. He was a great guy to work for, provided you had the highest level of skill and competence! Luckily, I did – so we got along wonderfully. ■



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.