



Tutus & Tinsel

SUNDAY
DECEMBER 14th

2025

4:00 PM

**BATTELL CHAPEL
400 COLLEGE ST
NEW HAVEN**

WWW.CIVICORCHESTRAOFNEWHAVEN.ORG

HISTORY OF THE ORCHESTRA

In 1939, founding conductor Harry Berman gathered a group of 30 advanced amateur musicians for a first rehearsal. They performed their debut concert on April 7, 1941, at Sprague Memorial Hall on the Yale University campus under the name "Philharmonic of New Haven, Connecticut." The early repertoire focused on light classical selections.

In the 1960s, Gordon Emerson became music director, leading the orchestra for four decades. During his tenure, the group expanded its repertoire to include premieres of works by composers such as Charles Ives and Leonard Bernstein, and began collaborating with instrumental soloists and local school choruses. The orchestra was renamed the Civic Orchestra of New Haven.

Christopher James Hisey took the baton in the 2000s, steering the orchestra through performances of larger, more ambitious works, including a notable rendition of *Carmina Burana*. Hisey's leadership sustained the orchestra's high standards and community involvement.

In 2018, Kalena Bovell, a rising star, became music director. As the only American professional conductor of African-American and Hispanic descent at the time, Bovell brought fresh energy and vision to the orchestra before moving to a position with the Memphis Symphony Orchestra.

Matthew Scinto joined in 2019, leading the orchestra through the challenges of the COVID-19 pandemic with virtual programming. He left in 2022 to take a faculty position at Worcester Polytechnic Institute. Robert "Bobby" Smith then served as Interim Director, guiding the orchestra through a transitional season, followed by Samuel Hollister, who led the orchestra in 2023.

Now in its 86th season, the Civic Orchestra of New Haven is proud to begin a new chapter under the baton of Music Director Nadya Potemkina, an innovative and versatile conductor. Her dynamic approach and commitment to both classical and contemporary repertoire promise to elevate the orchestra's performances and strengthen its connection with the community.

PROGRAM

Tutus & Tinsel

Louise Farrenc
1804 – 1875

Overture No. 1 in E minor, Op. 23

Ludwig van Beethoven
1870 – 1927

Symphony No. 1 in C major, Op. 21

- I. Adagio molto - Allegro con brio
- II. Andante cantabile con moto
- III. Menuetto: Allegro molto e vivace
- IV. Adagio - Allegro molto e vivace

Intermission

Pyotr Tchaikovsky
1840 – 1893

Swan Lake Suite, Op. 20a

- I. Scene No. 10 from Act II
- II. Waltz
- III. Dance of the Little Swans
- IV. Scene No. 13 from Act II
- V. Hungarian Dance: Czardas

Jules Massenet
1842 – 1912

"March of the Princesses" from Cinderella

CONH Hello(w) Brass! Quartet Sing-Along

German Hymn
arr. Don Harvey

Lo, How a Rose E'er Blooming....

Traditional
arr. Don Harvey

Christmas Medley

Angels We Have Heard on High
Deck the Hall
We Wish You a Merry Christmas

Coots & Gillespie (1934)
arr. by Art Hovey

Santa Claus is Coming to Town

Leroy Anderson
1908 – 1975

Sleigh Ride

CIVIC ORCHESTRA of NEW HAVEN

NADYA POTEMKINA, *MUSIC DIRECTOR*



VIOLIN I

Tae Shik Kim

Concertmaster

Reina Maruyama

Will Platt

Abby Reed

Julie Ringelheim

Elisabeth Strayer

Yi Yun Wu

Isabelle Aboaf ≠

Eleanor Schiff ≠

VIOLIN II

Sarah Roman *

Jerry Anne Dickel

Stephen Grodzinsky

Yoshiko Maruyama

Catherine Miller

Lawrence Zukof

Mary Mattheis ≠

Sue Prasad ≠

VIOLA

Molly Zahn *

Mira Debs

Margaret Liddell

Ron Moore

Emily Muller

Shufan Huo ≠

Laurie Ongley ≠

CELLO

Fiona Burdette *

Sarah Alloy

Hoon Cho

Hannah Ferguson

Vanessa Pentz

Susan Solomon

Karyn Watts

Cheryl Martin ≠

Linnea Weiss ≠

BASS

Andrew Martin *

Amy Baker

FLUTE

Pam Allen Hunter *

Judith Kramer Koret *

Linda Latimer

Anna Luther ≠

OBOE

Anthony Marra *

Karen Devonshuk

CLARINET

Amanda Hetric *

Amy Plapp

BASSOON

Thomas Heilman *

Davey Hiester

HORN

Mitch Dvoracek *

Dani Heller Zero

Jean Webb

Cathy Zack

TRUMPET

Sander Cohen-Janes *

Ben Heller

Paul Defrances ≠

TROMBONE

Isaiah Cooper *

Don Harvey

Fritz Heilbron

TUBA

Art Hovey

PERCUSSION

David Liskov *

Daryl Belcher

Hannah Sternberg

HARP

Amanda Evans

Carabase

* *principal*
≠ *on leave*

NADYA POTEKINA, *MUSIC DIRECTOR*

Nadya Potemkina currently serves as Adjunct Associate Professor of Music at Wesleyan University in Middletown, CT, where she directs the University Orchestra and Concert Choir, and teaches courses in instrumental conducting, orchestral literature, and music theory. She is also the music director of Connecticut FluteFest and the Ad Hoc Bach Collective, both of which focus on performance and outreach for musicians of all ages and backgrounds.

A versatile musician, Potemkina regularly performs chamber music as a violist, with a focus on new works and underrepresented composers. Her commitment to expanding the musical repertoire is evident in her programming choices, where she highlights diverse voices and innovative compositions.

Highly sought after as a conductor and adjudicator, Potemkina frequently collaborates with regional orchestras, youth ensembles, and festivals. Her dynamic leadership and insightful interpretations have earned her recognition from musicians and audiences alike.



Before relocating to Connecticut in 2013, Potemkina served as Assistant Conductor of the University of Memphis Orchestras and as music director of the Mid-South Young People's Orchestras in Memphis, TN. She holds degrees in viola performance, pedagogy, and conducting from Herzen State Pedagogical University (St. Petersburg, Russia), the University of Northern Iowa, Ball State University, and the University of Memphis.

PROGRAM NOTES

Overture No. 1 in E minor, Op. 23

Louise Farrenc (1804–1875)

Farrenc's Overture No. 1 opens with a dark, steady introduction that sets the tone before the music moves into quicker, more agile writing. The shift feels natural, and it shows how firmly she controlled pacing and structure. Themes appear with clear profiles, develop without excess, and return in ways that give the piece a strong sense of direction.

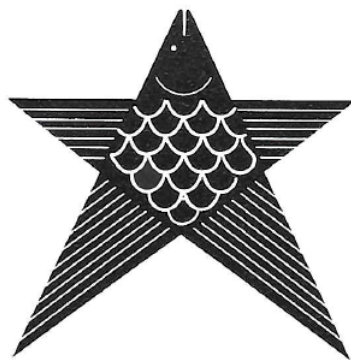
What stands out is the balance she maintains between tension and motion. The overture carries weight in the opening, but Farrenc never lets it settle for long. She lightens the texture as the piece moves forward, letting the orchestra trade ideas cleanly rather than relying on dense sound. The result is music that feels purposeful but not heavy.

By the end, the overture has built enough momentum to feel fully rounded without overstating its argument. It is a focused and effective opener, one that highlights Farrenc's command of form and her ability to create interest through clarity rather than sheer force.

Symphony No. 1 in C major, Op. 99

Ludwig van Beethoven
(1870–1927)

Beethoven's First Symphony finds the composer stepping confidently into a tradition that he admired but was already beginning to stretch. The quiet joke in the introduction, where the music avoids the expected key, hints at his desire to push past standard formulas. Throughout the first movement, he writes with brightness and clarity, yet the lines often suggest a mind leaning forward into something more daring. The slow movement brings simple melodic



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ideas shaped with balance and patience, a reminder of the classical ideals he was raised on. In the third movement, he turns the polite minuet into something faster and more pointed. The change is subtle, but it shifts the character from courtly dance to quick-footed conversation. The finale begins with a slow, almost hesitant gesture before it breaks open into lively, athletic writing. Taken together, the symphony shows Beethoven absorbing the classical style and quietly adjusting its contours. It is early Beethoven, but unmistakably his.

Swan Lake Suite, Op. 20a

Pyotr Tchaikovsky (1840–1893)

The *Swan Lake Suite* brings together some of Tchaikovsky's most memorable writing and presents it without the context of the stage. This allows the listener to focus on the score itself, which is full of clear themes, shifting colors, and emotional contrasts. The Swan Theme sets the tone with a simple, arching line that moves with calm inevitability. Tchaikovsky uses the orchestra sparingly at first, letting the music breathe. At several moments, the horn adds a soft glow to the texture.

It provides depth without competing for attention, a quiet role that subtly broadens the musical landscape. As the suite continues, Tchaikovsky alternates between tender writing, decisive rhythmic passages, and ceremonial music that hints at the broader story. Even without dancers, the scenes feel vivid. The listener can imagine the movement and drama because the score carries so much of the ballet's emotional shape on its own. This suite is a reminder that Tchaikovsky's gift for narrative was rooted as much in sound as in choreography.

"March of the Princesses" from *Cinderella*

Jules Massenet (1842–1912)

The *March of the Princesses* marks the entrance of the visiting royals at the ball in Massenet's *Cendrillon*. It is a short scene, but it is one of the most charming moments in the opera.

Massenet uses clear rhythms and light melodic gestures to suggest elegance, formality, and a touch of quiet theater. Each musical idea hints at a different personality among the guests, without leaning into caricature. The tone is refined, but it still

PROGRAM NOTES

carries a small wink as each princess makes her appearance. Even stripped of staging and costumes, the march paints a persuasive stage picture. It sets up the atmosphere of the ball and helps create a sense of anticipation for Cinderella's arrival. Massenet's gift lies in how efficiently he builds this world. The simplicity is intentional. By keeping the writing clear and uncluttered, he lets the humor and charm emerge through small musical details rather than broad gestures.

Sleigh Ride

Leroy Anderson (1908–1975)

Sleigh Ride has earned its place as a winter favorite through its clarity, pace, and craftsmanship. The piece opens with a steady rhythmic swing that immediately suggests forward motion, as if

the listener has been placed inside a scene rather than asked to imagine one from a distance. Anderson uses short motifs and quick exchanges between instrument groups to keep the music light on its feet. The woodwinds chatter, the strings move with clean articulation, and the brass offer bright, declarative lines that lift the texture. Well known touches, including the trumpet's horse sound, appear as brief, well judged bits of color in a score that is otherwise tightly focused.

There is also a local connection. In his later years, Anderson served on the board of the New Haven Symphony Orchestra, tying his work directly to the city's musical life. His manuscripts and related materials are preserved nearby at Yale University's Irving S. Gilmore Music Library.

*Program Notes by
Dani Heller Zero*

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mostly paintings of rabbit bums
and some funny printable signs

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SING-ALONG

Lo, How a Rose E'er Blooming...

Lo, how a rose e'er blooming
From tender stem hath sprung.
Of Jesse's lineage coming
As men of old have sung;

It came a flow'ret bright amid
the cold of winter,
When half-spent was the night.
Isaiah 'twas foretold it –
The Rose I have in mind.
With Mary we behold it,
The Virgin Mother kind.

To show God's love aright she
bore to men a Savior,
When half-spent was the night.

Angels We Have Heard on High

Angels we have heard on high
Sweetly singing o'er the plains.
And the mountains, in reply,
Echoing their joyous strains.
I: Gloria in excelsis Deo! :I

Deck the Hall!

Deck the hall with boughs of
holly! (Fa, -la, -la....)
'Tis the season to be jolly! (Fa,
-la, -la....)
Sing we joyous all together,
"Fa, -la, -la...."
Heedless of the wind and
weather! (Fa, -la, -la....)

We Wish You a Merry Christmas!

We wish you a Merry Christmas!
We wish you a Merry Christmas!
We wish you a Merry Christmas!
And a Happy New Year!
Good tidings we bring to you
and your kin.
We wish you a Merry Christmas!
And a Happy New Year!

Santa Claus is Comin' to Town!

You'd better watch out!
You'd better not cry!
You'd better not pout, I'm tellin'
you why:
Santa Claus is comin' to town!
He's makin' a list
And checkin' it twice!
Gonna find out who's naughty
and nice!
Santa Claus is comin' to town!
He sees you when you're
sleepin',
He knows when you're awake.
He knows if you've been bad or
good,
So, be good for goodness sake!
Oh, you'd better watch out!
You'd better not cry!
You'd better not pout, I'm tellin'
you why:
Santa Claus is comin' to town!
Oh, Santa Claus is comin' to
town!
Santa Claus is comin' to town!
Santa Claus is comin' to town!

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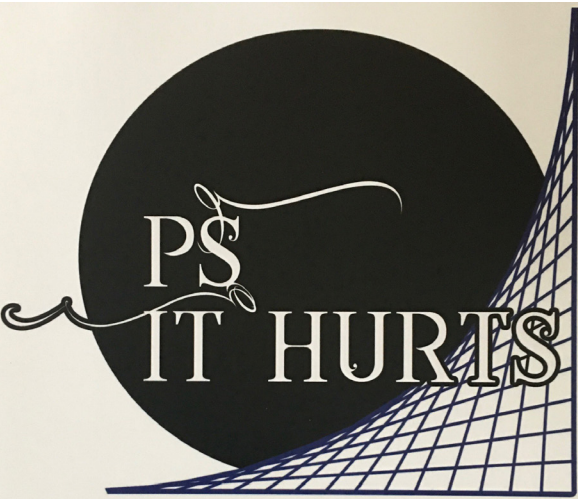
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