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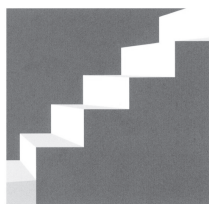
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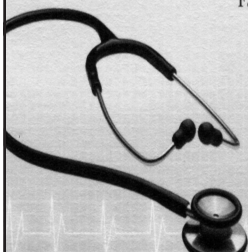
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DIANE WITTRY is an international conductor known for her innovative programming and engaging audience rapport. Ms. Wittry has led performances by the Los Angeles Philharmonic, the Buffalo Philharmonic and the symphony orchestras of Milwaukee, San Diego, Houston, and New Jersey among others. She has also conducted numerous concerts in Japan, China, Slovakia, Canada, Ukraine, Poland, Russia, and Italy.

This fall, Diane Wittry was appointed as the Artistic Director and Conductor of the Ridgewood Symphony, NJ. In addition, she also serves as the Music Director and Conductor of the Allentown Symphony, PA, and Artistic Director of the International Cultural Exchange Program with the Sarajevo Philharmonic in Bosnia.

In the past, Ms. Wittry has been the Music Director and Conductor of the Norwalk Symphony (CT), and Music Director and Conductor of The Symphony of Southeast Texas (TX) where her artistic leadership garnered national attention.

Diane Wittry has been the subject of profiles in The New York Times and Newsweek, and she was honored as the Outstanding Alumnus (2013) of the University of Southern California's Thornton School of Music. Ms. Wittry also received the national Helen M. Thomson Award from the League of American Orchestras, the Women of Excellence Award in Beaumont, Texas, and the Arts Ovation Award and the Woman of Distinction Award from Allentown, Pennsylvania. She is one of only three Americans to be named - in recognition of her leadership in the arts and humanities - the recipient of the prestigious Fiorino Doro Award from the City of Vinci, Italy.

Diane Wittry is the author of *Beyond the Baton*, a book focusing on artistic leadership for regional orchestra conductors, and her new book, *Baton Basics*, was recently released by Oxford University Press.

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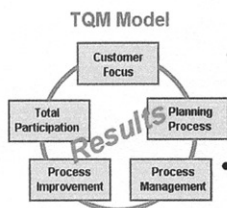
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Ridgewood Symphony Orchestra

Diane Wittry, Artistic Director and Conductor

Edmund A. Moderacki, Artistic Advisor and Assistant Conductor

75th ANNIVERSARY SEASON

November 21, 2014

Candide Overture

Leonard Bernstein

Konzertstück No. 2, d minor,

Felix Mendelssohn

Op. 114, for two Clarinets

Presto

Andante

Allegro grazioso

Clarinet Soloists: Charles Neidich and Moran Katz

Scaramouche

Darius Milhaud

arr. Arkady Leytush

Vif

Modéré

Brazileira - Mouv de Samba

Clarinet Soloists: Charles Neidich and Moran Katz

INTERMISSION

Symphony No. 5, in C minor, Op. 67

Ludwig van Beethoven

Allegro con brio

Andante con moto

Scherzo: Allegro

Allegro

Guest Artists



Charles Neidich

Charles Neidich has gained worldwide recognition as one of the most mesmerizing virtuosos on his instrument. With a tone of hypnotic beauty and a dazzling technique, Mr. Neidich has received unanimous accolades from critics and fellow musicians both in the United States and abroad; but it is his musical intelligence in scores as diverse as Mozart and Elliott Carter that have earned for Mr. Neidich a unique place among clarinetists. In the words of *The New Yorker*, "He's an artist of uncommon merit -- a master of his instrument and, beyond that, an interpreter who keeps listeners hanging on each phrase."

In addition to his solo recital at Morse Hall, Mr. Neidich appears this fall with esteemed colleagues Mia Chung, piano, Elizabeth Larson and Susan Kim, violins, and Soo Bae, cello to perform a newly commissioned piano quintet, *At the Still Point*, by composer Christopher Theofanidis, inspired by T.S. Eliot's *Four Quartets* and Olivier Messiaen's *Quartet for the End of Time* at the W83 Ministry Center. Mr. Neidich joins the String Quartet of Brooklyn under the baton of Tito Muñoz in a performance of Mozart's *Clarinet Concerto* before traveling to Dallas, TX to perform in a concert commemorating the death of President John F. Kennedy with the Brentano String Quartet and pianist Seth Koop at the Nasher Sculpture Center, where they will debut a new work by internationally renowned composer Steven Mackey.

Mr. Neidich's 2012-13 season was typically busy both domestically and
Continued on Page 16



Moran Katz

First Prize winner of the 2013 Ima Hogg Competition, Clarinetist Moran Katz also received the Audience Choice Prize as well as the Artistic Encouragement Prize voted on by the Houston Symphony musicians. In the year of 2009 alone, Ms. Katz won the First Prize at the Freiburg International Clarinet Competition in Germany, the Second Prize at the Beijing International Music Competition for Clarinet in China and the First Prize and Overall Prize at the Midland/Odessa "National Young Artist Competition" in Texas.

Ms. Katz performs extensively throughout the United States, Europe and Asia as a soloist, recitalist, and chamber musician. She has appeared as soloist with such orchestras as the Israel Philharmonic Orchestra, China Philharmonic, SWR sinfonieorchester Baden-Baden and Freiburg, Collegium Musicum Basel, Houston Symphony, Midland-Odessa Symphony and Chorale, Albany Symphony, Brooklyn Philharmonic, Ensemble ACJW, New Juilliard Ensemble, Haifa Symphony Orchestra, Israel Sinfonietta and the Tel Aviv Soloists Ensemble. Her performance credits include recitals for the Detroit Institute of Arts, Rhinebeck Chamber Music Society and the Dame Myra Hess Recital Series in Chicago; a NY debut recital at Merkin Concert Hall as part of the Tuesday Matinee Recital Series and a Debut at the Chamber Music Hall of the Berlin Philharmonic. Chamber Music appearances at the United Nations Hall (Switzerland), France's "Les Musicales" Festival in Colmar,

Continued on Page 23

Program Notes for November 21, 2014

By Edmund A. Moderacki

Candide Overture

Leonard Bernstein

(1918 – 1990)

The story of Candide first appears in a satirical novel by Voltaire in France in 1759. American author Lillian Hellman planned to prepare a play version, but was persuaded by Leonard Bernstein to create an operetta instead. Despite assembling team of outstanding theater people including Dorothy Parker, John La Touche, Tyrone Guthrie, Oliver Smith and Anna Sokolow, Candide only ran for 73 performances following its December 1, 1956 premiere in New York City. When next revived with a new script by Hugh Wheeler, it ran for a respectable 740 performances. It has been revived several times since then, almost always with a revised script.

One thing that has remained constant has been the overture. It has been virtually unchanged since first played by the New York Philharmonic in 1957. In true operatic form, the overture consists of several melodies and themes from the original production including "Best of All Possible Worlds", "Oh, Happy We", "Battle Music" and the aria "Glitter and be Gay". It concludes with a Rossini like crescendo sequence.

Concertpiece No. 2, Op. 114

Felix Mendelssohn

(1809-1847)

Mendelssohn composed two concert pieces for Heinrich Barmann (1784-1847) and his son Carl (1811-1885). Often performed today on two clarinets, the concert pieces were originally composed for clarinet and basset horn. The later was a clarinet with added lower range, not as low as the bass clarinet that is found in our modern band and orchestra.

Reportedly, Heinrich Barmann was a talented amateur chef who made dumplings that Mendelssohn enjoyed. It was proposed that Mendelssohn would compose a piece for the father and son in exchange for a serving of the afore mentioned dumplings. Around Christmas, 1832, Barmann was invited to the Mendelssohn household where the kitchen was prepared for his use. As Barmann prepared the dumplings in the kitchen, Mendelssohn went to an upstairs room where he completed the first concert piece. At dinner, Barmann presented the dumplings as Mendelssohn gave his offering of the new duet. As it was an enjoyable evening for all involved, they repeated the process in January, 1833 when the Concert piece No. 2 was written.

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The original concert pieces were composed for clarinet and basset horn with piano accompaniment. Mendelssohn orchestrated No. 1. Barmann orchestrated the second concert piece that is performed this evening.

Scaramouche

Darius Milhaud

(1892-1974)

Scaramouche is a character from the commedia dell'arte. Generally, he is one of the clown characters, often with a roguish personality. He can either be clever or can be played as stupid. The character also appears in Punch and Judy puppet shows, often as the victim. Scaramouche was also the name of a small theater in Paris and gave its name to a three movement suite by Milhaud based upon incidental music played there and elsewhere.

The middle movement of the suite comes from incidental music that Milhaud composed for the play Bolivar written by Jules Supervielle that was presented at the Scaramouche Theater in 1936. The outer movements were from Milhaud's music composed for the play Le Medecin Volant (The Flying Doctor) by Charles Vidrac based upon Voltaire's first play written in 1645. Le Medecin Volant was performed at the Comedie Francaise also in 1936. Performing in the ensemble for both plays was the saxophone virtuoso Marcel Mule.

Milhaud composed the Scaramouche Suite for alto saxophone and orchestra for another famous saxophone virtuoso, Sigurd Rascher in 1937. For some reason, Milhaud thought that Rascher had died so he rewrote the suite for two pianos. Later in 1939, he prepared a version for clarinet.

Symphony No 5

Ludwig van Beethoven

(1770-1827)

The reputation of Beethoven as Vienna's greatest living composer meant that there would be plenty of interest in the concert of December 22, 1808 when nine of his works would be performed with Beethoven both conducting and performing. The four hour long concert took place at the Theater an der Wein still used in Vienna. Among the premieres that evening were the Fifth and Sixth Symphonies.

We know from Beethoven's sketchbooks that he commenced work on the Fifth Symphony in 1804, and that his work on the symphony was interrupted by other compositions that he completed during one of his most productive periods. Recommencing work in 1807, Beethoven completed the symphony by the Spring of 1808. The symphony was dedicated to two of his noble patrons, Count Razumovsky and Prince J. F. M. Lobkowitz. Despite his standing, publishing did not yet guarantee a steady income, and the financial support of patrons was still needed by composers. The Fifth Symphony was well received, but both Beethoven and the public regarded his Third Symphony as his best until many years later when the former gained almost mythic standing.

The finale movement employs both piccolo and three trombones. While Beethoven was not the first composer to add them to the symphony orchestra, his use of these tone colors expanded the orchestral pallet of the coming Romantic age in music.

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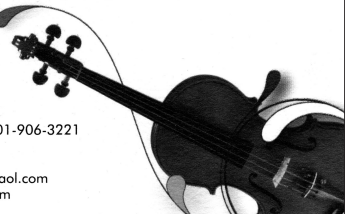
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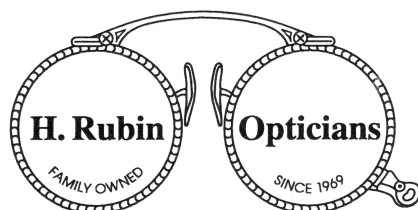
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internationally. In early 2012 he appeared with the Tapiola Sinfonietta performing Strauss's Duet Concertino, and in the spring he performed at the Seoul Spring Festival. Mr. Neidich was also heard in his own work for clarinet and strings entitled *Scherzissimo*, the Debski Concerto for Three Clarinets and Orchestra, as well as Mendelssohn's Concert Pieces for clarinet, basset horn, and orchestra at the Micholow Festival. In the summer of 2012 Mr. Neidich performed Debussy's First Rhapsody with the Sarasota Festival Orchestra and participated in the Marlboro Festival. Mr. Neidich also performed at the Kita-Karuizawa Festival in Japan and he participated in Masterclass Apeldoorn 2012 in the Netherlands. This past September he performed the Mozart Clarinet Concerto with the Prague Chamber Orchestra at the Korea Maru Festival in Busan, Korea and was heard with the Mozart Kegelstatt Trio at the Sendai Festival in Japan. Mr. Neidich also appeared on the JT Hall Chamber Series in Tokyo playing the Mozart Clarinet Quintet. In October, Mr. Neidich was heard in the French premiere of the original version of the Copland Clarinet Concerto with the Opera Lorraine at Nancy. This December, will be heard with the Queens Contemporary Music Ensemble *Nota Bene* in works by Stravinsky, John Adams and Schoenberg. From February through July 2013 Mr. Neidich appeared at the Moscow Brahms Festival; Ensemble MidtVest, Denmark; at the University of Chicago in the Ralph Shapey Quintet (written for Mr. Neidich), at Apeldoorn, Netherlands; in Boston (Messiaen Quartet For the End of Time)); the Clarinetopia Festival at Michigan State University; at the Sarasota Music Festival, the Risor Festival South, Norway, the Marlboro Festival, and the Kita-Karuizawa Festival, Japan.

In addition to performing as soloist, Mr. Neidich has in recent seasons, added conducting to his musical accomplishments. He has led the Cobb Symphony Orchestra and Georgia Symphony in performances of the Franck Symphony in D Minor and Mozart's Clarinet Concerto (also playing the solo clarinet part). Mr. Neidich continues to serve as conductor of the Queens College Chamber Orchestra in Queens, New York City, with whom he has performed the works of Haydn, Mozart, and Beethoven in historically informed interpretations.

Mr. Neidich appeared at Weill Hall at Carnegie Hall on December 9, 2010, February 2, 2011 and March 24, 2011 in concerts presented by Festival Chamber Music. Also in New York, Mr. Neidich was heard with the Jupiter Symphony Chamber Players at the Good Shepherd-Faith Presbyterian Church. He performed as part of the acclaimed New York Woodwind Quintet in Philadelphia under the auspices of the Philadelphia Chamber Music Society and Mr. Neidich was heard with the Portland String Quartet in Portland, ME. Mr. Neidich also participated in a concert in New York to benefit victims of the March 2011 earthquake in Japan. In past seasons Mr. Neidich has appeared in recital and as guest soloist all over the world, and has been making his mark as a conductor. In wide demand as a soloist, Mr. Neidich has collaborated with some of the world's leading orchestras and ensembles, including the Royal Philharmonic Orchestra of London, Concertgebouw of Amsterdam, the Leipzig Gewandhaus Orchestra, Halle Staatsorchester of Germany, Orpheus, the St. Louis Symphony, Jacksonville Symphony, Pasadena Symphony, San Diego Symphony, New City Chamber Orchestra of San Francisco, Athens Chamber Music Festival, Tafelmusik, the Juilliard, Guarneri, American, and Mendelssohn String Quartets, and the Peabody Trio.

During the 2008-09 season, Mr. Neidich participated in a series of concerts

celebrating Elliott Carter's Centennial: an Elliott Carter Docu-Concert at Vanderbilt University; an all-Carter concert at Merkin Hall in November 2008 with the New York Woodwind Quintet; and at Carnegie Hall's Zankel Hall as part of Carnegie Hall's "Making Music" series in December 2008.

Mr. Neidich commands a repertoire of over 200 solo works, including pieces commissioned or inspired by him, as well as his own transcriptions of vocal and instrumental works. A noted exponent of 20th century music, he has premiered works by Milton Babbitt, Elliott Carter, Edison Denisov, William Schumann, Ralph Shapey, Joan Tower, and other leading contemporary composers. With a growing discography to his credit, Mr. Neidich can be heard on the Chandos, Sony Classical, Sony Vivarte, Deutsche Grammophon, Musicmasters, Pantheon, and Bridge labels. His recorded repertoire ranges from familiar works by Mozart, Beethoven, Weber, and Brahms, to lesser-known compositions by Danzi, Reicha, Rossini, and Hummel, as well as music by Elliott Carter, Gyorgy Kurtag, and other contemporary masters.

A native New Yorker of Russian and Greek descent, Charles Neidich had his first clarinet lessons with his father and his first piano lessons with his mother. Mr. Neidich's early musical idols were Fritz Kreisler, pianist Artur Schnabel and other violinists and pianists, rather than clarinetists. However, the clarinet won out over time, and he pursued studies with the famed pedagogue Leon Russianoff. Although Mr. Neidich became quite active in music at an early age, he opted against attending a music conservatory in favor of academic studies at Yale University, where he graduated with a Bachelor of Arts, cum laude, in Anthropology. In 1975 he became the first American to receive a Fulbright grant for study in the former Soviet Union, and he attended the Moscow Conservatory for three years where his teachers were Boris Dikov and Kirill Vinogradov.

In 1985 Mr. Neidich became the first clarinetist to win the Walter W. Naumburg Competition, which brought him to prominence as a soloist. He then taught at the Eastman School of Music and during that tenure joined the New York Woodwind Quintet, an ensemble with which he still performs. His European honors include a top prize at the 1982 Munich International Competition sponsored by the German television network ARD, and the Geneva and Paris International Competitions. Mr. Neidich has achieved recognition as a teacher in addition to his activities as a performer, and currently is a member of the artist faculties of The Juilliard School, the Manhattan School of Music, the Mannes College of Music and Queens College. During the 1994-95 academic year he was a Visiting Professor at the Sibelius Academy in Finland where he taught, performed and conducted. Mr. Neidich is a long-time member of the renowned chamber ensemble Orpheus.

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 Dr. & Mrs. James Charles
 David & Thelma
 Chorlian
 Charles & Marilyn Clark
 Gloria & Cubby Cohen
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 Engelken
 Patricia & Kenneth
 EsenakFred &
 Jeannine Feinstein
 Joan Field
 Mary & Charles Flynn
 Carlton P. Frost IV
 Olivia Galgano
 Eva & George Gerliczy
 Carol Bracco Ghazey
 Carolyn & John

Gilpatrick
 Herbert Goodfried
 Patricia Hegadorn
 B. J. Hatzel
 Sue Johnsen
 Janet Johnston
 James Jordan
 Drs Ralph and Knarig
 Khachadurian
 Noriko Kubo
 Naomi Kahan
 Christine & Michael
 Lamparello
 Eric & Jacky Latzman
 Wilma Lazarus
 Virginia Lieneck
 Peter Loder
 Cathy & Rick Macri
 The Martins
 G. Heinz Meyer
 Ed & Brenda Moderacki
 Harry (Bud) Munson
 Dorothy O'Connell
 Richard & Dotti Oswald

Joy Perraudin
 Nancy Petrie
 Catherine Porter
 Luella Purse
 Sidney Rogoff
 Walter Rothaug
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 Andrea Snell & John
 Workman
 Betsy & Dick Sparrow
 Mr. & Mrs. Harold M.
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 Doris & Bob Van
 Ostenbridge
 Mr. & Mrs. Wandelmaier
 Nancy K. Wernikoff

Ridgewood Symphony Orchestra
Diane Wittry, Artistic Director and Conductor
Edmund A. Moderacki, Artistic Advisor and Assistant Conductor

Violin 1

Jina Choi,
Concertmistress
(James V. Tomai, Jr. Chair)
James A. Charles MD,
Asst. Concertmaster
(Tyler Clementi Chair)

Heather Kaplin
Christine Lee
Andrea Snell
Herb Steiner
Joy Perraudin
Rob Rubin

Violin 2

Arlene Locola, Acting
Principal
Tyler Clementi
(In Memoriam)
Doria Hillsman
Jim Jordan
Noriko Kubo
Emily Kopec
Roger Lang
Craig Morris
Al Parany
Elise Schmidt
Emanuel Sosinsky
Knarig Khachadurian-
Meyer (LV)

Viola

Alison Muldoon,
Principal
Phillip Chuang
Ashley Toner
Eleanor Walsh
Christiana Lee (lv)
Nancy Mack (lv)

Cello

Florin Sutton, Principal
Evan Ardelle
Susan Seiden
Barbara Reichelt (lv)

Bass

David Shapiro, Principal
JP Bernabe
Gary Hersh
Craig Mourton
Robert Whiteley

Flute

Miriam Lauchenauer,
Principal
Nancy Horowitz
Arlene Keiser

Piccolo

Nancy Horowitz,
Principal
Sean Marron

Oboe

Megan Jadro Damiano,
Principal
John Cannizzaro

English Horn

John Cannizzaro

Clarinet

Donna Dixon, Principal
Theresa Hartman

Bass Clarinet

John Centenaro

Bassoon

Robert Quinn, Principal
Abby Bennett

French Horn

Tim Takagi, Principal
Elaine Rintel Friedlander
David Nussenbaum
Sal Spector

Trumpet

John Zdanewicz,
Principal
Anthony Fenecchia
Richard A. Macri

Trombone

Thomas Abbate,
Principal
Hope Heredia

Bass Trombone

Peter Bannon

Tuba

Edmund A. Moderacki,
Principal

Timpani

Steven Zagami

Percussion

Steven Zagami, Acting
Principal
David Barth
Mark Schipper
Mitchel Taradash

Harp

Irene Bressler

Celeste

Noriko Kubo

Personnel Manager

Donna Dixon Olson

Librarian

Barbara Reichelt

Assistant Librarian

Edmund A. Moderacki

Ridgewood Symphony Orchestra

Alternate Roster

Strings

Oliver Abel (*on leave*)
Linda Barcelo
Robert Deutsch
Sheryl Reed-Herrera
Roland Hutchinson
(*on leave*)
Alison Kramer
Samuel Lee
Louis Pappas (*on leave*)
Dana Reedy
Lynn Russ
Alfred Parany
Sylvia Rubin
Knarig Khatchadurian-
Meyer
Louise Butler (*on leave*)
Evan Ardelle

Flute

Elise Carter
Arlene Keiser
Nanise Ross
Caroline Sanchez
Carol Shansky
Caroline Sonett
I-Yun Tu

Oboe/

Clarinet

Alex Kopakchi
Mary Jeanne Lovinger
Bernard Spisak

Saxophone

William Powers

Bassoon

Karyl Arnold (*on leave*)
Bryn Douds
Robert Gray

Contra Bassoon

Louis Nolemi

French Horn

Debra Finlayson-Jack
Steve Friedes
John Harley
Daniel Molendyke
David Nussenbaum
Jane Rondin
Libby Schwartz

Trumpet

Paul Goldberg
Jo Ann Lamolino
Lawrence C. Malin
Tom McGee
George Sabel

Eugene Signoretti

Tony Spinuzzi
Roger Widicus
John Wilder

Trombone

Tobie Baldwin
Lloyd A. de Vries
John Ferrone (Bass)
Geoff Gingerich
Paul Kirby
Glen Lebitsch
James McCaughey Jr.
Chris Porter (tenor)

Tuba

David C. Olson

Percussion

Jeff Brown
Alan Buxbaum
Adrienne Francais
Tony Franco
Spenser Grasso
Peter Hartmann
Nick Rosalanko
Mark Schipper
Jeffrey Rubin
Maggie Wright

Assistant Concertmaster's Chair, named in perpetuity –
In Memory of Tyler Clementi

Charter Endowments

The following has been endowed through the 2014-2015 season.
Concertmaster's chair – In Memory of James V. Tomai, Jr.



This program is made possible in part by funds from the New Jersey State Council on the Arts/Department of State, a Partner Agency of the National Endowments for the Arts.



Ridgewood Symphony Orchestra

Diane Wittry, Artistic Director and Conductor

Edmund A. Moderacki, Artistic Advisor and Assistant Conductor

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Moran Katz, continued from page 9

Les Invalides in Paris and Palais des Fetes in Strasburg, Marlboro Music Festival, Canandaigua's Lake Music Festival, Roaring Hooves Festival in Mongolia, the Two Days and Two Nights Festival in the Ukraine, Music in Drumcliffe (Ireland), Homburg Musiktage (Germany), New York's Weill Recital Hall at Carnegie Hall, Lincoln Center's Alice Tully Hall, Jazz at Lincoln Center, MoMa, Miller Theater and Bargemusic, among others. She has collaborated with the Ariel, Carmel, Contemporary, Tesla, Aeolus, Dover, Benaim and Vogler String Quartets, as well as with artists such as Zubin Mehta, David Robertson, Sylvain Cambreling, Richard Goode, Vera Beths and Arnold Steinhardt.

Following an invitation of Maestro Daniel Barenboim, she joined his West-Eastern Divan Orchestra on its concert in Doha, Qatar in 2010, and in the summer of 2013 she joined it once again for a twelve-concert-tour in Europe. As a SYLFF fellow (and recipient of a scholarship from the Tokyo Foundation) she performed and taught in the Tsunami-affected prefectures in Japan in the summer of 2012.

A clarinetist for the internationally acclaimed new music ensemble "Continuum", a member of Carnegie Hall's Affiliate Ensemble "Decoda" and a co-founder of the innovative "SHUFFLE Concert", Ms. Katz recorded for Albany Records, Naxos, Tzadik and Innova labels and premiered music by Mario Davidovsky, Roberto Sierra, Huang Ruo, Avner Dorman, Richard Wilson, Virko Baley, Joseph Bardanashvili and Jonathan Keren.

Ms. Katz also received the Third Prize at the 2008 Eastern Connecticut Symphony Instrumental Competition; the 2006 Francois Schapira First Prize for Woodwinds at the prestigious Aviv Competitions (Israel); First Prize at the 2004 Lions Clarinet Competition (Israel) and Second Prize in the Lions European Musical Prize 2004 for Clarinet (Italy), among others. She was the recipient of the America-Israel Cultural Foundation grants with distinction in the years 1999-2008, as well as of the Ronen Foundation and a 2010 Salon de Virtuosi Career Grant.

Ms. Katz received her Bachelor and Master of Music degrees in 2006 and 2008 and an Artist Diploma in 2010 as a student of Charles Neidich and Ayako Oshima at The Juilliard School, New York, where she was admitted with presidential distinction and a full scholarship.

From 2010 to 2012, Ms. Katz was a member of Ensemble ACJW and a fellow of The Academy, a collaboration of Carnegie Hall, The Juilliard School, and the Weill Music Institute in partnership with the NYC Department of Education, performing chamber music at Carnegie Hall and bringing classical music to students in the NYC public schools.



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THE RSO FRIENDS SOCIETY

THE NEW TAX LAW AND YOUR ESTATE PLANNING

The new tax law contains important provisions that will have a significant impact on most taxpayers. We recommend that you review your financial and estate plans to determine how the law affects you. The situation is more complex because, unless Congress acts to extend the law, all of the changes will expire at the end of 2010.

Major provisions include:

Reduction of federal income, gift, and estate tax rates

Gradual elimination of the federal estate tax

Retention of the federal gift tax

*Capital gains tax liability, in some cases, when heirs sell
inherited assets, beginning in 2010*

We hope that you will think of the Ridgewood Symphony Orchestra as you review your estate plan.

A bequest in your Will, a gift to the Endowment Fund, or a charitable trust are among the ways you can benefit the Ridgewood Symphony Orchestra.

With a planned gift, you will have the joy of knowing that you are helping to secure the artistic and financial strength of the Ridgewood Symphony Orchestra for future generations of music lovers.

You will be eligible to join The RSO Friends Society, the special group of friends who provide for the Ridgewood Symphony Orchestra in their estate plans, and you will receive special recognition.

Please write or call us for more information. We will be happy to discuss the various ways that you can provide support for the Ridgewood Symphony Orchestra.

Richard A. Macri
Treasurer & Director of Planned Gifts
P.O. Box 176
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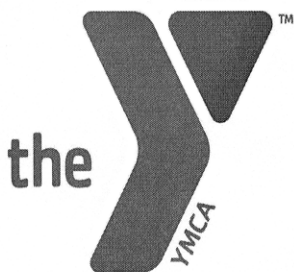
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THE RIDGEWOOD YMCA

Our Cause Defines Us

We know that lasting personal and social change comes about when we all work together. That's why, at the Ridgewood Y, strengthening community is our cause. Every day, we work side-by-side with our neighbors to make sure that everyone, regardless of age, income or background, has the opportunity to learn, grow and thrive.

Our Good Works Programs

The Ridgewood Y meets community needs through its Good Works programs. Thanks to the generous support of our members, the Ridgewood Y is able to offer most of its Good Works programs free of charge or for only modest fees. Examples of our programs include **Rainbows**, a free peer support and grief recovery program for children who have suffered a painful family loss and **Living Strong, Living Well**, a 12 week strength and conditioning program for cancer patients and survivors.

Our Impact is Felt Every Day

With a mission to put Christian principles into practice through programs that build a healthy spirit, mind and body for all, our impact is felt when an individual makes a healthy choice, when a mentor inspires a child and when a community comes together for the common good.



The Ridgewood YMCA - Making Lives Better

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