

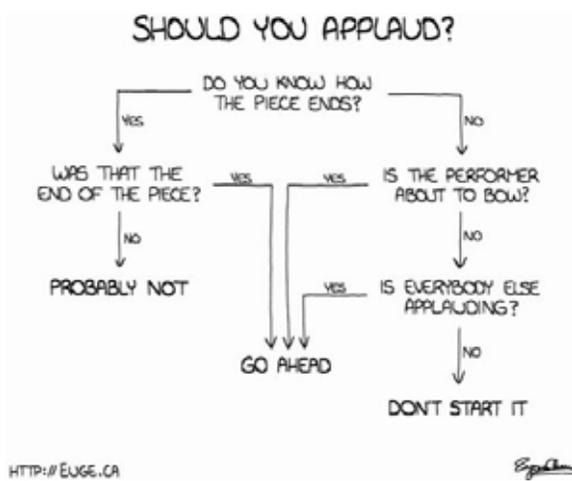
QUARTER NOTES

News for Hartford Symphony Orchestra Donors & Friends

TO CLAP OR NOT TO CLAP: WHEN DID THIS BECOME THE QUESTION?

If you've ever invited a newcomer to join you at the concert hall, the two questions you are most likely to hear are, "How should I dress?" and "When do I clap?" In every other form of music, audience members clap spontaneously and enthusiastically. In opera, the wild audience applause at the end of a brilliantly performed aria can bring the performance to a glorious and heart-pounding stop. Audience applause at the end of each jazz solo is expected and invariably happens while the music continues. During gospel and rock concerts, the audience voices approval and appreciation loudly without regard to any restrictive set of rules. So how did it happen that classical music is associated with such a fixed protocol about NOT clapping after movements, but ONLY at the very end of the piece?

Since all of us grew up with music in the 20th century, it's sometimes hard to realize that it wasn't always that way. Far from being frowned upon, for most of music history bursts of applause during a classical composition were expected. Bach performed at coffee houses, and Mozart expected people to talk during his concerts. Composers enjoyed spontaneous applause as a response to their music and in fact, individual movements were played all over again if they received a big enough reaction! When the performance of Brahms' First Piano Concerto was greeted with silence, he interpreted the silence as audience displeasure – and he wasn't wrong.



Throughout the 18th century, audiences regularly expressed their approval (or disapproval) of a particular piece while it was being played and classical music concerts were performed in the raucous atmosphere of stadium concerts today. Some composers wrote their music to trigger an audience response in the middle of the piece. At the premier of his Paris Symphony, Mozart was delighted by the audience's loud appreciative response, as confirmed in the composer's letter to his father dated July 3, 1778:

"And in the midst of the first allegro came a passage I had known would please. The audience was quite carried away, and there was a great outburst of applause. I was so happy that I went straight to the Palais Royale after the symphony, ate an ice cream, said the rosary I had vowed, and went home."

Concerts in the 18th century invariably doubled as a venue for social interaction. Composers were paid by wealthy families, and, during concerts held in private homes, the patrons and their guests were free to act however they pleased. Written reports of performances in Mozart's time describe rowdy events in which people walked in and out of the concert whenever they pleased, while drinking and loudly talking over the sound of the music. No wonder Mozart was pleased to hear applause, as it likely meant that his audience was actually paying attention to the music!

Audiences exploded in applause with appreciation, even if it meant "disrupting" the music. The premier of Grieg's Piano Concerto in Copenhagen on April 3, 1869 was a resounding success, and the spontaneous applause during the performance foretold its near-instant popularity. While Grieg could not attend because of his prior commitments with the Oslo orchestra, the soloist, Edmund Neupert, wrote to Grieg that "the three dangerous critics... applauded with all their might." Grieg's friend, Benjamin Feddersen, informed him that there were "thunderous choruses of applause" at numerous times throughout the work.

The music of the mid-to-late 19th century brought changing expectations. In order

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to earn a living without the benefit of patronage, composers had to sell tickets to their performances. Concerts were opened to the public, while, at the same time, ornate concert halls were being built. As concerts felt more like a visit to church, new expectations were placed on the audiences to dress up, show up on time, and not interrupt the music with applause. Mendelssohn directed that his *Scottish Symphony* be played without breaks, specifically in order to avoid applause. Robert Schumann did the same for his piano and cello concertos and his *Symphony No. 4*, and was vocal about his very clear opinions on the subject:

"I have dreamed of organizing concerts for the deaf and dumb, that you might learn from them how to behave yourselves at concerts, especially when they are very beautiful. You should be turned to stone pagodas."

Wagner also contributed to the change in concert hall etiquette. In 1882, anticipating the premier of *Parsifal* at Bayreuth, and wanting to preserve the opera's serious mood, Wagner told the audience that there would be no curtain calls. The audience took this to mean that there should be no applause at all, and this confusion continued throughout the opera's early performances. The performances of *Parsifal* ended in complete silence. At one performance, Wagner himself tried to get the applause started, but when he yelled "Bravo!" from a discrete corner, the audience actually shushed him!

By the early 20th century, the concert hall had become the "pride of the upper crust" and the orchestra concerts became a "refuge" and a "retreat" from the commoners. Composers such as Toscanini and Stokowski joined the "hold-your-enthusiasm" coterie. Stokowski went so far as to propose that audiences stop applauding altogether, noting, "When you see a beautiful painting you do not applaud."

But, as is the nature of so many trends, the "no applause rule" now seems to be moving in the other direction. Pianist Arthur Schnitger observed, "It is barbaric to dictate when someone should or should



"You are being charged with five counts of serial clapping between movements."

not applaud." In 2008, pianist Emanuel Ax noted in his blog, "I really hope we can go back to the feeling that applause should be an emotional response to the music, rather than a relegated social duty." As renowned Conductor Pierre Monteux noted:

"I do have one big complaint about audiences in all countries, and that is their artificial restraint from applause between movements of a concerto or symphony. It certainly does not fit in with the composer's intentions."

Today, more conductors, musicians and concertgoers are of the belief that spontaneous applause should be encouraged as an honest audience reaction. Gianandrea Noseda, music director of the National Symphony Orchestra, observed, "Exploding applause after the movement of a symphony does not bother me. We are trying to reach the heart of the people." Tim Hankewich, conductor of Orchestra Iowa, similarly stressed the importance of making the concert hall welcoming to all. He is rightfully concerned that those who are not familiar with concert rituals will stay away because they are afraid of doing something wrong.

Marin Alsop, Music Director of the Baltimore Symphony, also sees merit in allowing the audience to react spontaneously: "Clapping does not bother me in the least. When Beethoven

pieces premiered, people would clap in the middle of the piece."

Adam Boyles, HSO's Assistant Conductor, expressed a similar view: "It may well be that 'classical' music is the only time the question of when to clap arises. In the time of Mozart, Haydn, and even Beethoven, a certain amount of applause was expected, and even desired, during a musical performance. Mozart planned his compositions to hit his audience with the 'bang!' for the purpose of eliciting applause, even in the middle of the piece. Not hearing the applause would have meant that something had gone very wrong!"

We asked HSO Music Director, Carolyn Kuan, about her beliefs regarding the propriety of clapping between movements in the concert hall. Her unambiguous response sums it all up, and encourages HSO audiences to respond with enthusiasm:

"I love it when the audience reacts spontaneously to what is happening on the stage! It always makes me smile when I hear audience members laugh or giggle in response to the music. Many of our musicians do too. Similarly, people should feel comfortable clapping between the movements when inspired. There are so many pieces that need exactly such energy from the audience to continue between movements. In opera, audience members often cheer after arias, and in Jazz, musicians appreciate the applause after solos. Ultimately, it's quite simple: we want our audiences to enjoy themselves and have a good time."

Is there a right way to respond when the music makes you want to jump out of your seat with joy? At the HSO, we want the music we perform to evoke an emotional response in our audience, and we want our patrons to feel the freedom to express that response in a way that makes sense to each individual.

Renowned composer Gustav Mahler summed it up with perfection: "Tradition is not only the worship of ashes, but the preservation of fire." 

HOST A MUSICIAN

HSO UPDATE ON DONORS MAKING A DIFFERENCE

HSO'S HOST/MUSICIAN NETWORK CONTINUES TO EXPAND!

Now in its third year, HSO's highly successful "Host-A-Musician" program is a favorite among hosts and musicians alike. The bonds formed between musicians and hosts build enduring relationships and create a community of friends who love the Hartford Symphony. Hosting a musician in your home for brief periods of time during the concert season (for rehearsal and performance) is the surest way to build a friendship that will last a lifetime.

Not all HSO musicians live in the Greater Hartford region. Many come from New York, Boston, and even greater distances to perform at our Masterworks, POPS, Sunday Serenades, Talcott Mountain Music Festival or school-day education concerts. The individual and family hosts make the difference for the incredibly gifted and charming musicians who travel to perform with us. Emma Resmini, our new Principal Flute (featured in this edition of Quarter Notes) participates in the program as does our new Assistant Principal Clarinet, Eddie Sundra.

Enthusiastic comments from participating hosts are encouraging others to join:

"(Hosting)... has been an absolutely amazing and sensational experience for us. As much as Marshall and I have felt committed to the HSO over the years, getting to know not only Brian, but several of the other musicians, has given us an opportunity to engage, learn, and understand more of what makes this organization so very special." –Sandra & Marshall Rulnick, hosts to HSO's principal trombone, Brian Diehl

"Adam, Abby and Sonya are part of our family now, and we miss them already. The HSO is very fortunate to have someone with Adam's array of talents on our team. That pretty much sums up our great experience this past summer." – Ken & Ruth Jacobson, hosting Assistant Conductor Adam Boyles, Talcott 2018

On the rare occasion that volunteers are compelled to stop hosting (usually because of a downsize in living quarters), they invariably express deep regret. But the special friendships formed through the hosting experience remain intact, and those relationships provide ongoing gratification.

"... Sharing space and time with Scott was a fantastic opportunity. He is most cooperative. I



Hosts Ann and Dean Uphoff, with Eddie Sundra, Assistant Principal Clarinet

easily entrusted him with my home! The downside of moving to Seabury is having to end the hosting side of our friendship." – Wendy Haller, host to HSO's principal trumpet, Scott McIntosh

We are continually working to enlarge our roster of hosts. If you have an extra private bedroom in your home with a separate private bathroom, plus an inquisitive nature that delights in meeting new people and expanding your horizons, you fit the definition of a perfect HSO host. Our program operates much like a "B and B," and you are always in control of whether any given hosting stay is convenient for you. While you are asked to provide breakfasts, you are never asked to provide any transportation. 🏠

Want to be part of the HSO host family network? Just say yes! Contact Ruth Sovronsky, Director of Development, for more information and details at 860-760-7321 or rsovronsky@hartfordsymphony.org. You will be happy you did!



Hosts Jeff and Suzanne Burgess with Simon Bilyk, violin

BUILDING HSO'S DISCOVERY CONCERT SERIES

A CONVERSATION WITH MIRIAM ENGEL, HSO'S ASSISTANT MANAGER FOR EDUCATION AND COMMUNITY ENGAGEMENT

By Emily Holowczak, HSO Development Assistant (former HSO Intern)

Do you remember your favorite school field trip? Fond memories of a visit to a local museum, or a trip to perform at a special venue with your school's symphonic band, highlight the need to ensure that similar experiences are available to the next generation. HSO's commitment to serve our community through music includes the creation of meaningful memories for all children, and towards that end, the HSO's Discovery Concert Series brings teachers and students to The Bushnell Center for the Performing Arts to experience how music helps bring any subject to life.

Discovery concerts are constructed to highlight a specific theme appropriate for elementary school-aged children. Three of the four annual programs are created by the in-house team of Assistant Manager for Education and Community Engagement, Miriam Engel, who works alongside HSO's Assistant Conductor, Adam Boyles.

From brainstorming and writing storylines, to choosing music that corresponds with the concert themes, Miriam and Adam are involved in all aspects of bringing an imagined story to life on the stage. As the conductor of each concert, Adam's remarkable ability to connect with an audience of 1,500 or more eager students has garnered high praise from teachers and students alike. Actors or dancers often join the stage, helping to engage the students' attention. To round out the range of sensory experiences, Miriam constructs visually stimulating PowerPoint presentations to enhance the storytelling.

To make certain all that concert themes support classroom learning, Miriam constructs program-specific Teacher's Guides that offer precise lesson plans and suggestions for continued educational projects. All concert themes and materials directly correspond with the Common Core State Standards and the National Core Arts Standards, so educators can be assured



Students eagerly awaiting the start of a Discovery Concert

that the musical experiences support their students' academic requirements. The guides are distributed free of charge to all participating teachers and to the broader community upon request.

The one program in the HSO's Discovery Concert Series that is not produced in-house is Link Up, an annual concert which is the culmination of a year-long music education curriculum. Different from other Discovery Concerts, Link Up's music and themes are developed by Carnegie Hall's Weill Music Institute. Supported at the HSO by the Lincoln Financial Foundation, the Charles Nelson Robinson Fund and Wells Fargo Foundation, Link Up is a program specifically designed for elementary students in the Hartford Public Schools. The HSO provides recorders and learning materials, free of charge, to all participating third graders, a gift for each student to keep. At the year-end concert, thousands of students flood the hall to sing and play their recorders with the HSO. They are conducted by Music Director Carolyn Kuan, in a performance of the music they have practiced throughout the year. We spoke with Miriam to learn more about the process of constructing these innovative child-oriented programs. Given the excitement in her voice as she spoke, it was no surprise that she

described this as the favorite part of her job.

QN: How do you develop the themes for the Discovery concerts? I try to include a variety of academic disciplines. The concert must have a storytelling component because a narrative helps the kids connect more strongly to the music and the subject matter. Building these programs is a joy and a privilege and our Marian Anderson Story concert last fall was truly a labor of love, reflecting my desire to tell a story about a strong woman of color. Marian Anderson was not just a remarkable musician. She was a barrier-breaking woman and civil rights activist who was the first black soloist of either gender to perform on the stage of the Metropolitan Opera. I wanted children to learn about her, and to see her as a hero.

QN: Tell us how you select music to correspond with the theme. First, I choose the theme and then I work with Adam to select the music. There are many moving parts involved in this phase that must all fall into place. For example, sometimes there's a music selection I really want to use to enhance the story, but it has unusual instrumentation (such as two harps, for example), so I have to weigh efficiency and artistry. I must decide whether to

select a different (and less thematic) piece of music so that the second harpist isn't sitting onstage not playing for most of the concert, or I must find additional repertoire that uses two harps. Sometimes, at this point, the process starts all over again, such as if one of those double harp pieces also has four bassoons. The selected music has to fit the theme, and sometimes that means taking an unanticipated creative turn in the story so I can include a great piece of music that I want to use. In addition, excerpts should not be too long or too short, so as take into account children's more limited attention spans but also maximize the greatest musical moments in the repertoire.

QN: If you need actors, how do you go about hiring them? The decision to use actors depends on the concert theme. Once I've written the script, the casting needs are pretty clear, and we often turn to the Hartt School's musical theatre department for student performers. The characters included in the script inform not only the age and gender of the actors we choose but also what the blocking and costumes will look like. I wear many hats in the "Disco" development process, and I've even taken a stab at Wardrobe Master and Dance Captain, sewing dragon and wizard costumes, and choreographing a tap dance!

QN: Tell us more about the rehearsal process. When the production includes actors, we rehearse even before the orchestra gets in the room. I write the script as early as possible, so the actors have plenty of time to learn their lines. Depending on the complexity of the show, we might have 2 or 3 rehearsals involving just the actors and me. Then, the night before the concert, we have a dress rehearsal involving all the actors and musicians. This is



The Wizard was featured in the story line for *Exploring Emotions*

the first time that the musicians rehearse the music, and therefore the first time the musical aspects are integrated with the narrative ones. It's exhilarating to see how quickly the show comes together in that 3 hour period: in the first half, the conductor usually works through the musical aspects and in the second half, runs the entire show, with the actors. The next day is the big show!

QN: Take us through the day of the performance. What does it entail? Depending on where we hold the rehearsal, the morning of a concert day involves the 'load in' of all of the musicians' chairs, stands, the shell behind the orchestra and any set pieces. The stagehands are there really early to start the 'load in' process. We do a sound check around 9 am so that the 'tech' team can measure the actors' and conductor's microphone levels. After sound check, the actors leave the stage to warm up, and the musicians

begin to arrive onstage. At 10 am, the doors open and children flood in. It's happy bedlam! We've had as many as 2,600 kids and teachers completely filling Mortensen Hall. To entertain the children as they are waiting for the performance to start, the PowerPoint projections start rolling slides with musical jokes, riddles, or challenges, such as a photo of a small part of an instrument that asks the children to guess the instrument. The reaction of the kids to those pre-concert slides is delightful, and the children are captivated from the moment they enter the auditorium. The concert begins at 10:30 and ends 50 minutes later. By 11:45, the hall is empty and it feels almost as if the concert never happened. It's part of the magic of live music; only the audience in the room will have this singular experience to remember. Often we receive beautiful thank you letters (and vivid pictures) from the students, telling us how much they loved their morning with HSO! Those precious notes are treasured.

QN: What is your favorite part of the whole process? I really like building the story with the musical excerpts and instrumentation. It is like a big puzzle, much like the game of Tetris, and demands that I stretch my skills and imagination to incorporate as many musical elements as I can within the arc of the story. The challenge of fitting it all together is my favorite part! 🎵

You can help maintain these and other HSO education programs by supporting our Annual Gala.

Please join us at SPARKLE, celebrating HSO's 75th Anniversary! If you cannot attend, please consider making a special tax-deductible gift to support music education for our children.

Sparkle!

Saturday, April 27, 2019
Connecticut Convention Center
www.hartfordsymphony.org/sparkle

Please contact Jen Galante at
jpgalante@hartfordsymphony.org
or 860-760-7302 for more
information or to make your
donation today!

EXPANDING HSO'S FOOTPRINT AND IMPACT

A NEW PARTNERSHIP WITH CAPITAL COMMUNITY COLLEGE



This season, Capital Community College (CCC) and the Hartford Symphony Orchestra (HSO) embarked on a new partnership, welcoming CCC students, faculty and staff to the HSO with reduced price tickets. The HSO is also the newest partner in CCC's exceptional Hartford Heritage Project (HHP), with a program called One Note.

One Note, modeled after CCC's One Play program, utilizes a selected Masterworks concert as the focal point for the enhancement of curriculum and classroom discussion. The One Play partnership between the Hartford Stage and Capital in which one selected Hartford Stage play per semester is utilized to enhance classroom discussion and curriculum studies.

One Note provides free tickets to faculty members (and participating students) who are engaged in a course of study that focuses on one or more of the various themes linked to a particular concert. HSO's One Note program began with the Latin Lovers Masterworks concert, February 15 – 17, 2019, featuring guest artist Julien Labro on the bandoneon, performing compositions by Argentinian composer Astor Piazzolla. Julien's encore, the theme from the movie *Il Postino*, was performed on the accordina, which Julien described as "what happens if you cross an accordion with a harmonica!"

The concert matched various areas of study including "los años de plomo" or "the lead years," one of the darkest

political and sociological periods in Argentina's history.

Students who took advantage of One Note, and attended Latin Lovers, were enthralled and for many, it was their first experience at a concert:

"It was my first time attending a classical music concert. It was great music and my husband and I had a great time."
-Safa Osman

"I thought it was going to be boring, but the Symphony Orchestra was amazing. Though I loved all the instruments, the two Julien Labro played were special. I have never seen instruments like that until that moment.... Everyone in the group played an important role and most of the songs sounded like the music played in movies. We had an awesome and beautiful experience."
-Patience Okafor

"As a Latina, I felt really proud that part of our culture was being showed in such a beautiful way and that so many more people from different cultures really enjoyed it." -Lesly Marrero

CCC's Hartford Heritage Project began in 2011, funded in part by a grant from the National Endowment for the Humanities. HHP enables Capital students from every discipline to experience theater, with behind-the-scenes access to archives and materials in museums and participation in



Guest artist Julien Labro performing on the bandoneon

classes at the city's historical and cultural institutions. Through HHP, the college has increased partnerships with local institutions and grown its arts presence in Greater Hartford. CCC has a new theater degree program taught entirely by area theater professionals, a cutting-edge Music Industry program led by award-winning music instructors and a new Arts and Entertainment Management Course taught by the industry professionals at The Bushnell Center for the Performing Arts. Many of the classes, lectures and events are held at The Bushnell, the Wadsworth Atheneum, the Twain and Stowe homes, and the Old State House.

The new CCC/HSO collaboration also incorporates students from Capital Community College as *HSO Ambassadors*, a symphony leadership program for

college students. The *HSO Ambassadors* program gives students invaluable opportunities to learn and practice the “soft skills” that are vital for success beyond school. Students, selected by their faculty advisor, are encouraged to step outside their known comfort zones to interact with Masterworks guests in the concert hall. For most student participants, it is their first opportunity to attend a symphonic music concert. The Ambassador team meets three times a year to discuss experiences and explore ways to improve. Students realize their capacity to positively impact their community, and that realization



builds self-esteem, self-confidence and the curiosity to investigate vocational or employment opportunities in new fields. There's yet another benefit to the Ambassador program: for every concert a student works as an Ambassador, they receive a free voucher to return to an HSO performance of their choosing. The program empowers students and simultaneously encourages new HSO audiences and new music lovers.

For the remainder of this season, you will likely meet students from Goodwin and CCC, our participating colleges. Please take the time to interact with our student Ambassadors, who wear identifying badges and proudly represent their respective colleges. Extend a warm welcome to them. Ask them questions, as no doubt they will be asking you questions as well.

Music is the bridge through which we will build a more meaningful and cohesive community. 

STAFF SPOTLIGHT

JEN GALANTE

HSO'S NEW ANNUAL FUND & SPECIAL EVENTS MANAGER

Jen's first day of work was January 22, 2019 and she is a fabulous addition to our team. We are delighted to introduce her to you!



QN: What made you interested in working for the HSO?

I grew up in Newington, CT and was introduced to the Hartford Symphony as a child. After college, I did a year of service as an AmeriCorps VISTA in Hartford. In that year I became immersed in many of Hartford's communities, studying their assets and needs. As I learned more about the incredible history of this city, I developed a real soft-spot for Hartford. After AmeriCorps, I began my fundraising and event planning career. I worked for and alongside many incredible nonprofit organizations in Westchester County and New York City, but in the back of my mind, I always wanted to return to Hartford, so I was thrilled when the job at the Symphony became available. It's a special opportunity to work for an organization that has been the heart of Hartford's art and culture for 75 years.

QN: So many of the HSO staff members are musicians or passionate about music. What are the passions in your life?

I was a very creative child and was drawn to ballet at an early age. It's hard to believe now, but rather than walk, I insisted on dancing or skipping! Through years of ballet training, I gained a strong appreciation of classical music. I played the cello from elementary through high

school and loved being part of my school orchestra. I was also an athlete in high school and eventually decided to focus on tennis, which allowed me to play for the Siena College Women's Tennis Team for three years.

QN: Tell us a little about what you will be doing with the HSO.

As the Annual Fund Manager, my role is to educate individuals about the importance of this incredible orchestra, and to find inventive ways to encourage the public to support this prized jewel in our state. Support from individual donors directly impacts the HSO, and without their generosity, the HSO simply would not exist. It's a fun job, with a very serious responsibility. As special events manager, I help design all the donor-based thank-you and fundraising events, including our upcoming 75th Anniversary Gala. It's a huge undertaking that allows me to use my organizational and creative skills.

QN: Now that you've been here two months, what do you think?

I am motivated daily because I work with highly energetic and creative colleagues. I can feel the passion that the staff has for the mission of the HSO, and that passion is contagious! I feel honored to be a part of this very devoted team and to contribute everything I can to such a worthy organization.

QN: Can you tell us something people would be surprised to learn about you?

In 2014, I did fundraising for the Kauai Habitat for Humanity and traveled to Hawaii to help build homes. There are many communities in Hawaii that are in need of safe, affordable housing and I was lucky to work with a team of volunteers from across the country to help out. It was a true learning experience-- before my trip, I had never used a power tool, and now I can say that I have experience building roofs! 

EMMA RESMINI, OUR NEW PRINCIPAL FLUTE

Emma Resmini joined the Hartford Symphony Orchestra after winning the audition for Principal Flute in September of 2018. At just eighteen, she is the youngest musician to have ever won a principal position with the Hartford Symphony. Emma has appeared as a soloist with the Philadelphia Orchestra, National Symphony, Dallas Symphony, Pittsburgh Symphony, and Shenandoah Valley Bach Festival Orchestra. In addition, Emma was a 2016 NPR Performance Today Young Artist In Residence. You are welcome to explore Emma's YouTube channel featuring a wide variety of music, <https://www.youtube.com/emmaresmini>, as well as her website, <https://www.emmaresmini.com/>. We are so privileged to have Emma with us. Emma is currently pursuing her Master of Music Degree at the Juilliard School, and our HSO Hosting Program makes it possible for Emma to maintain her studies while performing with us. The musicians, the entire HSO Board and staff, and her HSO host family have all embraced Emma with enthusiasm, and we know you will too.

Quarter Notes: At what age did you begin studying music?

I was less than three years old when I first heard the flute played in a Kindermusik class. The teacher would play the flute for us at the end of each class, and that's how I first fell in love with the instrument and knew I wanted to make that sound. I started at the age of 3, and I've stayed in love with the flute ever since.

QN: What was it about the sound of the flute that was so powerful for you?

I remember thinking that it was just such a beautiful instrument, both sound and appearance. It's a very emotional instrument, and I think, as a young child I wanted a way to express myself (a little clichéd, but true nonetheless) and music gave me a way to do that.

QN: If you hadn't chosen the flute, is there another instrument you might have selected?

Saxophone! It's such a cool, smooth instrument!

QN: Did you have any mentors who helped shape your musical choices?

Absolutely, and, in that respect, I consider myself very lucky. My main mentor was Alice Kogan Weinreb She's 2nd Flutist of the National Symphony Orchestra, and she was my teacher for 6 years until I started my undergrad.

From the beginning, she pushed me to find my limits, and to never stop pushing. She taught me that music is a journey, not a destination, and while this is often forgotten as we push to be our best, this is something so important for each of us to remember in life, not just in music. On a practical level, she taught me to teach myself, and, because of her, I learned to be self-critical in a constructive way. She taught me to notice my own mistakes and work to fix them, rather than wait for her to point them out. She also encouraged me to select my own repertoire and fully prepare the piece I'd chosen before playing it for her.

I'm so fortunate. Throughout my musical life, I have been inspired by many musicians to push myself to be better and seriously pursue this art form.

QN: Where did you pursue your formal music training?

I got my Bachelor of Music degree from The Curtis Institute of Music in Philadelphia, and I am currently pursuing my Master of Music degree at The Juilliard School in New York City, studying with Jeffrey Khaner.

QN: Did you grow up in Connecticut?

I didn't. I grew up in Virginia, near Washington, D.C. When I moved to New



York to study at Juilliard, I started looking around for work and saw the audition ad for Hartford, and long-story-short, I am now in this amazing orchestra!

QN: If you had to pick a career other than music, what would it be?

Probably something in the sciences. Until I went to Curtis, I was equally interested in music and math/sciences.

QN: Do you have a favorite composer?

There are so many composers I love listening to! My favorite types of classical music are Romantic and contemporary, so I'd say my top two right now are Antonin Dvorak and Kaija Saariaho.

QN: If we checked your play list, what kind of music might we find?

It's really eclectic! I enjoy all types of music, not only classical, and especially love rock and hip hop. I'll play something and start dancing around my apartment!

QN: Do you have any pets?

Not in my NYC apartment, but, back home with my parents in Virginia, I have a dog named Maxi, who's a small blond ball of fluff. She's a Maltipoo (half Maltese, half poodle.)

QN: And lastly, what's the most fun thing to do on a snowy New England day?

Here's my perfect trifecta: fuzzy socks, hot cup of tea, and a TV or movie marathon! 📺