

Quarter Notes

Do orchestras *really* need an assistant conductor? YES!

If you've been following the recent feature stories in Quarter Notes, our last (Autumn) edition examined why orchestras, especially those with the best music directors, routinely work with guest conductors. That discussion encouraged a new question: since it is important for orchestras to work with guest conductors, what is the role of the assistant conductor? And specifically, what prompted the HSO's search for an assistant conductor?

HSO's "Battle of the Batons" concert in January of 2016 was the most visible component of the assistant conductor selection process. The search yielded a new and valued addition to HSO's artistic and creative team: Adam Kerry Boyles. As Adam just conducted our "December Dreams" masterworks program, exploring the importance of an assistant conductor – and the remarkable talents that Adam brings to the Hartford Symphony – is especially timely.

A 2014 doctoral research article from Arizona State University¹ explored the desired qualities of an assistant conductor, reporting survey results from 15 different orchestras. The itemized traits include: collaborative, open, gracious, eager, extremely well-prepared, flexible, knowledge of classical and pop music repertoire, great musicianship, professionalism. Other listed attributes were: good public speaker, an effective educator, a



Adam Kerry Boyles

positive person, great communication skills, willingness to learn, team player, creative thinker. And, if that were not enough, the assistant conductor must "have the musical skills to take over any rehearsal or concert at a moment's notice" and "contribute to both the artistic and administrative components of the organization."ⁱⁱ The exhaustive list makes it readily apparent that the qualities of an assistant conductor are strikingly different from those of a guest conductor.

Having an assistant conductor brings new dimensions – and expanded potential – to an orchestra. The assistant conductor is a regular member of the "home team", interacting with children, audience members and

donors. Some larger orchestras have multiple assistant conductors on staff, with dedicated conductors for various aspects of programming. There might be one dedicated conductor for educational programs, another for Pops programming, and even a third serving as assistant conductor for the orchestra's summer festival.

For the HSO, having an added member of the creative and administrative team brings a critical advantage: the assistant conductor (unlike a guest conductor) is someone who routinely interacts with patrons and the community. That individual enhances the "face" of the orchestra, building relationships and helping to support vital fundraising and community engagement efforts.

The HSO is extremely fortunate to have Adam Boyles, who embodies all of the sought-after qualities itemized above. Beyond his significant strengths, including choral conducting and the versatile ability to move between Masterworks, Pops and education concerts, Adam's genuine and natural interactions with children and adults alike engender a high level of audience excitement and engagement. Adam's unique ability to relate easily to children helps impart musical and educational lessons in ways that are accessible and entertaining. The role of HSO's assistant conductor was specifically designed to strengthen and develop

(continued on next page)



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Do orchestras *really* need an assistant conductor? YES! (continued from page 1)

our Discovery Concert Series, the school-day concerts performed at The Bushnell for children who travel to us from the Greater Hartford region and beyond. Adam, in partnership with Miriam Engel, HSO's Assistant Manager of Education and Community Programming, ensures that the concerts include solid educational and musical ideas to match grade-specific curriculum. Together they write the scripts and make the musical selections integral for the Discovery concerts. Adam's vast knowledge and collaborative style is critical to the success and expansion of the symphony's education programming.

Adam helps build community and individual relationships, and on several occasions, lucky participants in our Musician Host program enjoyed Adam as their house guest. The value Adam brings to the HSO is multi-faceted: he is at the dress rehearsal of every Masterworks, providing an added set of "ears" to help Carolyn balance the orchestra. He is available in case of illness or another emergency, attends our Bravo! Gala, and is able to participate in conversations with important funders on education initiatives. Last year, as an integral part of the artistic team that built "Playing With Dogs," Adam's impressive skills enhance our commitment to create "in-house" orchestral products.

Adam's role with the HSO is consistent with assistant conductors in other orchestras. The research article previously referenced reveals the vast responsibilities of an assistant conductor: covering masterworks concerts, conducting family/educational concerts, giving pre-concert talks, participating in fundraising interacting with children, teachers, donors – and, among other things, spending a significant amount of time in preparation of the score.ⁱⁱⁱ

From an industry-wide standpoint, creating positions for assistant conductors with orchestras is essential to the training process; it creates opportunities for new conductors to



HSO's Assistant Conductor, Adam Kerry Boyles.

secure vital professional experiences in the world of orchestral conducting. Carolyn Kuan explained the unique dilemma facing a musician who aspires to be a conductor. The conductor is the only musician on the concert stage who does not hold an instrument and does not make a sound independent of the orchestra.

Other than standing in front of a mirror and waving one's arms while listening to a great orchestral recording, a practice that is discouraged as it leads to poor conducting habits, how do conductors practice and perfect their craft? Ultimately, the process of learning how to conduct must occur in public, in front of a professional orchestra, in the presence of an audience. Carolyn Kuan offered her input: "Singers and instrumentalists can spend hours practicing their instruments (whether violin or voice) at home or in a practice

room. But, a conductor's instrument is the *orchestra*, and to practice, you must conduct one. Even more challenging, a student orchestra plays and communicates very differently from a professional orchestra. So, the only way to really learn how to conduct a professional orchestra is to have sufficient opportunities working with professional orchestras."

By creating positions for assistant conductors, every orchestra plays an essential role in training the future conductors who will lead the world's greatest symphonies. The contribution of the Hartford Symphony to the process of music education is vital: the broad network of more than 87 regional professional orchestras throughout this country,^{iv} employs the vast majority of musicians graduating from conservatories throughout the world. In so doing, we help train conductors and musicians who may win future auditions with larger symphonies, making the HSO an integral part of the exciting and important cycle that keeps musicians – and live music – a joyful and constant presence in our lives. ■

i Vlad Vizireanu, *A Handbook for Orchestral Conductors in the United States*, 2014. https://repository.asu.edu/attachments/135049/content/Vizireanu_asu_0010E_13705.pdf

ii Ibid

iii Ibid

iv As compared to less than 20 full-time professional orchestras in the United States.

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

Please submit questions to Ruth Sovronsky, HSO's Development Director: rsovrnsky@hartfordsymphony.org.

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

Musician sponsorships – building relationships and a vibrant HSO

On November 13, 2017, a unique gathering was held at Zohara restaurant in West Hartford, featuring an extraordinary tasting menu dinner party for twenty, complete with paired wines and spectacular desserts. The dinner was made possible by HSO's newest restaurant partner, the Doro Group, and our guests that evening included five sponsored HSO musicians, their spouses and the donors who sponsor them.

What is musician sponsorship? We are so glad you asked! Sponsorship involves a three-year commitment to the Annual Fund, and, depending on the musician you'd like to sponsor, the annual commitment varies. Unlike an "endowed chair" commonly found in orchestras establishing a permanent gift in the name of a

particular individual (but bearing little relationship between the donor and the musician occupying the endowed chair), sponsorship involves a short-term (and greatly reduced) commitment, focused on building a special relationship between the donor and the sponsored musician.

With the start of the 2017-18 season, five of our exceptional musicians now have sponsors:

Curt Blood, Principal Clarinet – sponsored by Gail & John Langenus

Gene Bozzi, Principal Timpani – sponsored by Carlotta & Bob Garthwait, Jr.

Margeet Francis, Piano – sponsored by Barbara & Jerry Hess

Rick Rozie, Principal Bass – sponsored by Charlotte & Bud Jason

Julie Spring, Harp – sponsored by Pam & Jeff Verney

The HSO nurtures and celebrates the special relationship between musicians and their sponsors with events such as the remarkable dinner party held at Zohara. As our list of musicians and sponsors grows, we will build events, relationships, and an even stronger HSO. If you are



Sponsors Bud & Charlotte Jason with Rick Rozie and Carol Pelkey.

interested in learning more about Musician Sponsorship, please contact Ruth Sovronsky, HSO's Development Director, at 860-760-7321, or via email to rsovrnsky@hartfordsymphony.org. Together we can achieve so much! ■



Sponsors Carlotta & Bob Garthwait, Jr., with Gene Bozzi and Linda Regalbuto.



Sponsors Gail & John Langenus with Curt and Louise Blood.



Dinner at Zohara.



Sponsors Barbara & Jerry Hess with Margeet and Al Francis.

A milestone in The HSO's commitment to community

By 6:00 pm on October 7, 2017, the Belding Theater lobby at The Bushnell was already packed with a capacity crowd, two hours ahead of that evening's performance of the opening Masterworks concert. HSO audience members arrived early to witness a *once-in-a-lifetime* event: along with 10 other new citizens, Music Director Carolyn Kuan took her oath of citizenship in an emotionally-charged naturalization ceremony conducted on our concert stage.

Hon. Robert A. Richardson, United States Magistrate Judge for the District of Connecticut, presided over the ceremony. His moving and inspirational remarks welcomed our new citizens, detailed the challenges each had to overcome on the path to citizenship, and expressed gratitude that they had chosen the United States as their new home. The countries represented by our new citizens include Australia, Cyprus, India, Nicaragua, Russia, the United Kingdom, the Philippines, Venezuela and the Republic of China.

The HSO performs the music of composers from around the globe. Our musicians hail from a multitude of countries beyond the United States: Albania, Brazil, China, Hungary, Israel, Poland, Russia, South Korea,

and Ukraine, and our symphony is led by Carolyn Kuan, a native of the Republic of China. In his opening remarks, HSO's Executive Director, Steve Collins, stressed the importance of a naturalization ceremony on a symphony stage, as the prelude to a Masterworks concert:

"Because it is part of our mission as an arts organization to publicly and proudly celebrate the rich diversity in our community and inclusion at all Symphony events. Because we believe in the value of a diverse American public, be it by virtue of occupation, avocation, or social contribution. We do this because we believe in bringing people together to share a common experience and, maybe, to inspire a higher level of communication and understanding. And finally, we do this because we believe music is the most powerful way to underscore these convictions."

Jaroslav Lis, HSO's Assistant Principal Second Violin, and a native of Poland, led the ceremony's pledge of allegiance. As the evening's keynote speaker, Carolyn Kuan was moved to tears, as were most of us in the audience. Just minutes after the ceremony concluded, Carolyn returned to the stage, ascended the podium, and, as a new citizen, conducted an uplifting rendition of "The



Carolyn Kuan delivers keynote remarks.

Star-Spangled Banner" to thunderous applause. Carolyn's emotional remarks are reprinted, in their entirety, at the conclusion of this article.

The unforgettable ceremony was made possible by our Naturalization Sponsor, Leete, Kosto & Wizner, LLP, a law firm specializing in immigration law. The firm's five attorneys, Elizabeth B. Leete, Eric Fleischmann, Andrew L. Wizner, Kara A. Hart and Pamela D. Lucas, were unanimous in their sentiment: a naturalization ceremony on the symphony stage provided a voice for the many immigrants who contribute to our society, noting that naturalized citizens are fiercely devoted to their newly-adopted country. Pamela Lucas, who serves on the Board of the Hartford Symphony, observed, "Each naturalized citizen takes his/



Hon. Robert A. Richardson, presenting the Certificate of Citizenship.



Eleven new citizens take the oath of citizenship at The HSO ceremony.

her citizenship obligations seriously: it's the difference between being handed something at birth and having to fight for it."

After the ceremony, the firm's members commented on the vulnerability immigrants feel, irrespective of their achievements or successes, and Kara Hart summarized their shared reaction: "It is sobering to hear someone as accomplished as Carolyn Kuan express fear at being forced to leave the community she helped build: indeed, all of us are all in danger of losing vital and contributing members in our society. Can anyone imagine how we would feel if we were to lose Carolyn?"

The five attorneys share the fervent belief that immigration is a vital aspect of American society, noting that most of us are here because of immigrant ancestors. Andy Wizner and others regularly participate in pro bono clinics, teaching those who are preparing citizenship applications, and he reflected on the people whose lives they have impacted: "It's the hard-won petitions that make the difference. We know we help people live up to their best potential – and we are grateful for the ability to nurture that opportunity." In the past, the firm helped musicians from other countries secure work permits to perform with the Hartford Symphony, and Elizabeth (Betty) Leete commented on the strong connections between their work and music: "Music comes from all over the world – as do the people we represent. It is a shared language that transcends boundaries, and we are proud to support the music, helping to connect more deeply with our community."

The HSO is grateful to our wonderful sponsor, our musicians, our donors, our audience members, and our newest citizens, for building a meaningful and connected community. ■



Hon. Robert A. Richardson, presenting the Certificate of Citizenship.

NATURALIZATION CEREMONY KEYNOTE REMARKS BY CAROLYN KUAN

Tonight is an emotional night, and a very special moment for my fellow new citizens and me. For many of us, it means we will no longer be in fear of being forced to leave our family, the country and community we love and have helped build. It may be difficult to imagine, but that fear is very real, even for someone like me. What today also means is that we can now vote – a privilege so important in a democracy, in protecting those we love and in shaping our own future.

I want to take a moment to thank my partner Elizabeth, the HSO staff, my friend Ruth Sovronsky, and the officers of the USCIS for making tonight possible. All of us have friends and family here. And in many ways, all of you and our HSO community are my family. I am so grateful for your love, for your support, and for all of you, being here, sharing this once in a lifetime moment. And what could be better than to also welcome all of you, my fellow new citizens, to our HSO family.

The HSO's DNA is deeply rooted in serving our community. We believe in the power of music to move, to inspire and to bring a community closer, no matter our backgrounds or differences. Perhaps it is fitting that tonight we are performing Beethoven's *Eroica* Symphony, Egmont Overture, and Japanese composer Kanno's *Revive*.

Beethoven's music expresses a love of liberty, and in his music, we hear the goodness of humanity. Beethoven's message was often freedom – freedom, of will, of art, of love, of faith – freedom of the individual in all aspects of life. The *Eroica* Symphony especially celebrates the true heroes of humanity – the struggles, the determination, and the triumphs. These heroes might just be your neighbor, friend or people in the community. And, as Bernstein says, in a way, Beethoven may have written the *Eroica* Symphony for you.

To celebrate immigrants and our diversity, it is also fitting that the middle piece of our program is cross-cultural, featuring traditional Japanese instruments. One of the core American values is volunteerism – the belief in helping others, in philanthropy and in promoting the welfare of the community. Yugo Kanno wrote *Revive* in response to the earthquake and tsunami that devastated Japan in 2011. The work expresses the strength of the people and the many who jumped in to help those in need, restoring towns and communities.

Ultimately, tonight we are celebrating humanity. We are celebrating all of us who love this country. We are celebrating music's power to inspire. We are celebrating the HSO as a vital part of this community and our ongoing efforts to make a difference. We are celebrating diversity, and we are celebrating all the immigrants who are our friends, neighbors, and are absolutely a vital part of the United States of America. ■

HSO Heroes! How musicians, board, staff and donors built a success story – together.

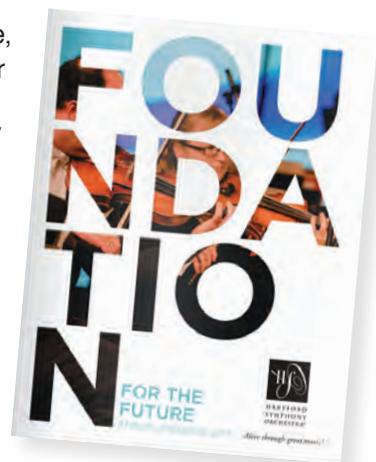
We hope you noticed the article about the HSO in the November 16th issue of the *Hartford Courant*. We have reason to be proud: the HSO ended its 2017 fiscal year with a balanced budget, closing a persistent structural deficit that had previously plagued the symphony.

How far we have come in less than two years! With firm leadership from the HSO Board and a staff small in numbers but mighty in spirit, operational expenses are under control, fiscal responsibility is tightly controlled, contributed income is on the rise – and the HSO is debt-free. Who made this success story possible? **YOU** did. Donors, determined to sustain the music that fills so many lives with joy, continue to step forward, recognizing that ticket sales are only a small component of the symphony's revenue: charitable giving is essential to the robust health of an orchestra.

It is hard to quantify the importance of each donor's investment in the Hartford Symphony, but one thing is clear: working together, as we did this year, we reap rewards far exceeding our expectations. When you lean in, your support tells each HSO musician you value the sacrifices they made to sustain our incredible symphony. In return, knowing you believe in them, makes our musicians respond with joy and enthusiasm. The HSO has never sounded better and the outpouring of beautiful music is a moving tribute to each of you. Whether your gift to the HSO's Annual Fund is substantial or modest, you make a difference, and this past year, you helped make HSO history.

We are a community of people who care for one another, and recognize that sharing music comforts, uplifts, inspires and unifies. We need each of you standing by our side to repeat our success in the current fiscal year. It is a challenge but we can do this together. If you are not yet contributing to the Annual Fund, please do! The benefits offer closer and exclusive access to the HSO – to the music and to the musicians. To learn more about giving levels, refer to our website: <https://hartfordsymphony.org/individual-support/giving-levels/>

HSO's 2017 Annual Message, detailing our journey, our programs and our success is available online at <https://hartfordsymphony.org/annual-message-2017/> The report sets forth the financial facts and figures, details expenditures and all sources of revenue, including earned income (from ticket sales) and contributed income (from donors). If you would like a printed copy of the report, please contact Jillian Baker, Special Events and Annual Fund Manager, at 860-760-7302 or at jbaker@hartfordsymphony.org. We are pleased to share it with you. ■



Donors help build HSO's music education programs

The HSO was one of more than 20 recipients of grants from the Connecticut Automotive Retailers Association – GHADA Foundation. The Connecticut International Auto Show and Charity Auction and Gala raises funds, and the membership recommends grants to various causes and organizations in the greater Hartford area. The funds awarded to the HSO are already earmarked for a key component of our mission: to support music education and community engagement programming. During the 2016-2017 season, our programs reached more than 16,000 men, women and children in schools, libraries, health centers and other public venues in the greater Hartford area. ■



Joyce Hodgson, HSO Corporate and Foundation Relations Manager, accepting the check on behalf of the HSO from Foundation Chair Meghan Scranton Wilson and Jonathan Larrabee, CARA President.

75 FOR 75: Because we are the caretakers of the future

As we celebrate a balanced budget for 2017 and look forward to our 75th anniversary in 2018-19, we know the task ahead is clear: build the legacy we will leave for the next generation.

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. Anticipating our 75th anniversary, we have set an achievable goal: add 75 new legacy donors, creating 75 FOR 75. Some, like Karen Fritsche, are already paving the road ahead for us.

Karen Fritsche feels the urgency – and imperative – to leave a legacy. A teacher of modest means who taught French at Lincoln-Sudbury Regional High School in Massachusetts, Karen made the decision to use her funds to invest in the future. Choosing her hometown of Pittsburgh and her adopted home in Hartford, Karen has found ways to make a lasting philanthropic impact. Honoring her mother's work as a nurse in Pennsylvania, Karen created a nursing scholarship. Inspired by her father's work for many charities, Karen created the Joe Fritsche Service Scholarship, and honored her sister, an artist, by funding an award in visual



Karen Fritsche

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

~ Nelson Henderson ~

arts. Recently, spurred by her love of music, Karen shared her decision to include the Hartford Symphony in her estate plans, ensuring the continuation of music in Hartford for the generations who will follow her.

We are indebted to those individuals who include the symphony in their estate plans, and to show our gratitude, Encore

Society members receive benefits such as invitations to receptions, events and more. We celebrate those who are leading the way by joining 75 FOR 75:

Karen Fritsche, LeonaMae Page, Naomi and Michael Cohen, Marshall & Sandy Rulnick, Carol Wills Scoville, Margery & Lewis Steinberg and The Zachs Family.

We are on our way, and invite others to join Karen. Will you be the next 75 FOR 75 member?

It's not complicated. You may have already named the HSO as a beneficiary of a retirement account, a life insurance policy, or another asset. Or, you may have included the HSO in your will. Simply letting us know of your plans will qualify you as one of the 75 FOR 75.

The impact? Your gift ensures that music will continue for future generations. It is an opportunity to make an impact and advance the values most important in your life.

Haven't thought about it yet? We would be happy to chat and share the many ways your support can build a bright future for the HSO.

For more information, please contact Ruth Sovronsky, Development Director, at 860-760-7321, or rsovronsky@hartfordsymphony.org



Make the gift of music everlasting.

Our Encore Society roster:

Sheldon Agdens,* Ivan Backer, Susan Block,* G.P. Bodozian, Nancy Braender,* Joseph R. Carlson, Coleman H. & Jo Champlin Casey, Joseph Cohn, Ruth Ann & Joel Davis, Muriel Fleischmann, Irma & Mort Handel, Jerry & Barbara Hess, Mr. and Mrs. Christopher Larsen, Ellis & Marjorie Levenson, Charles B. Milliken, Andrew Ricci, Jr. & Ms. Jacqueline Ann Muschiano, Carole Olefsky, LeonaMae Page, David & Christa Pannorfi, Karen & Howard Sprout, Helen S. Wills,* Susan L. Winter.*

*deceased

SPOTLIGHT ON

Rick Rozie – HSO's Principal Bassist

Rick Rozie, one of the most recognized of the HSO musicians, is “home-grown” talent. Growing up in East Hartford, Rick got his undergraduate degree from the Hartt School and, as an accomplished jazz and classical musician, played throughout the United States and Mexico. Rick is frequently in the lobby, chatting with HSO audience members before each performance.

QN: Tell us how you selected a career in music.

Music filled our house – classical, opera, jazz, blues – we listened to all of it. My mother played piano, and by age five I was playing – I taught myself to read music from her old John Thompson book. But my first teacher nearly ended my musical career before it started: instead of nurturing my innate love of music, the teacher told me everything I was doing “wrong”, pushing me so far away that I stopped playing piano completely! But, I learned something valuable: I learned what NOT to do as a teacher.

QN: Piano to double bass.... I guess you met a better teacher?

I sure did – a good teacher means everything. I'd started drums in middle school – but 90% of the kids were drummers. When the HS band teacher asked for a volunteer to learn double bass, I raised my hand. That wonderful teacher guided my parents to hire a GREAT private teacher, Bertram Turetsky, who helped champion bass as a solo instrument in the 20th century. My high school band teacher, a jazz pianist, was an important mentor – he had me play bass in his jazz group!

QN: Were there other powerful influences in your life?

Absolutely: each of my amazing teachers shaped my music – and me as a person. I studied with Bill Rhien, Assistant Principal with the Boston Symphony and Orin O'Brien,

the first female musician to play with the NY Philharmonic, one of the “big five” orchestras. Jackie McClean was my jazz mentor – he was my teacher, hired me to play in his band, and hired me as a teacher at the Hartt School. But mostly I credit my parents. They encouraged us to find meaning in every imaginable style of music. It made an impact: I became a musician as did my brother, Lee Mixashawn Rozie, an internationally-acclaimed jazz sax player, now living and working in Hartford, CT.

QN: Other than playing music, what else did you enjoy?

Teaching – you must analyze each student's issues to help that student learn. Different students need different solutions and through that process, you improve and help yourself. But I also loved expanding my students' base of knowledge and urging them to listen – not just focus on the music in front of them. As a classical musician, playing rock, jazz and every form of music helps me really listen to my fellow musicians. I taught at UMass, UConn, the Hartford Conservatory and Hartt; now, I only work with students to prepare them for auditions.

QN: Is there anything else you wish you might have tried?

I wish I played vibraphone – that would have pushed me into percussion. If I weren't a musician, I'd be a lawyer: I'm not afraid of conflict and I stand up for principles I believe.

QN: Any regrets?

My biggest was not accepting the scholarship to pursue a graduate music degree at Yale. I had just won a job as the first minority player with the Kansas City Orchestra in Missouri. I was there for three years, but always regretted that I didn't study at Yale when I had the chance.



Rick Rozie

QN: Your favorite music?

I love playing and listening to all music. Beethoven of course – but Brahms writes beautifully for bass. Mahler is class and spirituality and I love Stravinsky for rhythm and excitement. Jazz favorites include Brazilian artist Eliane Elias, Pannanoica by Thelonius Monk – and anything by James Taylor. My tastes are eclectic!

QN: How many basses do you own?

I have three different basses. Two are for playing in the symphony, but the third is only for jazz. It doesn't look like anything – but it has a great sound!

QN: Do you have a family? Pets?

My wife, Carol, teaches art at the Watkinson School. We have one son – now pursuing his masters in science education. And I adore our cats. Two of our four recently passed away, only two remain.

QN: Tell us a few things we'd never guess about you.

I am grateful to be multi-ethnic, the product of widely varied cultural heritages that shaped me as a person. Carol and I met because of Tae Kwon Do: I hold a first degree black belt and Carol holds a 2nd degree black belt. I now study yoga, and we've hiked and camped all over the country – exploring a new trail means there's always an adventure in front of you. ■



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.