

HSO EXTENDED



HARTFORD
SYMPHONY
ORCHESTRA

MLK TRIBUTE CONCERT

**THE FIERCE
URGENCY
OF NOW**



HARTFORD SYMPHONY ORCHESTRA

Carolyn Kuan, music director

**THE FIERCE URGENCY OF NOW:
MLK TRIBUTE CONCERT**

Thursday, January 23, 2025 / 7:00 p.m.

Asylum Hill Congregational Church

CAROLYN KUAN, *conductor*

SCHAUNTICE MARSHALL, *soprano*

WALTER ROBINSON

Preamble

VALERIE COLEMAN

Seven O'Clock Shout

FLORENCE PRICE

Juba Dance

ARR. GORANNSON

Suite from Black Panther

ARR. BONDS

He's Got the Whole World

ARR. HAYES

Little David Play Your Harp

ARR. BONDS

You Can Tell the World

ARR. ZALVA

If I Help Somebody

trad.

We Shall Overcome

WILLIAM DAWSON

Negro Folk Symphony:

II. Hope in the Night

ARR. CUSTER

Duke Ellington Medley

We kindly request that you refrain from using flash photography and video recording during the performance, however we encourage you take photos and share them on your favorite social media platforms- be sure to tag us so we can join in on the excitement!

The Hartford Symphony Orchestra receives major support from the Greater Hartford Arts Council, the Hartford Foundation for Public Giving, and with support from the Department of Economic and Community Development, Connecticut Office of the Arts which also receives support from the National Endowment for the Arts, a federal agency.

MLK Quotes From Our Program



QUOTE #1: From “I Have A Dream”

When the architects of our republic wrote the magnificent words of the Constitution and the Declaration of Independence, they were signing a promissory note to which every American was to fall heir. This note was a promise that all men — yes, Black men as well as white men — would be guaranteed the unalienable rights of life, liberty and the pursuit of happiness.

It is obvious today that America has defaulted on this promissory note insofar as her citizens of color are concerned. Instead of honoring this sacred obligation, America has given the Negro people a bad check, a check which has come back marked insufficient funds.

But we refuse to believe that the bank of justice is bankrupt.

We refuse to believe that there are insufficient funds in the great vaults of opportunity of this nation. And so we've come to cash this check, a check that will give us upon demand the riches of freedom and the security of justice.

We have also come to this hallowed spot to remind America of the fierce urgency of now. This is no time to engage in the luxury of cooling off or to take the tranquilizing drug of gradualism.

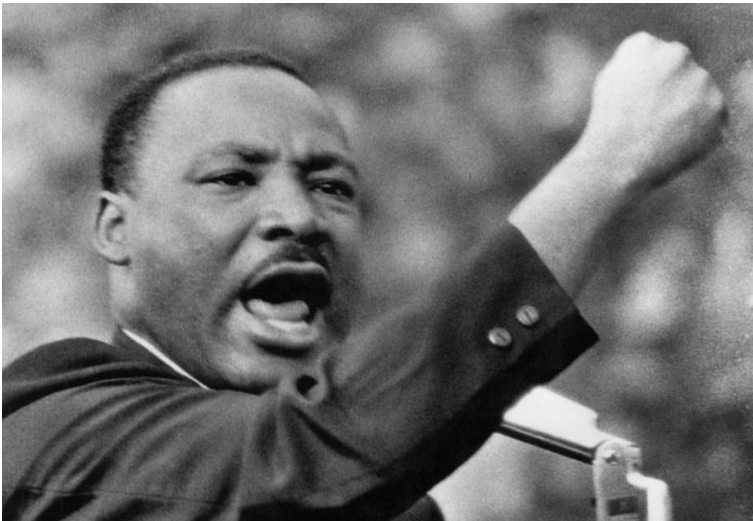
Now is the time to make real the promises of democracy. Now is the time to rise from the dark and desolate valley of segregation to the sunlit path of racial justice. Now is the time to lift our nation from the quick sands of racial injustice to the solid rock of brotherhood. Now is the time to make justice a reality for all of God's children.

QUOTE #2: From “Beyond Vietnam: A Time to Break Silence”

We can no longer afford to worship the god of hate or bow before the altar of retaliation. The oceans of history are made turbulent by the ever-rising tides of hate. History is cluttered with the wreckage of nations and individuals that pursued this self-defeating path of hate. As Arnold Toynbee says: "Love is the ultimate force that makes for the saving choice of life and good against the damning choice of death and evil. Therefore the first hope in our inventory must be the hope that love is going to have the last word." We are now faced with the fact, my friends, that tomorrow is today. We are confronted with the fierce urgency of now. In this unfolding conundrum of life and history, there is such a thing as being too late. Procrastination is still the thief of time. Life often leaves us standing bare, naked, and dejected with a lost opportunity. The tide in the affairs of men does not remain at flood—it ebbs. We may cry out desperately for time to pause in her passage, but time is adamant to every plea and rushes on. Over the bleached bones and jumbled residues of numerous civilizations are written the pathetic words, "Too late." There is an invisible book of life that faithfully records our vigilance or our neglect. Omar Khayyam is right: "The moving finger writes, and having writ moves on." We still have a choice today: nonviolent coexistence or violent co-annihilation. We must move past indecision to action.

Quote #3: From “The Mountain Top”

Well, I don't know what will happen now. We've got some difficult days ahead. But it doesn't matter with me now. Because I've been to the mountaintop. And I don't mind. Like anybody, I would like to live a long life. Longevity has its place. But I'm not concerned about that now. I just want to do God's will. And He's allowed me to go up to the mountain. And I've looked over. And I've seen the promised land. I may not get there with you. But I want you to know tonight, that we, as a people will get to the promised land. And I'm happy tonight. I'm not worried about anything. I'm not fearing any man. Mine eyes have seen the glory of the coming of the Lord.





Carolyn Kuan

The Hartford Symphony Orchestra's Music Director

Carolyn Kuan is internationally recognized for her extraordinary versatility, innovative programming, and dedication to contemporary music. Throughout her distinguished career, she has developed strong relationships with leading orchestras, opera and ballet companies, and music festivals worldwide. Since 2011, Kuan has been Music Director of the Hartford Symphony Orchestra, significantly expanding its artistic reach and reputation.

In May 2024, Carolyn Kuan conducted the critically acclaimed New York premiere of Huang Ruo's *An American Soldier*, a co-production of the Boston Lyric Opera and the American Composers Orchestra. In July 2024, she made her highly anticipated debut with the Chicago Symphony Orchestra. Upcoming highlights include *M. Butterfly* with the BBC Symphony Orchestra at London's Barbican Centre, as well as debut performances with the Edmonton Symphony Orchestra, Polish National Radio Symphony Orchestra in Katowice, and Rheinische Philharmonie in Germany.

In North America, Kuan has led renowned ensembles such as the Baltimore Symphony, Detroit Symphony, Milwaukee Symphony, Omaha Symphony, San Francisco Symphony, Seattle Symphony, and Toronto Symphony. Her work also includes engagements with the New York City Ballet, the Florida Orchestra, Louisville Orchestra, and appearances at the Colorado Music Festival and Glimmerglass Opera Festival.

Internationally, she has worked with prestigious orchestras including the Bournemouth Symphony, Hong Kong Philharmonic, National Symphony Orchestra of Taiwan, Singapore Symphony, Residentie Orkest, and the Orquestra Sinfônica do Estado de São Paulo. She has also collaborated with the Royal Danish Ballet, West Australian Symphony Orchestra, and Borusan Philharmonic Orchestra in Istanbul.

As an opera conductor, Carolyn Kuan has distinguished herself with a diverse repertoire. She conducted Stewart Wallace's *Harvey Milk* at Opera Theatre of St. Louis and Huang Ruo's *M. Butterfly* at Santa Fe Opera. In the same season, she made her critically acclaimed debut at English National Opera with Philip Glass's *Satyagraha*. She also made a significant impact with New York City Opera's 2019 production of Iain Bell's *Stonewall*, marking the 50th anniversary of the Stonewall Uprising. Earlier, she debuted with Portland Opera in 2018, conducting *La Cenerentola*.

A recognized expert in Asian contemporary music, Carolyn Kuan directed the San Francisco Symphony's annual Chinese New Year concert from 2007 to 2012 and launched the *Celebrate Asia!* program with the Seattle Symphony. She has led world premieres with *Music from Japan* and multimedia productions like the *Butterfly Lovers Concerto* and *A Monkey's Tale* as part of the Detroit Symphony's World Music Series.

Carolyn Kuan's passion for multimedia collaborations shines in *Life: A Journey Through Time*, a project with Philip Glass and National Geographic photographer Frans Lanting. Developed with the Cabrillo Festival of Contemporary Music, this production merged music and photography to spotlight environmental issues. Notable performances include the Ninth World Wilderness Congress and the CERN Large Hadron Collider inauguration, where she led the *Orchestre de la Suisse Romande* in front of global leaders and Nobel laureates.

Carolyn Kuan's past roles include Associate Conductor of the Seattle Symphony, Artist-in-Residence at the New York City Ballet, and Assistant Conductor of the Baltimore Opera. Her recording with the New Zealand Symphony Orchestra, featuring works by Chinese composers, debuted in 2012 on the Naxos label.

A recipient of numerous awards, Carolyn Kuan was the first woman to receive the Herbert von Karajan Conducting Fellowship in 2003, leading to her residency at the 2004 Salzburg Festival. She was also the inaugural winner of the Taki Concordia Fellowship and has received honors from the Women's Philharmonic, Conductors Guild, and Susan W. Rose Fund for Music.

Born in Taiwan, Carolyn Kuan moved to the U.S. at age 14 to pursue her music studies. She graduated cum laude from Smith College, earned a Master of Music from the University of Illinois, and a Performance Diploma from the Peabody Conservatory.



Schauntice Marshall

Soprano

District of Columbia native soprano, Schauntice Marshall, has a golden gift to touch and warm your heart. It is said her voice is a refreshing sense of wholeness for the spirit and soul. Schauntice has been a featured soprano with various choral groups and opera companies performing in France, England, Normandy, Germany, West Indies, and the United States. As a featured soloist for Grammy winner Robert Schafer, she has been showcased on many platforms. Her flexibility to sing various styles and genres has awarded her the ability to be featured throughout the

east coast in places such as: D.C., Maryland, Virginia, North Carolina, and Connecticut.

Schauntice obtained her bachelor of music from Shenandoah Conservatory, and a graduate professional diploma in vocal music from University of Hartford – Hartt School of Music - graduating in May 2013. Since then, she continues to perform primarily in Connecticut as the soprano soloist at Asylum Hill Congregational Church, and has performed in the Berkshire Opera Festival since 2019. Schauntice has been seen as Ahmal in Ahmal and the Night Visitors, Susanna from Le Nozze di Figaro, Zerlina in Don Giovanni, Baby Doe in The Ballad of Baby Doe., and Yum Yum in The Mikado, Tituba in the Crucible, and works frequently with the Hartford Opera Theater (HOT).

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Cleo Graham

Floyd Green

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Jay Williams

Hartford Symphony Orchestra

Musician Roster

Violin 1

Leonid Sigal
Gary Capozziello
Lisa Rautenberg
Michael Eby
Deborah Tyler
Katalin Viragh
Millie Piekos
Romina Kostare
Elliot Perry

Cello

Jjia Cao
Peter Zay
Adam Willson
Jennifer Combs
Kathy Schiano

Oboe

Stephen Wade
Cheryl Bishkoff
Abigail Hope-Hull

French Horn

John Michael Flavetta
Nicholas Rubenstein
Justin Ruleman
Eric Brummitt

Tuba

William Connors

Keyboard

Yujin Lee

Violin 2

Jaroslav Lis
Candace Lammers
Krzysztof Gadawski
Benjamin Kremer
Yuri Kharenko
Nathan Lowman
Linda Beers
Jihye Joelle Maree

Double Bass

Edward Rozie
Robert Groff
Alex Svensen
Mark Zechel

Clarinet

Sangwon Lee
Curt Blood
Paul Cho
James Kleiner

Trumpet

Dovas Lietuvninkas
John Thomas
Louis Hanzlik

Timpani

Lucas Vogelmann

Viola

Nick Borghoff
Gretchen Frazier
Arthur Masi
Devon Duarte
Nicholas Citro
Yaroslav Kargin

Flute

Barbara Hopkins
Jeanne Wilson
Beverly Crawford

Bassoon

Rebecca Noreen
Dillon Meacham
Melissa Kritzer

Trombone

Brian Diehl
Michael Shayte

Percussion

Dave West
Chris Smith
Nathan Lassell
Chris Swist

Harp

Susan Knapp Thomas

SCAN FOR FULL HSO
ROSTER



Fire Shut Up In My Bones

April 24, 2025 | 8 PM



Terence Blanchard and his band The E-Collective have teamed up with visual artist Andrew F. Scott to create a new live concert experience with orchestra that features excerpts from Blanchard's groundbreaking Opera, *Fire Shut Up In My Bones* performed by the composer's own incredible ensemble, Janinah Burnett, soprano and Will Liverman, baritone. The music and Scott's video projections give the audience a look inside the mind of Blanchard, and the gravitational pull of the moment that he has created. To round out this program, Blanchard, his band and Scott will perform excerpts from Blanchard's award-winning scores for three major motion pictures.

This production premiered at Dallas Symphony in February 2023.

**Program subject to change.*

Program

Selections from Terence Blanchard's Film Scores
Arias from the opera *Fire Shut Up in My Bones*
Tears Of Anger And Shame
Don't Be In Such A Rush
Leave It In The Road
Golden Button
Peculiar Grace
Peculiar Grace Dance
There Was A Storm
A Piece For Billie
In The Car
Peculiar Grace

Featuring

Terence Blanchard, *trumpet & composer*
The E-Collective
Andrew F. Scott & Matthew Unkenholz, *video projections*
Carolyn Kuan, *conductor*
Janinah Burnett, *soprano*
Will Liverman, *baritone*



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