The Hartt Orchestra & Omni Wind Ensemble

Glen Adsit, Edward Cumming and James E. Jackson III, music directors
Michael Carney, Haksong Lee and Ziwei Ma, guest conductors
Marc Goldberg, bassoon

Friday, November 2, 2018 7:30pm Millard Auditorium
The piece is inspired by a poem of the same name by acclaimed 19th German lyric poet Richard Dehmel, from his collection “Woman and World”. Though Schoenberg wrote that the work “does not illustrate a particular action or drama, limited to depicting Nature and expression human feelings”, he also describes the correspondence of the specific musical phrases and motifs to the dialogue of the characters in the poem. He also indicates that the two large sections of the tone poem can be broken up into five sections, which corresponds to the structure of Dehmel’s poem. A translation of the poem can be found below:

A man and a woman walk through the cold, barren forest. They look at the moon above, whose light breaks through black oak branches. The woman speaks:

I am with child, and you are not the father.
I have committed a great sin against myself.
I did not believe in happiness anymore, but still I was longing for life's fullness, for the happiness and the duties of a mother.
Now life has taken terrible vengeance: I have met you.

She walks onward with heavy steps: her dark eyes drown in the light of the moon.
And then, the man speaks:

The child which you carry should not be heavy on your soul.
Let your eyes rest on the luminous skies:
The splendor of the universe and our love will transfigure the little child;
I myself became a child through you, and you will bear the child to me.

Their breaths meet in the air; a man and woman walk through the moonlit night.

-Program Note by Sydney Apel, edited by Edward Cumming
Guignol: Concerto for Bassoon and Small Orchestra of Winds and Percussion

The character of Guignol was created at the beginning of the nineteenth century by a dentist in Lyon, France who attracted customers to his chair by presenting puppet shows. The verbally adept puppet characters were based on those of the Italian commedia dell’arte, and the stories were relevant to the social concerns of the day so the shows attracted adults as well as children. The scenarios inevitably ended with the clever and courageous Guignol defeating evildoers.

The satirical music of the concerto epitomizes the witty banter and frenetic action of a puppet show with the soloist playing the part of the comic hero. The titles of the three movements provide a general description of the mood and character of the music though not a specific plot or program. Listeners may imagine their own scenarios suggested by the titles: Disputes, A Strange Occurrence In the Night, and Running Amok.

Guignol: Concerto for Bassoon and Small Orchestra of Winds and Percussion was commissioned by conductor J. Thomas Seddon IV and the University of Wisconsin – La Crosse for bassoonist Richard Hoenich. The concerto was completed in December of 2016 and was premiered on April 23, 2017 by soloist Hoenich and the UWL Wind Ensemble conducted by Dr. Seddon.

- Program Note by Stephen Michael Gryc

The Eyes of the World Are Upon You

Last summer I read an article in the New York Times entitled “Texas Lawmakers Pass a Bill Allowing Guns at Colleges,” which stated that “students and faculty members at public and private universities in Texas could be allowed to carry concealed handguns into classrooms, dormitories, and other buildings...” In a grim coincidence the article also noted that the new campus carry law would go into effect on the fiftieth anniversary of the UT Tower Shootings.

This chilled me.

UT Austin was the scene of the nation’s first campus mass shooting. On Monday, August 1, 1966, Charles Whitman murdered his mother and wife, then climbed to the top of the University of Texas Tower and fired his first shots just before noon. The killing spree went on for ninety-six minutes until Whitman was gunned down; seventeen people were killed.

It has been almost fifty-one years since this shocking event, and many things have changed. There are now campus police forces, and significant improvements to mental health services were also made in the aftermath of the shooting. The UT Tower Shooting is both a tragic living history, as well as a celebration of resilience.

Haksong Lee is a student at The Hartt School majoring in Orchestra conducting. Before starting the degree, he served as conductor of the MDOP amateur orchestra in 2016 at University of Kyunghee, Bundang District Youth Orchestra in 2016, and the KUCO amateur orchestra in 2012 at University of Kyunghee-Suwon Campus. In 2011, he took part in the opera festival the music school held on the Seoul Art Center as an assistant conductor for the Les Contes d’Hoffmann by Offenbach.

In the army service from 2013-2015, Haksong Lee was appointed choir conductor to engage into choir competition held on the Ministry of National Defense, South Korea, and the choir was awarded the first prize.

He won the first prize at the national youth piano competition in Korea when he was thirteen, and he won the top award in the first CTS music competition (the area of trombone). He graduated the University of Kyunghee (B.M. in trombone performance).

Ziwei Ma began studying the piano at the age of five, later winning the gold medal in the junior division of the Chopin International Piano Competition. After studying conducting at the Central Conservatory of Music Pre-College in Beijing, where she won the best conductor award, Ziwei continued her college studies there with her conducting teacher, Xiaotang Xia, earning a Bachelor’s Degree in Music. During her years at the conservatory, she was the assistant conductor with the China Youth Symphony Orchestra, conducting several performances with that ensemble. As a pianist, she rehearsed Richard Strauss’s Ariadne auf Naxos with the China Philharmonic. She has worked as a répétiteur with the National Centre for the Performing Arts, and most recently, she conducted Mozart’s Die Zauberflöte with singers from the China National Opera House and the CYSO.

In January of this year, she began work towards a Graduate Professional Diploma from The Hartt School, where she is a student of Edward Cumming, Director of Orchestral Activities.
Zankel Band at Carnegie Hall, toured with the New York Woodwind Quintet, the Brentano Quartet, and premiered numerous works with the Chelsea Chamber Ensemble and Ensemble Sospeso.

In great demand as a teacher, Mr. Goldberg is a longtime faculty member of The Juilliard School Pre College Division and the Hartt School; he also teaches at Mannes College, Bard College Conservatory of Music, NYU, and Columbia University. He has held master classes at the Manhattan School of Music, Oberlin, North Carolina School of the Arts, Emory University, Yale School of Music, New England Conservatory, and been a guest artist at the Popkin Glickman Bassoon Camp.

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In addition to being Principal Euphonium of the U. S. Coast Guard Band, James is Conductor of The Hartt School Symphony Band at the University of Hartford, Professor of Euphonium at the Hartt School, Professor of Euphonium at the University of Connecticut, and was Music Director and Conductor of the Thames Valley Youth Symphony Orchestra from 2003-2014.

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As stated by the UT Austin President Gregory L. Fenves at the Tower Memorial Rededication, “We will never eliminate the memory of the horror that consumed this campus on August 1, 1966. Nor should we try. But by focusing on the good – on the stories of the heroes and lives of the survivors here with us this afternoon - - we can finally begin to remember and endure our burden of the past.”

This piece is a celebration of life: to those who died that day, but also to those who survived.

The Eyes of the World Are Upon You was commissioned for the University of Texas Wind Ensemble by the Alpha Tau Chapter of Kappa Kappa Psi.

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Rocky Point Holiday

Rocky Point Holiday was a commission from Frank Bencriscutto and the University of Minnesota band for a tour of Russia. It was composed between 1968 and 1969. Bencriscutto had heard Nelson’s orchestral work Savannah River Holiday and decided he wanted something virtuosic to take with him on the Russian tour. When asked about the limitations of the band, Bencriscutto told him there were none. "I'm going to write a tremendously difficult piece," Nelson warned him. "That's fine," replied Bencriscutto, and thus Rocky Point Holiday was born. Nelson says, "This was a pivotal moment in my notion of wind ensemble scoring, in which I focused on orchestrating in an extremely transparent way."

The bulk of the work on the composition occurred while Nelson was on vacation at a Rhode Island seaside resort. Rocky Point is an amusement park over a hundred years old, located in Warwick Neck, RI. It was closed down in the mid-1990s due to a lack of funds.

- Program Note by Nikk Pilato

Tears

The title Tears comes from my reading of the novel Monnew by the African writer Ahmadou Kourouma. His story tells of the dissolution of a traditional African culture as Europeans overran it. The native people were made to endure the "monnew" -- the insults, outrages, trials, contempts, and humiliations – of colonialism. A chapter heading in Kourouma’s book reads, "Our tears will not be abundant enough to make a river, nor our cries of pain sharp enough to extinguish fires." This is the external motivation for the piece, but I don't know anyone in Africa directly. I have come to understand that fascination with something in the external world means that a thing deep inside has been touched. So the piece is
about something in me. Over the years my music has acted as predictor for me. It gives me advance nonverbal messages about things I don't understand yet — movements of my unconscious that are working their way toward the light.

*Tears* finally is about inner transformation, and about groping toward the voice of praise. As St. Francis and St. Ignatius have it, the proper function of the human race is to sing praise. Tears is about inner breaking, and coming to terms with the pain that hinders the voice of praise; Tears is about the movement toward the heart of love.

My dear friend Richard Beale has captured these thoughts in a brief and powerful poem:

> Unless tears come to wash my eyes  
> I will not see again.  
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> They will lack the strength to harvest daffodils.

from Silence and the Gift by Richard Beale, St. Andrew’s Press, Big Island, Virginia.  
- Program Note by David Maslanka

**Peer Gynt Suite No. 2, Op. 55**

Before the creation of incidental music, then later two orchestral suites by Edvard Grieg, *Peer Gynt* began in 1867 as a play by the playwright Henrik Ibsen, telling the story of the titular character, who is constantly running away from his responsibilities and human connections. Ahead of its time in many respects, in *Peer Gynt* there is constant juxtaposition between fairy tale and realism, foreshadowing the eclecticism and detachment of post-modernism.

After the premiere, Grieg compiled selections of the incidental music into two orchestral; *Suite No. 1* is the most well-known, featuring the lyrical and calming ‘Morning’ and the suspenseful ‘In the Hall of the Mountain King’ (a Halloween favorite). The *Suite No. 2* (1893) was originally published with five movements, but Grieg ultimately decided the last movement should only be played in the theatre.

*Suite No. 2* contains four selections, each incorporating folk songs from Grieg’s native Norway into the fabric of the music. The first movement, titled ‘The Abduction of the Bride, Ingrid’s Lament’ occurs at the beginning of Act II, where Peer Gynt abducts his former lover, Ingrid, from her wedding. Her distress is clearly evident in the introduction, painted with a wild flurry of restless, anxious

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Michael holds a Bachelor of Arts in Music Education, with an emphasis in piano and trumpet performance, and a Bachelor of Science in Computer Systems Engineering from the University of Massachusetts, Amherst. Michael is a current member of the American Guild of Organists and National Association for Music Education.

**Marc Goldberg** received his Bachelors and Masters degrees from The Juilliard School as a student of Harold Goltzer. Upon graduating, he embarked upon a varied and wide-reaching career, rapidly becoming one of New York’s most active freelance musicians and developing a close relationship with a number of Lincoln Center organizations.

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Mr. Goldberg first appeared as soloist in 1983 with the Brandenburg Ensemble in Boston’s Symphony Hall and as part of the Great Performer’s Series in New York’s Avery Fisher Hall. Since then he has appeared with the New York Chamber Soloists in North and South America, the New York Symphonic Ensemble in Asia, and in the New York area with the Mostly Mozart Festival Orchestra, the American Symphony Chamber Orchestra, the Riverside Symphony, Long Island Philharmonic, NY Scandia Symphony, and Sea Cliff Chamber Players. He has been a guest of the Chamber Music Society of Lincoln Center, Music@Menlo, Musicians from Marlboro, Da Camera Society of Houston, Boston Chamber Players, the
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The Hartt Wind Ensemble has recorded three compact discs for the NAXOS label; Passaggi, Dragon Rhyme and Terra Cruda. In reviews Gramophone Magazine describes The Hartt Wind Ensemble as “stellar” and Fanfare Magazine wrote, “...and on the evidence of his two Naxos CDs, Adsit is simply one of the finest conductors leading a wind ensemble today.” Referring to the most recent release, Terra Cruda, Fanfare Magazine wrote, “The technical ability of young ensembles continues to amaze me. The Hartt School and their conductor, Glen Adsit, are in the top league of American student groups. Their performances have professionalism written all over them.”

Adsit is currently serving as the Vice-President of the College Band Director’s National Association. He is the founder of two national consortium groups: National Wind Ensemble Consortium (NWECG) and the institute for the Advancement of Secondary and Primary Instrumental Repertoire Excellence (ASPIRE).

Prior to his career in academia, Adsit was a public school band director at both the junior and senior high levels in the Plymouth-Canton School District in Plymouth-Canton, Michigan.

Edward Cumming is the Director of Orchestral Activities at The Hartt School. Before leading the Hartford Symphony for a decade, he was Resident Conductor of the Pittsburgh Symphony Orchestra, and has been a guest conductor with orchestras throughout Europe, Asia and South America. He received his undergraduate degree from the University of California, Berkeley, and a doctorate from Yale University. In 2010, he was awarded an honorary doctorate from Trinity College.

Arnold Schoenberg’s name is often synonymous with his association with the Second Viennese School and the twelve tone compositional style that is as innovative as it is often alienating. In his younger days, however, his music revealed a deep admiration for Johannes Brahms and Richard Wagner. Schoenberg’s devotion to their music is evident in his first significant work, ‘Verklärte Nacht’ (Transfigured Night), which is inherently late Romantic in its style, form and inspiration.

The work was originally written for string sextet when it was completed on December 1st, 1899, when Schoenberg was 25. Even though it was definitively Romantic in style, Schoenberg was one of the first to take the Straussian tone poem structure and translate it into a chamber music setting. Certain elements of the work are thoroughly inspired by the composer’s predecessors. The use of searching harmonies and rising sequences of melodic phrases that convey welling emotions are Wagnerian in scope, and the uses of intricate harmonic textures and rhythmic complexity pays tribute to Brahms.

Though the piece was met with much criticism at its premiere, it became more popular as the composer moved away from tonal music. In 1917, Schoenberg rewrote the work for string orchestra, and further revisions were made in 1943, which is the version to be performed tonight.
The piece is inspired by a poem of the same name by acclaimed 19th German lyric poet Richard Dehmel, from his collection “Woman and World”. Though Schoenberg wrote that the work “does not illustrate a particular action or drama, limited to depicting Nature and expression human feelings”, he also describes the correspondence of the specific musical phrases and motifs to the dialogue of the characters in the poem. He also indicates that the two large sections of the tone poem can be broken up into five sections, which corresponds to the structure of Dehmel’s poem. A translation of the poem can be found below:

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They look at the moon above, whose light breaks through black oak branches.
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Their breaths meet in the air; 
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-Program Note by Sydney Apel, edited by Edward Cumming

Please turn off all electronic devices.

Program

Guignol: Concerto for Bassoon
Stephen Gryc (b. 1949)
Marc Goldberg, bassoon

The Eyes of the World Are Upon You
Jennifer Jolley (b. 1981)

Rocky Point Holiday
Ron Nelson (b. 1929)
Michael Carney, conductor

Tears
David Maslanka (1943-2017)

intermission

Suite no. 2 from Peer Gynt
Edvard Grieg (1843-1907)
I. Ingrid's lament. Allegro furioso - Andante.
II. Arabian dance. Allegretto vivace.
Haksong Lee, conductor

III. Peer Gynt's Homecoming. Allegro agitato.
IV. Solveig's song. Andante - Allegretto tranquillamente.
Ziwei Ma, conductor

Verklärte Nacht, arranged for strings (1917/1943)
Arnold Schoenberg (1874-1951)
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- *Program Note by Nikk Pilato*

**Tears**

The title *Tears* comes from my reading of the novel *Monnew* by the African writer Ahmadou Kourouma. His story tells of the dissolution of a traditional African culture as Europeans overran it. The native people were made to endure the "monnew" -- the insults, outrages, trials, contempts, and humiliations — of colonialism. A chapter heading in Kourouma's book reads, "Our tears will not be abundant enough to make a river, nor our cries of pain sharp enough to extinguish fires." This is the external motivation for the piece, but I don't know anyone in Africa directly. I have come to understand that fascination with something in the external world means that a thing deep inside has been touched. So the piece is...
Guignol: Concerto for Bassoon and Small Orchestra of Winds and Percussion

The character of Guignol was created at the beginning of the nineteenth century by a dentist in Lyon, France who attracted customers to his chair by presenting puppet shows. The verbally adept puppet characters were based on those of the Italian commedia dell’arte, and the stories were relevant to the social concerns of the day so the shows attracted adults as well as children. The scenarios inevitably ended with the clever and courageous Guignol defeating evildoers.

The satirical music of the concerto epitomizes the witty banter and frenetic action of a puppet show with the soloist playing the part of the comic hero. The titles of the three movements provide a general description of the mood and character of the music though not a specific plot or program. Listeners may imagine their own scenarios suggested by the titles: Disputes, A Strange Occurrence In the Night, and Running Amok.

Guignol: Concerto for Bassoon and Small Orchestra of Winds and Percussion was commissioned by conductor J. Thomas Seddon IV and the University of Wisconsin – La Crosse for bassoonist Richard Hoenich. The concerto was completed in December of 2016 and was premiered on April 23, 2017 by soloist Hoenich and the UWL Wind Ensemble conducted by Dr. Seddon.

- Program Note by Stephen Michael Gryc

The Eyes of the World Are Upon You

Last summer I read an article in the New York Times entitled “Texas Lawmakers Pass a Bill Allowing Guns at Colleges,” which stated that “students and faculty members at public and private universities in Texas could be allowed to carry concealed handguns into classrooms, dormitories, and other buildings...” In a grim coincidence the article also noted that the new campus carry law would go into effect on the fiftieth anniversary of the UT Tower Shootings.

This chilled me.

UT Austin was the scene of the nation’s first campus mass shooting. On Monday, August 1, 1966, Charles Whitman murdered his mother and wife, then climbed to the top of the University of Texas Tower and fired his first shots just before noon. The killing spree went on for ninety-six minutes until Whitman was gunned down; seventeen people were killed.

It has been almost fifty-one years since this shocking event, and many things have changed. There are now campus police forces, and significant improvements to mental health services were also made in the aftermath of the shooting. The UT Tower Shooting is both a tragic living history, as well as a celebration of resilience.

Haksong Lee is a student at The Hartt School majoring Orchestra conducting. Before starting the degree, he served as conductor of the MDOP amateur orchestra in 2016 at University of Kyunghee, Bundang District Youth Orchestra in 2016, and the KUCO amateur orchestra in 2012 at University of Kyunghee-Suwon Campus. In 2011, he took part in the opera festival the music school held on the Seoul Art Center as an assistant conductor for the Les Contes d’Hoffmann by Offenbach.

In the army service from 2013-2015, Haksong Lee was appointed choir conductor to engage into choir competition held on the Ministry of National Defense, South Korea, and the choir was awarded the first prize.

He won the first prize at the national youth piano competition in Korea when he was thirteen, and he won the top award in the first CTS music competition (the area of trombone). He graduated the University of Kyunghee (B.M. in trombone performance).

Ziwei Ma began studying the piano at the age of five, later winning the gold medal in the junior division of the Chopin International Piano Competition. After studying conducting at the Central Conservatory of Music Pre-College in Beijing, where she won the best conductor award, Ziwei continued her college studies there with her conducting teacher, Xiaotang Xia, earning a Bachelor’s Degree in Music. During her years at the conservatory, she was the assistant conductor with the China Youth Symphony Orchestra, conducting several performances with that ensemble. As a pianist, she rehearsed Richard Strauss’s Ariadne auf Naxos with the China Philharmonic. She has worked as a répétiteur with the National Centre for the Performing Arts, and most recently, she conducted Mozart’s Die Zauberflöte with singers from the China National Opera House and the CYSO.

In January of this year, she began work towards a Graduate Professional Diploma from The Hartt School, where she is a student of Edward Cumming, Director of Orchestral Activities.
Omni Wind Ensemble
Glen Adsit and James E. Jackson III, Directors;
Angelica Ansbacher, Omni Wind Ensemble Manager
Cazimir Bzdyra, Technical Director

Flute
Owen Nichols
Brandon Nowakowski
Abby Pollock
Giovanna Virgil-

Tuba
Michael Chittem
Danielle Kendall
Jarod Serwecki
Marlin Thomas
Andrew Weiss

Horn
Cathryn Cummings
Noah Fotis
Carla Hulcy
Michael Scardigno

Harp
Chaela Franck

Piano
Yoshino Toi

String Bass
Edmund Rodgers

Violin 1
Graham Woodland,
concertmaster
Beckett Koch
Aaliyah Booker
Sunraj Britt
Edan Sabah
Cassandra Moore
Olivia Moaddel
Gwenyth Haydock
Sydney Apel

Violin 2
Yuhong Tu*
Julie Haring
Cody Belnavis-Bigenho
Amanda Milne
Yeeun Cho
Carissa McQuaid
Alex Small

Viola
Kasey Calebaugh*
Gris Moreno
Nick Borghoff
Hector Elias
Jake Pietroniro
Bailey Poesnecker
Tyson Salinas
Dianna Jeong
Tyler Gauruder
Pauline Park
Bobby Luan
Eugenio Figueroa

Trombone
Rob Earhart
Andrew Pacht
David Paff
Michael Strang
Eva Von Dell

Clarinet
Brandon Dicks
Edmund Rodgers

Saxophone
Connor Baba

Concertmaster
Kaitlin Baker*
Eli Jones
Benjamin Stayner
Talia Schulman
Kevin Funnell
Tim Sterbenz
Rajan Kapoor
Elizabeth Vysin
Britney Frisbee
Sydney Apel

Saxophone
Connor Baba

Horn
Sharman Texeira*
Joseph Hayes
Tommy Bergeron
Cathryn Cummings

Saxophone
Connor Baba

Tenor Saxophone
GTA: Graduate

Bassoon
Eva Von Dell
Anthony Soscia
Billy Beecher

Trumpet
Braeden Travers GTA

Oboe
Hector Elias
Noah Mattiuzzi*

Clarinet
Bobby Luan

Euphonium
Seth Lunick

Drums
Rebecca Shaw

Drums
Matthew Irving

Tenor Saxophone
Bobby Luan

Euphonium
Seth Lunick

Saxophone
Tom Petraehai

Oboe
Hector Elias

Clarinet
Bobby Luan

Drums
Rebecca Shaw

*denotes principal
Omni Wind Ensemble
Glen Adsit and James E. Jackson III, Directors;
Angelica Ansbacher, Omni Wind Ensemble Manager
Cazimir Bzdyra, Technical Director

Flute
Sulina Baek
Jordan Castro
Gi Rim Choi
Carson Mannino
Erika Rohrberg

Oboe
Kaitlin Pet
Angie Rosado-Rivera
Riley George

Clarinet
Sara Aremburg
Corinne Diaz
Hyojun Kim
Saerom Kim
Xuan Qin
Jessica Schreiner (bass)
Olivia Watts
Rachel Wilensky

Bassoon
Billy Beecher
Tiffany Coolidge
Kristin Powell

Saxophone
Connor Baba
Andrew Carey
Maria Flowers
Bradley Karas
McCall Kochevar
Ryan Mancini

Tuba
Michael Chittem
Danielle Kendall
Jarod Serwecki
Marlin Thomas
Andrew Weiss

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Cathryn Cummings
Noah Fotis
Carla Hulcy
Michael Scardigno

String Bass
Edmund Rodgers

Percussion
Christopher Calderon
Devon Cupo
Haolin Li
Matthew Irving
Lily Pollard
Eric Schmit
Zhaoxuan Song
Anthony Soscia
Hannah Sternberg
Braeden Travers GTA
Evan Webb
Yiming Zhong

GTA: Graduate
Teaching Assistant

Violin
Kasey Calebaugh*
Gris Moreno
Nick Borghoff
Hector Elias
Jake Pietroniro
Bailey Poesnecker
Tyson Salinas
Dianna Jeong
Tyler Gauruder
Pauline Park
Bobby Luan
Eugenio Figueroa

Cello
Pin-hui Tsai*
Eli Jones
Benjamin Stayner
Talia Schulman
Kevin Funnell
Tim Sterbenz
Rajan Kapoor
Elizabeth Vysin
Britney Frisbee
Sanga Yoon

Harp
Chaela Franck

Trumpet
Yoshino Toi

Bass
Isaac Gadykian*
Micah Coons
Christie Echols
Emery Wegh

Flute
Tyler Gauruder

Tuba
John Ray*
Ali Hoffman
Grace Wood

Oboe
Noah Mattiuzzi*
Rebecca Shaw

Clarinet
Mitchell Sugar*
Natalie Wheeler

Bassoon
Kaitlin Baker*
Julia MacLeod

Horn
Shondra Texeira*
Joseph Hayes
Tommy Bergeron
Cathryn Cummings

Trumpet
Griffin Weber*
Matthew Guevara

Trombone
Adam Myers*
Matthew Murphy
Joseph Dandrea

Timpani
Devon Cupo

Percussion
Matthew Irving
Haolin Li
Lily Pollard
Yiming Zhong

*denotes principal
Upcoming Performances at The Hartt School

Cherry Orchard
November 8-11, 2018, 7:30pm, Kent McCray Theater
Admission is free, but reservations are required

Garmany Concert Series: Lawrence String Quartet
Thursday, November 15, 2018, 7:30pm, Millard Auditorium
Admission: $40, discounts for students, seniors, and groups of 10+

Hartt Big Band
Friday, November 16, 2018, 7:30pm, Millard Auditorium
Admission is free, but tickets are required

Hartt Dances
Friday, November 16, 2018 and Saturday, November 17, 2018 at 7:30pm
Sunday, November 18, 2018 at 2:00pm
Lincoln Theater
Admission: $10 in advance, $15 day of show

Foot in the Door
Monday, November 26, 2018, 7:30pm, Millard Auditorium
Admission is free

For more information about upcoming performances, visit hartford.edu/harttevents.

Support the Performing Arts
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