DANCE FUSION:
THE PLANETS

DANCE HEGINBOTHAM
VICKY CHOW
Piano

Eric Jacobsen
Conductor

July 8-9, 2022
at Mertens Theater, Paier College
Coming together again!

April 9, 2022
at The Klein

FAIRFIELD COUNTY
CHILDREN'S CHOIR
CONNECTICUT
CHAMBER CHOIR
ARIADNE GREIF
AGNES VOJTKO
DAVID VANDERWAL

J. S. Bach:
St. John's Passion

GREATER BRIDGEPORT SYMPHONY
The GBS album is HERE!

It's the album you've been waiting for: Eric Jacobsen conducts our own GREATER BRIDGEPORT SYMPHONY

with Kayhan Kalhor, Sandeep Das and Karen Ouzounian, recorded at All Star Studio, Bridgeport, 2019

CDs on sale now in the lobby or by calling GBS (203)576-0263
Scan here or visit www.GBS.org
$20 - a fabulous gift idea!
Coming together again.

Friends meeting
Families reuniting
Getting back to normal

These past two years of pandemic life have affected everyone and everything in our society.

At GBS, we’ve done our best to bring a sense of normalcy into the lives of our two families: our Audience and our Musicians

We’ve been fortunate, with the help of our good friends at The Klein, to bring together our two families together in person again this season.

It hasn’t been easy. GBS had to learn the capabilities for a virtual season last year, and you stayed with us.

You’ve been understanding about vaccination checks and masks. GBS appreciated your patience with us when we had to go virtual at our December concert, due to Covid concerns.

And you’ve been generous. Your financial support has kept us going, and has made possible great advances in what GBS can do in our community.

Thank you for coming together with us tonight.
“Music gives a soul to the universe, wings to the mind, flight to the imagination and life to everything.”

— Plato

We are proud to support the
Greater Bridgeport Symphony
Seventy-Sixth Season

www.rotair.com
Feel the Passion

Ariadne Greif, Soprano
Agnes Vojtko, Mezzo soprano
David Vanderwal, Tenor

Connecticut Chamber Choir
Michael Ciavaglia, Director

Fairfield County Children’s Choir
Jon Noyes, Director

The Doris and Herbert Harrington Pre-Concert Talk
hosted by Dr. Alice Caldwell

J. S. Bach  St. John Passion (Passio secundum Joannem)  (1724)
1685-1750  BWV 245

Please be courteous and silence your cellphones, and refrain from using lighted screens during the performance. Recording in any form is strictly prohibited.
GBS fans may remember Ariadne Greif’s performance of “Musetta’s Waltz” for GBS in December 2016. Ms. Greif, praised for her “luminous, expressive voice,” “searing top notes,” and “dusky depths,” (NY Times), began her opera career as a ‘boy’ soprano in Los Angeles and with LA Children's Chorus at the LA Opera, making an adult debut singing Lutoslawski’s Chantefleurs et Chantefables with the American Symphony Orchestra. She has starred in roles ranging from Therese/Tirésias in Poulenc’s Les Mamelles de Tirésias, singing a “thoroughly commanding and effortless” run at the Aldeburgh Festival, and a “sassy” and “sparkling” Adina in The Elixir of Love with the Orlando Philharmonic, to Sappho in Atthis by Georg Friedrich Haas, which the New York Times called “a solo high-wire act for Ms. Greif,” “a vehicle for Ms. Greif’s raw, no-holds-barred performance,” and “one of the most searingly painful and revealing operatic performances in recent times.”

She performed a “soaring...spine-chilling” staged recital featuring music of Kaija Saariaho, Ryan Chase, and Shawn Jaeger in Australia with the Sydney Chamber Opera at the Resonant Bodies Festival (Sydney Arts Guide), and performances with William Kentridge of Ursonate at Den Norske Opera as part of the Ultima Festival in Oslo, where she was invited back for September 2020 with a project of her own called Bird Party. Recent performances included Mahler Symphony No. 4, Carmina Burana, Beethoven Symphony No. 9, Mozart Requiem, Mozart Vespers K.321, Babbit’s A Solo Requiem, opera gala concerts at the Sarasota Opera House. She sang Musetta in La Bohème with The Greater Bridgeport Symphony in 2016, and Papagena in The Magic Flute with The Orlando Philharmonic. She has performed concerts of chamber music in Weill Hall, The Little Island, The Park Avenue Armory, The Ojai Festival, The Meidan Festival, and across the US, Canada, France, Finland, and the Middle East, in appearances with Lukas Ligeti, Gabriel Kahane, Pekka Kuusisto, William Kentridge, The Knights, JACK Quartet, among others. She has premiered over a hundred new works and more than a dozen new operas, including, in 2021, We Need To Talk by Caroline Shaw and
Anne Carson for Opera Philadelphia, and Table Manners, by Sheree Clement, released as a film. She created a twenty-composer commissioning project, called Dreams & Nightmares, subject of a forthcoming documentary called Only a Dream. Ariadne has also premiered pieces by composers including Kaikhosru Sorabji, Caroline Shaw, Sofia Jernberg, Lukas Ligeti, Aleksandra Vrebalov, Elena Langer, Malik Gaines, and even an unfinished opera by Claude Debussy, and worked closely with Chris Cerrone, Kate Soper, Ljova Zhurbin, and Gabriel Kahane. Future projects include the premiere of Kate Soper’s opera The Romance of the Rose, 1619, a new opera by Joseph C. Phillips Jr., and a performance with William Kentridge of Ursonate at the Philharmonie Luxembourg.

*Interesting side note: the name Arthur Moeller appears twice in this program: once as Ariadne Greif’s portrait photographer, and as Principal 2nd Violin at this concert. Arthur is a member of the GBS musician-family; he’s been Principal Second Violin for two seasons. Quite a bit of talent on our stage!
Agnes Vojtko, Hungarian mezzo-soprano, has established herself as a versatile and genuine artist both on the operatic and concert stage. Currently she is frequently engaged as a concert soloist. Recent appearances include Händel’s Messiah and Mass in B Minor with Music Worcester and CONCORA, Händel’s Messiah, Bach’s St Matthew Passion and Christmas Oratorio with American Bach Soloists, Mass in B Minor and St. Matthew Passion and St John Passion with Dallas Bach Society and concerts with Houston Baroque and Mozart’s Requiem with the Manchester Chorale. She also performed Mahler’s Das Lied von der Erde (Schoenberg version) at UC Davis. Agnes has appeared with Austin Lyric Opera, Opera in the Heights and in Hungary with Ars Classica Chamber Opera and Budapest Chamber Opera. Agnes has earned her recognition at some of the most prestigious vocal competitions, including the Nyiregyhazi International Music Competition in Takasaki, Japan; the S. Mercadante International Singing Competition in Italy, the International Händel Competition in Hungary, the Händel Singing Competition in England, the Dallas Opera Guild, and the W. Stenhammar International Vocal Competition in Sweden. She has taught voice at Southwestern University and Collin College. Currently she sings with the Schola Cantorum at the Cathedral of Saint Joseph in Hartford.

GBS is grateful for the financial support our Audience Family has provided during the Pandemic.

We ask you to continue to keep us in mind as we grow into our new season!
David Vanderwal, tenor, is in high demand for his clarion lyric vocal qualities. The American Bach Soloists, The Seattle Baroque Orchestra, the Oregon Bach Festival Orchestra, the Austin Symphony Orchestra, the Oregon Symphony, New York Collegium, Tafelmusik, as well as many other regional orchestras across the nation have featured him in roles. He has also appeared as a soloist with many choral societies nationwide.

Most recently, Mr. Vanderwal has been busy with workshops and performances with the renowned sextet, Western Wind; Rachmaninoff’s All-Night Vigil with the Albany Pro Musica in Troy, NY; Stainer’s Crucifixion with the St. John’s Lutheran Church Choirs in Stamford, CT; and a featured set of vocal recitals at the Carmel Bach Festival in California. Mr. Vanderwal has also been featured with such groups as Clarion, Concert Royale, Connecticut Chamber Choir and The Knights, New York's St. Thomas Church, Artek, Oregon Repertory Singers, Vox, and has been very busy with New York’s multiple Grammy-nominated Choir of Trinity Wall Street throughout the year.

Mr. Vanderwal has recorded under the Allegro, Delos, Pro Musica Gloriae, and Koch International record labels, and with Western Wind of New York on their own label. He has also won several awards in national and local vocal competitions.

Mr. Vanderwal has several upcoming engagements including Handel Messiah and Britten St. Nicolas performances in New York City, Evangelist and arias in Bach’s Johannes-Passion in St Paul Minnesota, as well as other oratorio works throughout the season. During the Summer he will be Singing in the Carmel Bach festival in California, and also is presenting a set of song recitals through this season.
“David Vanderwal sang with a burnished baritone timbre, thoughtful phrasing and a combination of intimacy and intensity that underscored the drama of the tenor sections.” – The Oregonian

"Vanderwal's invincible mastery of some of Handel's most glorious tenor melismas was a delight." - The Advocate & Greenwich Time

"Tenor David Vanderwal brought an almost hallucinatory ecstasy to his aria..." - The Austin American Statesman

"David Vanderwal brings a forthright tenor and a fine sense of shape to his difficult arias." - Fanfare magazine, in its review of PGM's Bach St. John Passion CD

“Nicolas was sung by powerful tenor David Vanderwal [...] The chorus narrated as Nicolas adjured in Vanderwal's glorious voice. [...] Vanderwal's magnificent voice rang with passion again in the concluding Death of Nicolas, [...] Tranendent.” - Greenwich Citizen

“Tenor David Vanderwal was strong and steely in his arias. [...] and has really come into his own vocally; it’s a classy, glossy true tenor sound with agility to match.” - Oregon Arts Watch
FAIRFIELD COUNTY CHILDREN’S CHOIR

The Fairfield County Children’s Choir (FCCC) is a community-based choral program made up of four choirs and over 300 children in grades four through twelve from communities in and around Fairfield County, Connecticut. It provides exceptional musical training and the opportunity to perform both locally and throughout the world.

The FCCC is committed to a high level of artistry, musical understanding and self-expression in all our activities.

The FCCC believes not only that all people can sing, but that all people need to sing, and is committed to promoting singing throughout our culture.

The FCCC brings together children with treble voices in Grades 4-12, and is open to children of all religious, racial, cultural and economic backgrounds.

Lianna Accettullo  Anaya D’Souza  Bella Lombardi
Anika Amann  Arav D’Souza  Alanna Marchant
Rhiya Anand  Zoe Eldridge  Audrey Mbwa-Mboma
Victoria Beniston  Charlotte Festini  Eileen O’Connor
Christianne Betfarhad  Sophia Festini  Shamus O’Grady
Demeil Betfarhad  Sanam Ghavami  River Peterson
Kennedy Boehme  Natalia Godo  Saanvi Reddy
Dylan Bruno  Ella Guidice  Maddy Revzon
Colette Burke  Louisa Hain  Vicky Sgaglione
Carli Jean Caraluzzi  Samantha Hoffman  Lilliana Strazza
Lindsay Carozza  Genevieve Horne  Isabel Toma
Margaret Carroll  Alex Hsu  Alyvia Tuason
Kayla Christie  Nadine Jefremow  Phoebe Tunnell
Szilvi Cimino  Grace Kistner  Sophia Velasco
Anna Coulter  Maddie Lawler
Melanie Dreizen  Alexandra Leite
Connecticut Chamber Choir, now in its forty-fourth year, is an auditioned ensemble of professional and dedicated avocational musicians from throughout the state of Connecticut. Michael A. Ciavaglia, DMA, is the third Artistic Director of CCC in its 44-year history. Constance Chase led CCC as its Artistic Director from 2008-2019, following the retirement of Richard Erickson, who founded and directed the choir from its founding in 1978.

CCC has established itself as one of the region’s premier vocal ensembles through performances of significant choral repertoire spanning the sixteenth through the twenty-first centuries.

A recent highlight of CCC’s multiple collaborations with the Greater Bridgeport Symphony was selections from J. S. Bach’s *Christmas Oratorio*, among other festive seasonal works, in December of 2019. In addition to tonight’s concert, this season CCC will perform works of Robert De Cormier, Mozart, John Rutter, and Vivaldi, among others, in concerts throughout the region.

Michael A. Ciavaglia, artistic director
Galen Tate, accompanist

**Soprano**
- Elisabeth Aaslid
- Liana Jabs
- Sylvie Kreidman
- Mary Porterfield
- Barbara Rowe
- Jacqueline Sugrue-Tait
- Jane Tipler

**Alto**
- Maggie Casciato
- Robin Clark-Smith
- Maria Damianou
- Patti Early
- Julie McClenathan
- Theresa Skinner
- Sandy Zera

**Tenor**
- Benjamin Bayers
- Anthony Beck
- Michael Jackson
- Roy Mazzacane
- Arthur Shippee
- Isaiah Wilson

**Bass**
- Jack Butkus
- Anson Cohen
- Abe Deshotel
- Fred Nangle
- Terence Wu
In keeping with our season theme “Coming Together Again”, GBS is pleased to bring orchestra and choir together on our stage for the first time since 2019. The dramatic fusion of the Passion of Christ and the music of Bach is also fitting this season. The story of Christ’s death is known as “The Passion” because Christ knew this was his life’s work, his destiny; though the path meant agony, he met his challenge. In a similar (though less monumental) sense, our musicians kept their commitment to their art – their passion, their life’s work – alive all through the troubled days of the pandemic.

Johann Sebastian Bach
1685-1750
ST. JOHN PASSION, BWV 245
(1724)

The Biblical story of the arrest, trial, and crucifixion of Jesus, traditionally called the Passion, has been a subject of musical settings in the Christian church since the earliest times. In the Middle Ages, the Passion Gospel texts were sung in Latin, monophonically, with one singer on a part assigned to the Evangelist, or narrator; Jesus; and other characters in the story, also called the turba (or crowd). With the rise of polyphony, music of the turba could be sung in multiple parts. Settings of the texts in Matthew and John were favored, Mark and Luke less so. Writing in Latin in the Catholic court of Bavaria in the 1570s, Orlando di Lasso composed polyphony for the words of the turba and monophony for the words of Jesus.

In Reformation-era Germany, Martin Luther’s preaching of the theology of the cross encouraged the composition of Passion settings. Luther’s translation of the Bible into German meant that listeners could experience the story in a more immediate way, hearing it in their own language. Germany then became the center of Passion composition into the seventeenth and eighteenth centuries. Heinrich Schütz set the Passions of
Matthew, John, and Luke for the Dresden court around 1665, for unaccompanied voices, with counterpoint enriching the turba sections. Elsewhere in Germany, composers began to include instrumental accompaniment, chorales, and non-scriptural words between passages of Bible text. This so-called “Passion oratorio” flourished in the eighteenth century and reached its peak with J. S. Bach’s settings of the St. Matthew and St. John Passions. As the Baroque yielded to the Classic period, and ideas of the Enlightenment influenced religion and music, the scriptural Passion gave way to musical meditations on the death of Jesus expressed in contemporary poetry set to choruses and arias in the simpler Classic style, exemplified by the very popular Der Tod Jesu (The Death of Jesus) by Karl Heinrich Graun.

Bach’s St. Matthew Passion was revived by the young Felix Mendelssohn in 1829, leading to renewed interest in Bach’s music generally, and a revival of the tradition of Passion performance, although more within the context of secular concert performance rather than devotional performance in church. In the twentieth century and to the present day, the larger German church music establishments continue to perform the Bach passions in both church and concert settings, providing venues for both believers and non-believers to experience these works on their own terms.

Looking at the music and text of Bach’s St. John Passion, first performed in Leipzig in 1724, we see the typical structures of the eighteenth-century Passion oratorio. First, a narrative framework provided by the words of the Gospel of John, sung according to several conventions: the Evangelist (as narrator) sung by a tenor in recitative; the words of Jesus sung by a bass in recitative; and the words of other characters sung either in solo recitative or, when a group (turba) is present, sung by the chorus. Non-scriptural commentary, from several contemporary sources, comes between sections of scripture in the form of chorales, arias, and the first and last choruses. The chorales would have been quite familiar to the church-going public of Bach’s time, and indeed most of them remained in constant use and are still part of present-day Lutheran hymn repertoire. While we think it unlikely that the eighteenth-century audience sang the chorales along with the chorus, the familiar melodies would have drawn the listeners in closely, and the first-person poetry in many stanzas would have encouraged deeply personal reflection and involvement. The arias express the poet’s perspective on the story, not as a specific character but as a voice of conscience. Some of this poetry shows the influence of Pietism in vivid vocabulary: sweet fruit from wormwood, primroses from thorns, rainbows from wounds. Bach employs
many techniques of word-painting, or “madrigalism” to bring the text to life: descending notes for “abasement;” musical voices following each other in close imitation for “I follow you . . . with joyful steps;” wrenching dissonance to depict Peter’s weeping; a violent melisma at Jesus’s scourging; a fugue, the most rule-based form of counterpoint, to represent “law.”

Beyond the sheer beauty and power of expression in Bach’s work, however, we encounter the dilemma of evaluating a great musical work in the context of European antisemitism. For in the Gospel of John, the narrative uses the words “the Jews” to refer to those responsible for Jesus’s crucifixion, unlike the Gospel of Matthew, where the story refers to “the people.” Here is a faulty root of the centuries of blame that European Christianity placed on the Jewish people, resulting in the thread of antisemitism running through Western culture to the present day. How can we listen to such a musical work, with awareness not just of the distant past but also of the extreme manifestation of antisemitism in the twentieth century? The answer to this question is not a simple one. It calls on knowledge across many disciplines, and for every apparently convincing conclusion, there is an equally cogent counterargument. In response to these concerns the artistic leadership of tonight’s English-language performance has replaced occurrences of the text referring to “the Jews” with “the people.” For those becoming acquainted with Bach’s religious works for the first time, there is a long but rewarding path to understanding his work in the context of his own time, while considering the history that precedes it, and in the light of the present day. The listener of today can approach Bach’s music from a range of perspectives to define a personal understanding of works that grapple with humankind’s deepest questions.

Bibliography:


Alice M. Caldwell, Ph.D.
University of Bridgeport / Our Saviour’s Lutheran Church, Fairfield
Scott Cra
nston’s lifelong pursuit of music was inspired by his grandfather, a trombonist-bandleader who had personally wit
nessed Sousa conducting, and thereafter always decreed, “Never have a band concert without a Sousa march.” Scott’s
tparents met in the high school band conducted by that grandfather, and as parents made sure their son got all the
benefits of the Buffalo, N.Y. cultural spectrum. “Music in those schools was valued equally with sports,” Scott says, and though a lingering desire to play centerfield with the Yankees remains with him today, he was hooked on trombone from the 4th-grade onward.

Buffalo gave great opportunities to this young musician. He watched Michael Tilson Thomas, Julius Rudel and other conductors in action, played a side-by-side concert with the Buffalo Philharmonic in 8th-grade, participated in the Buffalo Youth Orchestra and the Eastern Music Festival in high school, and was a member of the McDonald All-American and National High School Honors Orchestras – yet still managed to play some high school baseball. From these auspicious beginnings, he double-majored at the Hartt School – which moved his life to Connecticut – and received his master’s degree in music education at Yale. Scott has performed with the orchestras of the New York City Ballet, Hartford, Waterbury, Rhode Island, for the original Cats and The Lion King, and has backed up such luminaries as Aretha Franklin and Tony Bennett. He’s currently Principal Trombone for the New Haven Symphony Orchestra as well as GBS. He joined GBS in 1989, and has been principal since 1992.

A band teacher for the past 27 years, Scott has been at New Canaan High School since 1998. Despite his intense dedication to music through the years, baseball has remained a big part of his life. He currently umpires in several local leagues.

Scott fondly recalls his time under the baton of Gustav Meier, realizing that Meier’s advancing age only served to highlight his “true genius, always so clear and intuitive about what the orchestra needed.” Meier once made Scott rehearse an 8-second trombone solo in Copland’s Lincoln Portrait 25 times, while the orchestra looked on, just to get it perfect. Scott speaks glowingly of Eric Jacobsen’s year for the “sense of community, and his youthful, collaborative perspective.”

For a musician, Scott says, “Music is the soundtrack of your life. The same music can mean different things as your life changes. It’s the thread that connects all the joys and challenges.”
APRIL 9, 2022 PERFORMERS

VIOLIN 1
Deborah Wong, concertmaster
Nina Crothers, asst. concertmaster
Corinne Metter
Silvia Padeggs Grendze
Lori Miller Abbott
Kathleen Dorfman

VIOLIN 2
Arthur Moeller, principal
Emily Frederick, asst. principal
Susannah Bryan
Lawrence Watson
Chaeyoung Son

VIOLA
Chiu-Chen Liu, principal
Ah-Young Sung, asst. principal
Jody Rowitsch
Susan Kaufman

CELLO
Nicholas Hardie, principal
Sarah Shreder, asst. principal
Ravenna Michalsen

BASS
Joseph Russo, principal
David Uhl

FLUTE
Hilary Jones, principal
Elizabeth Kitson

OBOE
Tamar Beach Wells, principal
Janet Rosen

BASSOON
Michael Green

ORGAN
Ethan Haman

HARPSCICHORD
Kevin Bailey

THEORBO
Nathan Huvard

PERSONNEL MANAGER
T.D. Ellis

LIBRARIAN
Sarah Shreder

OPERATIONS MANAGER
Matthew Maraffi
With these two concerts, acclaimed conductor and cello virtuoso Eric Jacobsen closes his eighth season as Music Director of GBS. After a year-long nationwide search in 2013-14, Jacobsen was named Music Director of the Greater Bridgeport Symphony, the fifth conductor in an illustrious lineup: Saidenberg, Perlea, Iturbi and Meier. Eric’s first concert with GBS on December 14, 2013 was threatened by a freak snowstorm, that nearly scuttled the performance, and only about 250 people braved the weather to attend. Eric’s optimistic spirit did more than make the best of a bad situation; improvising with limited resources, he conducted a smashing concert that confirmed in the minds of audience and musicians alike that he was the right person to fill the shoes of outgoing Music Director Gustav Meier. He made his debut as GBS Principal Conductor at the Barnum Festival Skyblast Concert at Seaside Park in Bridgeport in June 2014, concluding with a bang – the 1812 Overture – opening the annual fireworks.

Since his inaugural season, 2014-15, Eric has electrified our audience, bringing to The Klein such performers as Gabriel Kahane, Sara Watkins, Jan Vogler, Nicholas Cords, Johnny Gandelsman, Kayhan Kalhor, Sandeep Das, Karen Ouzounian, Tiffany Poon, Mira Wang and Simone Porter to perform with GBS.

In 2018-19, Eric led GBS in “A Season in Space,” a celebration of flight in music, with thrilling selections including The Planets, Also Sprach Zarathustra, and The Beautiful Blue Danube. Eric brought three of today’s greatest Classical performers to The Klein – Colin Jacobsen, Yuja Wang, and Gil Shaham. Shaham was a surprise guest in April 2018 when GBS brought the entire orchestra into Bridgeport’s Central High School. With GBS musicians, Eric spread music into a dozen other Bridgeport public schools. The 2019-20 Season began with exotic sounds created by members of the Silkroad Project, but was cut short in March 2020, as rehearsals for Dvorak’s New World Symphony were underway. In the dark days of the pandemic, Eric conducted four GBS concerts for video distribution, which brought music – and more important, a little bit of “normal” – back into the lives of our patrons. “A true light in the darkness,” as one subscriber described it, the eSubscription season was testimony to the performer’s credo The Show Must Go On.

Born and raised on Long Island, Eric is the son of Edmund Jacobsen, a violinist and former member of the Metropolitan Opera Orchestra, and the late Ivy Jacobsen, a noted flutist. At age four, he discovered the cello, though he was
too small to handle such a large instrument; his father got him a viola and fitted it with an endpin – and the rest is history. His brother is violinist Colin Jacobsen (who performed the Brahms Violin Concerto with GBS in October 2014 and in September 2018 on The Lark Ascending), with whom Eric co-founded Brooklyn Rider and The Knights. The Jacobsen brothers were exposed early to music through their parents, whose late-night chamber music soirées, in part, influenced the brothers to study music. Both brothers went on to graduate from The Julliard School. In December 2014, he also introduced his Bridgeport audience to his then-fiancée – now his wife – singer-songwriter Aoife O’Donovan. Eric is also conductor of the Silk Road Ensemble, the Orlando Symphony, and last year became conductor of the Virginia Symphony. He is acclaimed all over the world with his music. Even with all this, Bridgeport has assumed a big role in his life. In September 2018, he spearheaded production of the first installment of a YouTube series – The Bridgeport Sets – featuring GBS playing in iconic locations. With his brother Colin, Eric brought the orchestra into Bridgeport’s abandoned Palace Theater which resulted in a stunning video of The Lark Ascending, released in July 2019. “Some of my most rewarding and beautiful experiences have been in Bridgeport,” said Eric. “Between working with students in local schools, and making music with the incredible musicians of GBS, I feel at home here in Bridgeport.”
The Greater Bridgeport Symphony

wishes to express its heartfelt gratitude to

The Ernest and Joan Trefz Foundation

for their support of this concert.
Gustav Holst
1874-1934

The Planets (1916)
arr. Porter and Lindvelt (2022)

I. Mars, the Bringer of War
II. Venus, the Bringer of Peace
III. Mercury, the Winged Messenger
IV. Jupiter, the Bringer of Jollity
V. Saturn, the Bringer of Old Age
VI. Uranus, the Magician
VII. Neptune, the Mystic

*Originally scheduled for March 10-11-12, 2022

Please be courteous and silence your cellphones, and refrain from using lighted screens during the performance. Recording in any form is strictly prohibited.
John Heginbotham, Artistic Director & Choreographer
Andrea Lodico, Managing Director
Tracy Mendez, Management Associate
Amber Star Merkens, Rehearsal Director
Randi Rivera, Production Manager
Nicole Pearce, Lighting Designer
Maile Okamura, Costume Designer

Paige Barnett, Performer
Courtney Lopes, Performer
Mykel Marai Nairne, Performer
Our mission is to be the unifying voice of our region: on-air, online and in person. We engage our community by:

Delivering content that educates across the full spectrum of news, culture and classical music
Connecting differing and sometimes challenging perspectives through well-researched content that allows individuals to draw their own conclusions
Fostering constructive dialogue to inspire and empower our listeners and the general public
Serving as companion and touchstone every day, and a source of support during extraordinary events

WSHU Public Radio is committed to making our community a better place to live.
PROGRAM NOTES

DANCE FUSION: THE PLANETS

The July performances of Dance Fusion: The Planets (postponed from March 2022 due to Covid concerns) are the final installment of our 2021-22 Season, styled “Coming Together Again. With this unique immersive experience, GBS brings together its orchestra, a dance troupe, and the audience, right on stage. Togetherness as never before!

Gustav Holst
1874-1934
THE PLANETS (1916)

Holst began writing The Planets in 1914, when he was almost 40 years old. It took him two years to finish the cycle, based on conversations he had with his friend, the author Clifford Bax, about astrology. From the work’s informal and hastily-rehearsed premiere in 1918, it was clearly an audience favorite. This well-loved work has been quoted as underscoring in countless contexts, and has clearly inspired generations of film composers.

In addition to his newfound interest in astrology, Holst was likely inspired by Schoenberg’s Five Pieces for Orchestra (1909). Michael Short tells us that astrology’s impact was limited:

   . . . ignoring some important astrological factors such as the influence of the sun and the moon, and attributing certain non-astrological qualities to each planet. Nor is the order of movements the same as that of the planets’ orbits round the sun; his only criterion being that of maximum musical effectiveness.

The Planets is written in seven movements. In 1916, Pluto had neither been discovered (1930) nor discarded (2006), and there is no part written for terra firma.

1. Mars, the Bringer of War

   Listen carefully for the repeating ostinato that underscores most of this movement. Like Dave Brubeck’s classic Take Five, it is in 5/4 meter.
2. **Venus, the Bringer of Peace**
   Solo horn, violin, and oboe are highlights of this gentle movement, called by Michael Short “‘one of the most sublime evocations of peace in music’”

3. **Mercury, the Winged Messenger**
   The last movement to be written, Mercury is the most adventurous, marking the first time Holst experimented with bitonality, where a piece is in two different keys at the same time, giving the listener a strong feeling of rootlessness and ambiguity.

4. **Jupiter, the Bringer of Jollity**
   Perhaps the best-known movement, it consists of exuberant outer sections (exuberance being a characteristic attributed to those born under Jupiter), and a majestic middle section. The melody of the middle section has been appropriated as the hymntune Thaxted—a use not envisioned by Holst. Holst seems to have wanted this tune to represent the nobility and generosity astrologers believe are characteristic of those born under Jupiter.

5. **Saturn, the Bringer of Old Age**
   Holst’s favorite movement, best described by Matthews as “a slow processional which rises to a frightening climax before fading away as if into the outer reaches of space”.¹

6. **Uranus, the Magician**
   Reimiscent of Dukas’ *The Sorcerer’s Apprentice*, this movement is michevious in character, using dramatic shifts in dynamics and tempo to surprise the listener.

7. **Neptune, the Mystic**
   This extremely soft and dissonant movement slowly fades out, with the women’s chorus being the last thing heard (in a full performance of the original).

In *The Planets*, Holst proved himself to be a master of orchestral colors; the large orchestra, with many solo or small ensemble passages, is a major factor in this piece. The original orchestration includes treble chorus (in Neptune), organ, seven percussionists, and six horns. Trying to reorchestrate the piece seems like an almost insurmountable challenge. This evening’s performance is the world premiere of a new orchestration, for only ten players, by Ryan Lindveit and Tanner Porter, juxtaposed with dancers performing choreography by John Heginbotham. Let’s hear from the arrangers and choreographer about their vision for this unique reimagining of our beloved *The Planets*.

*Frank Martignetti*
While the dazzlingly colorful orchestration of *The Planets* paved the way for so much modern orchestral thinking, the emotional core of the music stands the test of time. The seven contrasting movements of Holst’s score, each meant to portray the astrological qualities of particular planets, are by turns powerful, exuberant, and hauntingly beautiful. It has been joyous and illuminating to dive into this monumental score, and explore Holst’s work in a reduced setting. In arranging *The Planets* for a chamber group of just ten players, we aimed to retain the rich nuance of the original music, while also offering a renewed creative perspective for a more intimate ensemble.

Having met while pursuing advanced degrees in the Yale School of Music’s composition program, Tanner and Ryan bonded over a shared love of orchestral color, creative arranging, and chamber music. In graduate school, they collaborated as performers; Tanner is a singer, and Ryan is a conductor and low brass player. Though they have held a deep mutual respect for each other’s compositional styles through the years, this project is their first time co-arranging a shared piece. It has been such a pleasure to dive into the music of *The Planets* together for this project with the Greater Bridgeport Symphony and Dance Heginbotham.
My friend and frequent collaborator, Eric Jacobsen, and I were discussing working on a new project - a production of Carl Orff’s 1935 cantata, *Carmina Burana*. During a break in the official conversation, I mentioned to Eric that I had a fantasy of choreographing a chamber music version of Gustav Holst's *The Planets*. His voice descended two octaves and he said with gravity and excitement: "you know that's my favorite piece of music of all time?!". Eric is a person who makes things happen, and I'm so happy to celebrate that here we are, premiering *The Planets*.

*The Planets* premiered in 1918 at London's Queen's Hall. The piece was largely inspired by astrological associations with the solar system; each planet portrayed as having its own highly distinct character. Today's performance of *The Planets* is a tour through our celestial neighborhood. Earth is not recognized, as its presence in the zodiac is hidden (if not absent). From the perspective of astronomy, this curious idea that our homeworld does not appear in the composition strikes me as generous - like a fashion designer's runway curtain call; she may wear something understated which doesn't draw attention away from the spectacular art on display. The study of astrology and astronomy, the existence of fashion, of program notes, of Holst, of dancing and music. All of these exist because Earth exists.

Put more beautifully: At a distance of 3.7 billion miles from its origin, and shortly before it exited the solar system (which at that time included Pluto), the NASA spacecraft Voyager 1 focused its camera back toward Earth. This maneuver was suggested by the astronomer and author, Carl Sagan:

*Look again at that dot. That's here. That's home. That's us. On it everyone you love, everyone you know, everyone you ever heard of, every human being who ever was, lived out their lives. The aggregate of our joy and suffering, thousands of confident religions, ideologies, and economic doctrines, every hunter and forager, every hero and coward, every creator and destroyer of civilization, every king and peasant, every young couple in love, every mother and father, hopeful child, inventor and explorer, every teacher of morals, every corrupt politician, every "superstar," every "supreme leader," every saint and sinner in the history of our species lived there--on a mote of dust suspended in a sunbeam.*
OUR CONCERT SPONSORS THIS SEASON

The Elizabeth M. Pfriem Foundation
James Stewart, Anthony V. Montalto and Earl Shook, Trustees

Rotair Aerospace Corporation
Wesley Harrington, President

Cohen and Wolf, P.C., in honor of Irving and Andrea Kern

Greenwich Investment Management, L. George Rieger, Chairman

R. D. Scinto Inc., Robert Scinto, C.E.O.

Doris and Herbert Harrington

Mr. and Mrs. Roger N. Pocock

Britta and Richard Cerrato

The Greater Bridgeport Symphony gratefully acknowledges the music lovers listed here, who have contributed to this season’s Annual Fund Campaign, as well as other GBS contribution categories. Each gift plays an important role in the continued success of GBS programs. By bridging the gap between expenses and ticket revenues, the Annual Fund provides critical support for all GBS activities, at concerts and in the community. More than ever, GBS needs your support, so that we may continue to grow and thrive. Like all arts organizations, we are facing a difficult future. In the face of adversity, GBS has chosen to take bold action to keep culture in our region, and provide much-needed respite from the stresses of a world in pandemic.

We ask you to step up with us to preserve culture as we step boldly into the future.

Please give generously!

Thank you for helping us make the music!
You may donate online at www.GBS.org, by calling the GBS office at (203)576-0263, or by mailing a donation to GBS at 446 University Avenue, Bridgeport, CT 06604.

OUR GOAL THIS SEASON: $150,000
Raised to date: $ 68,868

The list on the following pages acknowledges monetary donations received since the publication of our last program journal in April 2021. Donations of $1,000 and above are recognized for a minimum of one season. If your listing in this program does not appear as you would like, please send a short email with the correction to mark@gbs.org.

ENDOWMENT SPONSOR
Greenwich Investment Management, Inc.

ANGELS
$7,500 and up
Carstensen Memorial Foundation,
Elizabeth J. Tellalian, President
Connecticut Dept. of Economic & Community Development
Connecticut Humanities
Cyrus W. and Amy F. Jones and Bessie D. Phelps Foundation,
Robert F. Tellalian, President
Walter and Merle Baum Foundation
The City of Bridgeport
Mr. and Mrs. Herbert Harrington
The Richard and Alma S. Hiendlmayr Education Fund
Doc Hermalyn and Dr. Elizabeth Beirne
Ursula Meier
Estate of Pamela Ritter
The Ernest and Joan Trefz Foundation
University of Bridgeport
**BENEFACTORS**

$5,000 to $7,499

State of Connecticut
Connecticut Arts Endowment
Jean Halaby Moffitt
Herbert and Jennifer Moorin
Mr. and Mrs. Roger Pocock

---

**CONDUCTOR’S CIRCLE**

$2,500 to $4,999

- Bannow-Noren Fund
- Sandra Bromer & Patricia Kearney
- Britta & Richard Cerrato
- Octavio and Nela Choy Cohen and Wolf, P.C.
- Robert J. Flemming Jr.
- The Hatfield Fund
- Kaulbach Charitable Fdn.
- Christine & John Kudravy
- Charles & Mabel P. Jost Fdn.
- David & Christine Juneau
- Paier College

---

**MUSIC SPONSORS**

$1,000 to $2,499

- Paula Alex
- Drs. Arthur and Bonnie Ashman
- Mr. & Mrs. Henry C. Banach, Esq.
- Truman and Elizabeth Bassett
- Eunice & David Bigelow Fdn.
- Blackbaud Fund
- John and Desolie Boys
- In memory of Susan Varga Chrien
- Delaney Memorial Foundation
- Anthony DeQuattro/Susan Spaulding
- Dr. and Mrs. Robert Folman
- Frank and Jean Gallinelli
- Robert and Diana Graziano
- Mr. and Mrs. Mark R. Halstead
- John E. Herzog
- In memory of Richard Hiendlmayr
- IBM Matching Gift Program
- Geert and Catherine Kortlandt
  - In honor of Doris Harrington
- Estate of Ruth Kraus
- Estate of Virginia G. Miles
- David and Judi Nessel
- O’Connor Institute
- Edward L. Piquette, Esq.
- Mr. and Mrs. L. George Rieger
- Judith E. Stern
- Hinda and Martin Wolf
PATRONS
$500 to $999
Janet Dembosky
Mrs. Henry B. duPont III
Mr. and Mrs. Armando Goncalves
Phyllis Boros and David Keyes
Sherry Duff and Marty Schiavone
Mr. and Mrs. Mark Gurevitz
In memory of Frances L. Heinsz
Gwendolyn Johnson
Norman and Cheryl LaBreque
Patrick and Nancy Lapera
Maoyeh Lu
William H. Moffitt IV
Cultural Arts Fund
Al and Jean Oneto
Edward L. Piquette
Barbara Rogo
Jeffrey Rosenberg
Karen Sobel
Gloria Tallcouch

In honor of Eric Jacobsen
Arlene Johnson
Andrea M. Kern
James L. King
Mr. and Mrs. David Kiselstein
Mr. and Mrs. Robert H. Laska
Aurora Lee
Bruce and Marcia Lorentzen
Peter and Janet Banks Mott
Mike and Amy Morgan
Peter and Lynne Penczer
Joan Rowlett
William R. and Molly H. Sammler
George Schenk Family
Mr. and Mrs. William Selski
Ken Staffey
Rev. Cecily Stoddard Stranahan
Preston C. Tisdale, Esq.
Chrysanthe Tsilibes
Dr. Michael Werdman

ASSOCIATES
$100 to $249
Marilyn A. Balamaci
Mr. and Mrs. Charles Barth
Sandra J. Bell
Anthony Benefico
Dr. Ron Blumenfeld & Selina Strong
Douglas Boothroyd
BrassPlus
Nancy C. Brown and Rudy Zeidler
Thomas and Lorraine Burke
Alice Caldwell
Adrienne Clarkson
Karen Costantini
Richard Dart
Bruce and Jennifer Demaree
ASSOCIATES (continued)
Ann M. DeQuattro
Jane Dimick
Anne Dowling
Lee Ann Fallet
Colleen Filush
Mr. and Mrs. John Finnegan Jr.
Donald and Mary Kay Frost
Mr. and Mrs. Andrew Geisert
Miriam Goldberg
Sharon Green
Lisa Gloates
Chester & Mary Ann Grygorciewicz
Mr. and Mrs. Peter B. Guenther
Marge and Wayne Hiller
Jin Hu
Mr. and Mrs. Alfred J. Jennings Jr.
Jill O. Kelly
Robin C. Kenna
Sydney Kenna
Victoria L. Kenna
Elizabeth A. Knope
Hannah Lang
Sarah Lang
James F. and Janet A. Little
Stephen M. Lurie
Janet and Denis Magid
Mancini Family
Jamie and Frank Marci
George and Chris Markley
Beverly J. McCabe
John J. McNeil and Carol Fabbri
Candace Meader
Sheila and Marvin Michalsen
Mary Misevich
In honor of Herb & Jennifer Moorin
Bill and Caroline Pappas
Dr. and Mrs. Joseph R. Pesce
Bill and Lisa Rappoport
Roger and Carlo Raymond
Ann and Tom Renstrom
Nina Riccio
Marsha Rock
Janet C. Rosen
Jay Rozgonyi & Suzanne Solensky
D. H. and W. A. Ruhlow
Marna Wilber Schneid
Rob Silvan
Carole and Ron Smith
Laurence Smith
Kim Spaulding
Trevor Spaulding
James F. Stapleton
Kathie Sumrow
Lisa and Ida Tasi
James Tucker
Meredith Vandehhandel
Maggie and Tom Watson
CONTRIBUTORS
$10 to $99
Ceely Ackerman & Albertus Schmitz
Marianne Antezzo
Vaughan Askue
Melody Baker
Susan Barrett
Linda Batchelder
John Bradley
Sandra J. Brown
Marjorie Seymour Callaghan
Joseph and Josephine Cannata
Frances and Ivan Cappella
Drew and Deborah Chrien
Stephan Chrien
Ellen and Susan Costa
Joette Devan
Thomas and Linda Dollard
Myra and Dennis Dria
Carol Ferraro
Mary Louise Foote
Julie Frabotta
Glenn G. and Deborah Gemma
Scott A. Gikling
Margaret M Goetz
Karen M and Kevin Gosper
Michael and Joni Greenspan
Robert Hannafin
Linda Hugo
Joseph Iwanczuk
Mary Ann Jenkins
Arlene Johnson
Mr. and Mrs. Thomas B. Kasuba
James and Elizabeth Keefe
Rosalie A. Krajick
Becky LaBombard
Bob and Marianne Laska
Norman J. Lattanzi
Robert Levin
Jill Pellett Levine
Anthony and Mary Ann Musto
Cornelia Gaines Olsen
Demetrios & Georgette Pappas
James Pjura
Razza Family
Kimberly Sheridan
Anonymous
Lynn B. Springer
Maria Suarez
Barbara Tramontana
Kathryn & Kenneth Twombley
Celeste Ulloa
Alexandra H. Vanderclock

GBS thanks our friends at the Holiday Inn Bridgeport

For decades, the Holiday Inn Bridgeport was where guests of GBS have stayed while performing with us. Eric Jacobson called it home away from home for the past 8 years, and Gustav Meier met countless students for conducting lessons there.

Dozens of soldiers were guests over the years, always treated with courtesy.

The Holiday was recently sold, and will become new apartments as Bridgeport’s downtown revival continues. We’ll miss our old “digs,” but we’ll look forward to many new GBS fans living a mile from the Klein.

Our thanks to Mrs. Joan Trefa, who owned the property and always made sure GBS had a home, and to Michele Hudson, who made our guests feel welcome.
ABOUT THE DANCE COMPANY
DANCE HEGINBOTHAM

Dance Heginbotham (DH) is a New York-based contemporary dance company committed to supporting, producing, and sustaining the work of choreographer John Heginbotham. With an emphasis on collaboration, DH enriches national and international communities with its unique blend of inventive, thoughtful, and rigorous dance theater works.

Founded in 2011, DH quickly established itself as one of the most adventurous and exciting new companies on the contemporary dance scene, and is celebrated for its vibrant athleticism, humor, and theatricality, as well as its commitment to collaboration. With an emphasis on collaboration, DH has shared the stage with artists such as Maira Kalman, Ethan Iverson, Colin Jacobsen, Joshua Bell, the National Symphony Orchestra, Alarm Will Sound, Brooklyn Rider, and The Knights.

DH had its world premiere in 2012 at The John F. Kennedy Center for the Performing Arts and has since been presented by Arts Brookfield, Baryshnikov Arts Center, Brooklyn Academy of Music, Carolina Performing Arts, Duke Performances, Harkness Dance Festival, Jacob's Pillow Dance Festival, The Joyce Theater, Lincoln Center for the Performing Arts, the Metropolitan Museum of Art, and Vail International Dance Festival, among others. In 2016, DH toured to Indonesia, Laos, and the Philippines as cultural ambassadors of the United States with DanceMotion USA.

Dance Heginbotham has been invited to participate in creative residencies at BAM Fisher, Baryshnikov Arts Center, Brooklyn College, CUNY Kingsborough, Jacob’s Pillow Dance Festival, The Krannert Center for the Performing Arts, LMCC's Extended Life program on Governors Island, The Watermill Center, and White Oak.

Nicole Pearce, Lighting Designer
Nicole Pearce is a multidisciplinary artist living in Queens, NY. Her work has been seen across the United States, Cuba, England, Germany, Japan, Korea, Italy, New Zealand, and Russia. Selected dance credits include Alvin Ailey American Dance
Theater, American Ballet Theater, Atlanta Ballet, Dance Heginbotham, Dance Theater of Harlem, Gallim, Houston Ballet, Hubbard Street, Malpaso, Mark Morris Dance Group, & New York City Ballet. Selected Opera credits include work with Minnesota Opera, Opera Montreal, The Juilliard School, Arizona Opera, and LA Opera. Selected theater credits include Arena Stage, Hartford Stage, Long Wharf Theater, McCarter Theater, The Play Company, The Playwrights Realm, Philadelphia Theater Company, and Pittsburgh Public Theater. Her installation of 1,000 paintings entitled Tiny Paintings for Big Hearts is open to doctors, nurses, staff, and patients of Elmhurst Hospital in Elmhurst, NY. (@nicolepearceart). www.nicolepearcedesign.com

Maile Okamura, Costume Designer
A San Diego native, Maile Okamura studied classical ballet with Lynda Yourth, Steven and Elizabeth Wistrich, and at San Francisco Ballet School. She danced with Boston Ballet II, Ballet Arizona, and for over 20 years with Mark Morris Dance Group. She currently performs with Pam Tanowitz Dance. Maile has designed and constructed costumes for Dance Heginbotham, Mark Morris Dance Group, Pam Tanowitz Dance, Tanglewood Music Festival, Houston Ballet, Atlanta Ballet, Bard College, Middlebury College, and American Classical Orchestra. Since spring 2020, she has collaborated with John Heginbotham and Colin Jacobsen on the video project, 24 Caprices, as video editor.

JOHN HEGINBOTHAM, Choreographer
Originally from Anchorage, Alaska, John Heginbotham graduated from The Juilliard School in 1993, and was a member of Mark Morris Dance Group (1998-2012). In 2011, he founded Dance Heginbotham, a New York-based contemporary dance company that has toured nationally and internationally. John received a 2018 Guggenheim Fellowship and the 2014 Jacob’s Pillow Dance Award. Other awards and fellowships include Research Fellow at the National Center for Choreography at The University of Akron-NCCAkron (2018-2020), 2017/18 New York City Center Choreography Fellowship, 2016 Fellow at NYU’s Center for Ballet and the Arts, and Jerome Robbins Foundation New Essential Works (NEW) Fellowship (2010, 2012). Sought after as a freelance choreographer, John’s projects include RACECAR for The Washington Ballet (2019); the Tony Award-winning revival of Oklahoma!, directed by Daniel Fish (Bard Summerscape, 2015; St.Anne’s Warehouse, 2018; Broadway, 2019; National Tour, 2021/22; Young Vic London, 2022); and John Adams’ Girls of the Golden West, directed by Peter Sellars (San Francisco Opera, 2017; Dutch National Opera, 2019). John is the Director of the Dartmouth Dance
Ensemble, and is a founding teacher of Dance for PD®, an ongoing collaboration between the Mark Morris Dance Group and the Brooklyn Parkinson Group.

**AMBER STAR MERKENS, Rehearsal Director**

Amber Star Merkens grew up in Newport, Oregon. She holds a BFA from The Juilliard School, where she performed works by Paul Taylor, Martha Graham, José Limón, Jiří Kylián, Lar Lubovitch, Tracy Mendez, and David Parsons, among others. Amber went on to dance with the José Limón Dance Company for two years before joining the Mark Morris Dance Group in 2001. For over a decade, Amber enjoyed interpreting Mark's work; she was featured in numerous pieces and inherited Mark's own roles in *Dido and Aeneas*, *Ten Suggestions*, and *Rondo*. Amber is a recipient of the Princess Grace Award and is on faculty at the Mark Morris Dance Center. She lives in Brooklyn with her partner and their two children.

**COURTNEY LOPES, Performer**

Courtney Lopes is originally from Bermuda, attended The University of North Carolina School of the Arts for her high school education focusing on Contemporary Dance, and graduated Magna Cum Laude with a BFA in Dance from SUNY Purchase in 2012. Courtney had the opportunity to study abroad in Taiwan at the Taipei National University of the Arts. Courtney has performed works by choreographers Lar Lubovitch, Paul Taylor, Jessica Lang, and Huang Yi of Cloud Gate Dance Company. Courtney is delighted to currently be working with The Mark Morris Dance Group, Dance Heginbotham, Megan Williams Dance Projects, and MeenMoves. Courtney teaches at Rutgers University’s Mason Gross School of the Arts, The Limon Institute, and The Harkness Dance Center at 92nd St Y.

**MYKEL MARAI NAIRNE, Performer**

Mykel Marai Nairne (she/her) is a Brooklyn-based freelance dance artist, administrator, and creative producer. Born and raised in New York City, Mykel studied dance at Alvin Ailey for 14 years, where she was a fellowship student, and graduated from Dartmouth College with a BA in Film & Media Studies in 2016. After a long hiatus, Mykel re-engaged with her own movement practice through intensives with Earl Mosley’s Institute of
the Arts, American Dance Festival, and Movement Invention Project, and has performed works by Bill T. Jones, Merce Cunningham, Robert Battle, and John Heginbotham, among others. She joined Dance Heginbotham in 2018 and has since performed in the Off-Broadway revival of *OKLAHOMA!* (dir. Daniel Fish, St. Ann’s Warehouse), and *THE MASTER AND FORM* (Brendan Fernandes, Whitney Museum of American Art) at the Whitney Biennial. Mykel currently collaborates and performs with Monica Bill Barnes & Company, Dance Heginbotham, Jordan Lloyd, and video artist Cortney Andrews.

mykelmarainairne.com

**PAIGE BARNETT, Performer**

Paige Barnett is a Louisiana/NYC-based dancer and performance artist originally from Lafayette, Louisiana, where she graduated from University of Louisiana (2017) with a Chemical Engineering degree that's never been used. She dances with Basin Dance Collective (LA), and her NYC credits include Christina Noel & The Creature, Karole Armitage for Marc Jacobs, LEIMAY, MeenMoves, and currently Dance Heginbotham. Paige joined Dance Heginbotham in 2019 and hasn’t looked back since!
Officers

Chairman
Doris Harrington

President
Christine M. Kudravy

Vice President
Ken Staffey

Treasurer
Roger N. Pocock

Assistant Treasurer
Justin F. Harrington

Corporate Secretary
Richard A. Cerrato, Esq.

Executive Director/
Recording Secretary
Mark R. Halstead AIA

Chairman Emeritus
Robert Tellalian (deceased)

Trustees

Henry C. Banach, Esq.  Doc Hermalyn
Michael Banten  Jin Hu
Joseph M. Bierbaum  Edward M. Jankovic
Jeffrey Bishop  Nancy D. Lapera
Caitlin Carrier  Frank Martignetti, PhD.
Colleen Filush  Herbert H. Moorin, Esq.
Robert J. Flemming, Jr.  Yasminne Morgan
Tony Fox  Edward L. Piquette, Esq.
Frank J. Gallinelli  Barbara A. Rogo
Hinda Wolf

Orchestra Committee Chair
Janet Rosen

Trustees Emeritae
Jean Halaby Moffitt  Elizabeth M. Pfriem (deceased)

Visit us at www.GBS.org, or call (203)576-0263
Our offices are located at 446 University Avenue, Bridgeport,
on the beautiful campus of the University of Bridgeport
OUR AVAILABLE SERVICES

Personal tax preparation
IRS audit assistance
Small business set-up, tax preparation and accounting
Retirement plans
Education plans
Stocks, bonds, municipals, and annuities
Investment advisory services
Asset allocation
Group and individual health, life, and long term care insurance
Estate planning, estate settlement, wills, living wills, trusts, health care proxies, power of attorney, and Medicaid planning.

The Connecticut Institute of Finance is a company dedicated to its client’s financial well being, now and in the future. We offer our clients a unique array of services under one roof by combining efficient tax planning, comprehensive life, health and LTC insurance planning, with estate and trust creation.

*Asset allocation does not assure or guarantee better performance and cannot eliminate the risk of investment losses.
Diversification does not assure or guarantee better performance.
**Legal Services Provided in CT by Massih Law, LLC.

Securities and Advisory Services Offered Through Centaurus Financial, Inc., Member FINRA/SIPC
- A Registered Investment Advisor.
Centaurus Financial, Inc. And CT Institute of Finance Are Not Affiliated Companies
OUR 77TH SEASON

TURN, TURN, TURN

Subscriptions ON SALE NOW!

5 LIVE AT THE KLEIN

SAVE THE DATES!

JACOBSEN'S 9TH
Rachmaninoff Paganini Variations/Dvorak 8

FIRST TURN Guest Conductor Benjamin Hochman
Beethoven Piano Concerto #1/Schubert 2

SECOND TURN Guest Conductor Chelsea Gallo
Tchaikovsky Nutcracker and 5th Symphony/Holiday cheer

THIRD TURN Guest Conductor Chelsea Tipton II
Dvořák Double Concerto/Beethoven 7

GODSPEED ERIC JACOBSEN!
Rachmaninoff Symphonic dances, plus a very special concerto

9/10/22
11/12/22
12/17/22
3/18/23
4/8/23