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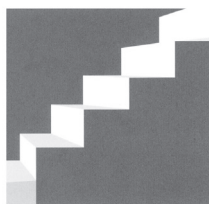
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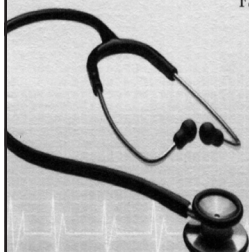
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## *Diane Wittry, Artistic Director and Conductor*



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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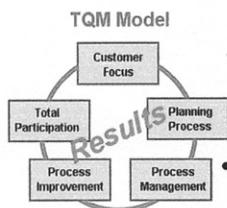
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# **Ridgewood Symphony Orchestra**

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**Edmund A. Moderacki, Artistic Advisor and Assistant Conductor**

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## **75th ANNIVERSARY SEASON**

March 6, 2015

Murray B. Colosimo, Guest Conductor

**Orpheus in the Underworld**

Jacques Offenbach

Overture

**Danses sacree et profane**

Claude Debussy

Frances Duffy, Harp

**Les Preludes**

Franz Liszt

**Prelude to Act 3 of Lohengrin**

Richard Wagner

Intermission

**Piano concerto No. 1 in Eb Major**

Franz Liszt

Allegro maestoso

Quasi adagio

Allegretto vivace - Allegro animato

Allegro marziale animato

Simon Mulligan, Piano

**Rhapsody in Blue**

George Gershwin

Simon Mulligan, Piano

## Guest Conductor



**Murray B.  
Colosimo**

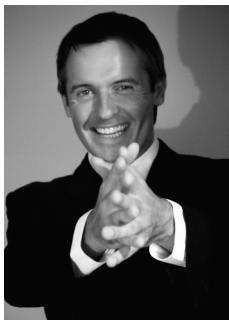
Murray B. Colosimo, Canadian conductor/clarinetist/music educator, received his formal musical training in New York. A graduate of the Manhattan School of Music, Mr. Colosimo continued with post-graduate studies at New York University.

A distinguished conductor, Mr. Colosimo is recognized by The Newark Star Ledger as “among the best around... Top-drawer musicianship.” He has conducted some of the world’s greatest artists including Andre Watts, Grant Johannesen as well as such great jazz figures as Benny Golson and Art Farmer. He served as Orchestra Conductor for the Hartwick College Music Festival (NY) and he has appeared at NJPAC as the guest conductor of the New Jersey Allstate Orchestra. He served as Music Director / Conductor with the Wayne Chamber Orchestra (NJ) for twelve successful seasons and the Ridgewood Symphony Orchestra (NJ) for three seasons. Mr. Colosimo currently serves as the Principal Orchestra Conductor at Juilliard of the Musical Advancement Program.

A recorded artist, Mr. Colosimo enjoys a celebrated career as a virtuoso clarinetist. Hailed by the New York Times for his “...assured virtuosity,” Mr. Colosimo presented a series of critically acclaimed solo recitals in New York at Carnegie Recital Hall, Town Hall and Merkin Concert Hall. He appears frequently in the New York/New Jersey metropolitan area as soloist and chamber musician and he has commissioned and recorded new works for the clarinet.

A distinguished music educator, Mr. Colosimo has held faculty positions at Seton Hall University, Montclair University, William Paterson University and Bergen Community College. Mr. Colosimo served as Music Supervisor/Director of Orchestras for the Ridgewood Public Schools (NJ) where a newly built campus center (Colosimo Center) was dedicated in his honor.

## Guest Artists



**Simon Mulligan**

British pianist Simon Mulligan is, according to the Times of London ‘the most abundantly gifted of pianists.’ Pulitzer prizewinning composer Paul Moravec calls him ‘a pianist with complete mastery of the instrument’, while Herbie Hancock says ‘You have a phenomenal touch, man!’ In addition to his extensive discography and vast repertoire, Mulligan’s solo work gains praise from critics and audiences alike, and his collaborations include highly acclaimed performances and recordings with Joshua Bell, Lynn Harrell, Leonard Slatkin, and the late Yehudi Menuhin. He has performed all over the world, most notably at Carnegie Hall in New York, the Wigmore Hall and Royal Albert Hall in London, and Suntory Hall in Tokyo. His keen interest in film composition led to a long association with composer Michael Kamen, culminating in his performance on the soundtrack to Spielberg’s Band of Brothers. He has led his own jazz quartet

*Continued on Page 16*



# Program Notes for March 6, 2015

By Edmund A. Moderacki

## Overture to Orpheus in the Underworld

Jacques Offenbach

(1819-1880)

Jacques Offenbach was born in Germany but made his reputation in France. From 1853 onwards, he was involved in running a Paris theater where small one act operettas were produced. Several of the most successful offerings were composed by Offenbach.. In 1858, the laws concerning musical productions in Paris changed permitting the production of multi-act light operas. Offenbach and his two librettists Ludovic Halevy (1834-1908) and Hector Cremieux (1828-1892) created the first modern operetta, *Orpheus in the Underworld*. The story is a parody of the legend of Orpheus and Eurydice from Greek mythology blended with contemporary political satire of the French Second Empire. The premiere at Offenbach Parisian was a modest success, but after several days, its popularity became such that the initial run of the operetta was extended to two hundred and twenty-one performances. The run was halted partly due to the exhaustion of the cast. After a rest, the production was revived.

International success soon followed. In 1860, *Orpheus in the Underworld* was successfully presented in Vienna. It was for this production that the overture was arranged by Viennese musician Carl Binder. The arranger took several of the most appealing tunes from the score, skillfully orchestrating them and ending with the most recognized melody, the Can-Can.

*Orpheus in the Underworld* is rarely performed today, but the overture has become a staple of band, and orchestra repertoire, especially at “Pops” concerts.

## Dances Sacred and Profane

Claude Debussy

(1862-1918)

In the history of musical instruments there are many more “misses” like the sarrusophone and baryton than “hits” like the saxophone and sousaphone. The music composed for the unsuccessful instruments sometimes is recycled for more standard instruments. Around 1810, the French instrument maker Erard perfected the pedal harp, the orchestral harp that employed in concert music. Two mechanical stops activated by a three position pedal allows each string to produce three pitches. It takes time, abet a few seconds, to change the pitch for any one string. In 1897, Gustave Lyon designed a harp which had one string tuned chromatically for each playable note negating the need for the pedals. The harp was put into production by Erard's rival. Pleyel et Cie. To promote

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the scale of the Pleyel chromatic harp, the firm commissioned Camille Saint-Saens to compose a demonstration piece. The Dances Sacred and Profane was the result. The first performance occurred on November 6, 1904 in Paris.

Pleyel's chromatic harp proved to be too heavy, bulky and difficult to play in comparison with the pedal harp and soon went out of production. The Dances Sacred and Profane could be played using the pedal harp, and Debussy's composition still holds a spot in harp repertoire. The firm Pleyel et Cie continued manufacturing pianos until closing in 2013 after being in business for over two hundred years.

There is no religious connotations in the two dances. The Sacred dance is more introspective than the Profane dance that is more rhythmic and dance-like.

## **Les Preludes**

**Franz Liszt**

(1811-1880)

In 1848 Liszt moved to Weimar and began the most productive period in the musical output of his career. During his time, he was accompanied by Princess Caroline Sayn-Wittgenstein whose intellect and interest in the literary world was to be of great inspiration to him. The Weimar period (1848-57) saw the creation of twelve of Liszt's thirteen symphonic poems, several of which were based upon literary works by Hugo, Kaulback and Schiller. Les Preludes is the most popular of the symphonic poems and first appeared as the introduction to another composition in 1848. In 1854 it was revised into its present orchestral form and premiered later that year. The music was inspired by Lamartine's "Meditations Poetique" which begins:

"What is our life but a series of Preludes to that unknown song,  
the first note of which is sounded by Death?"

One of the first efforts by Hollywood to use space and inter-planetary travel as a theme was the Flash Gordon serials starring Olympic medalist Buster Crabbe. In three series directed over Gordon and his companions Dale Arden and Dr. Zarkov battled the forces of evil led by Ming the Merciless on the planet Vulcan. Excerpts from Les Preludes comprised a significant portion of the incidental music for Flash Gordon's exploits.

## **Introduction to Act III of Lohengrin**

**Richard Wagner**

(1813-1883)

Wagner's fourth successful opera was premiered at Weimar on August 28, 1850. Conducting the performance was his musical supporter, Franz Liszt. Like the preceding Tannhauser, Lohengrin was based on characters and events from German mythology. It was an immediate success. Wagner hit a home run with the pitches sol, do, me, sol

that became the melodic core of the brief but impressive introduction to the third act. The short Introduction has become an often played Wagnerian excerpt.

Wagner followed his musical hit with another musical home run. Following the Introduction, the opera audience was rewarded with the famous Wedding March.

*Continued on Page 17*

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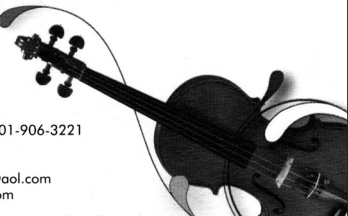
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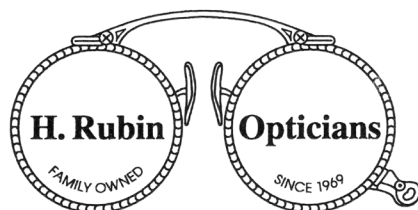
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### *Guest Artists, Continued from Page 9*

since he was thirteen, which has performed in major international festivals. His eclectic work has led to profiles in *Downbeat*, *JazzTimes*, *BBC Music*, *Classic fM*, and *Gramophone* magazines, among others. Simon is a recipient of the prestigious Fellowship of the Royal Academy of Music, and his teachers include Alexander Kelly, Murray Perahia, Alfred Brendel and Alexis Weissenberg. [www.SimonMulligan.com](http://www.SimonMulligan.com)



**Frances Duffy**

Ms. Duffy is Principal Harp of the Wheeling and Allentown Symphony Orchestras and also serves as principal harp in the Hudson Valley Philharmonic. She has performed with the New York Philharmonic, the Pittsburgh Symphony Orchestra, the Baltimore Symphony, the New Jersey Symphony, the Albany Symphony and the Hartford Symphony under conductors including Marin Alsop, Keith Lockhart, Kurt Masur, Charles Dutoit, and Lorin Maazel. She is an active free-lancer in the NY Metropolitan area, playing Broadway shows such as Mel Brooks' *The Producers*, *Beauty and the Beast*, and *The Fantasticks* (both the original Sullivan St. Playhouse Production and the 2006 revival at the Snapple Theater in Times Square) and the Radio City Music Hall Christmas Spectacular. In addition Ms. Duffy has served as harpist with the Pittsburgh Opera and Civic Light Opera and has recently performed as Acting Principal harpist of the Pittsburgh Ballet Orchestra. As a soloist Ms. Duffy has performed concertos with the Wheeling Symphony, Pittsburgh Civic Orchestra, the Bloomfield (NJ) Symphony, the Altoona Symphony and the Lyric Orchestra. Career highlights include appearances as the first-ever harp soloist with the acclaimed River City Brass Band on their home subscription series and solo recitals in the NY metropolitan area including the Trinity Concert Series at Trinity Church in downtown Manhattan. Ms. Duffy has toured the USA with the River City Brass Band in addition to performing with the Charleston Symphony and in the NYC area as a bass trombonist. She maintains teaching studios both in NYC and at the Thurnauer School of Music in Tenaft, NJ and has been on the faculty of the Brevard Music Center in North Carolina. In addition to teaching, Ms. Duffy works in the community by playing at hospitals, nursing homes and churches and with several chamber music groups including her Pittsburgh based group, Trio Delevan, Linaria ensemble and newly formed harp and saxophone duo with Christopher Creviston. Ms. Duffy received BFA and MM degrees in music performance from Carnegie Mellon University and a Master of Music in Orchestral Performance degree from the Manhattan School of Music. Her teachers have included Kathleen Bride, Anne-Marguerite Michaud and Sarah Bullen. On February 16, 2006, Ms. Duffy performed at Weill Recital Hall at Carnegie Hall in NYC, as a special presentation award winner of Artists International. As a result of that successful concert, she was presented at Merkin Concert Hall in NYC on the Alumni Winners Series on May 5, 2007. At the 50th Anniversary Conference of the



American Harp Society in 2012 Ms. Duffy will premiere a new work for harp and saxophone in New York City with saxophonist Christopher Creviston. She was featured as soloist with the Wheeling Symphony Orchestra in February of 2010 performing the Grandjany edition of the Handel Harp Concerto.

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*Program Notes, Continued from Page 11*

**Piano Concerto No. 1**

**Franz Liszt**  
(1813-1883)

Liszt was probably the finest pianist of his generation and commanded an enormous audience following. Financial gain was not his primary motive during his prime touring years as he donated an considerable portion of his earnings to charitable causes. He gave up touring to take a prestigious yet low paying position as music director of the Weimar Court Orchestra. Liszt from this point concentrated on composition and promoting the modern music of contemporary composers.

In one instance, he combined his past with his present. In 1830, he notated several themes in his notebook. They were to become the basis on a piano concerto. In the 1840's he worked on them, completing a rough draft in 1849. Further work and revision occurred in 1853. The Concerto received its first performance in Weimar on February 17, 1855. Liszt was the soloist, and the orchestra was conducted by Hector Berlioz. It was revised in 1856 before being published.

The Concerto is not in the usual three movement form. Instead it is organized in four movements like a symphony. The music flows from one movement into the next without pause. An musical innovation is the re-occurrence of thematic melodic material throughout movements. Thematic Transformation becomes a major characteristic of Liszt's later compositions.

**Rhapsody in Blue**

**George Gershwin**  
(1898-1937)

One of the first successful cross-over composers was George Gershwin. An

*Continued on Page 23*

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 David Nussenbaum  
 Donna Olsen  
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 Joy Parraudin  
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 Robert Quinn  
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*Ridgewood Symphony Orchestra*  
*Diane Wittry, Artistic Director and Conductor*  
*Edmund A. Moderacki, Artistic Advisor and Assistant Conductor*

---

**Violin1**

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

Heather Kaplin  
Roger Lang  
Arlene Locola  
Joy Perraudin  
Andrea Snell

**Violin 2**

Rob Rubin, Principal  
Tyler Clementi  
*(In Memoriam)*  
Doria E. Hillsman  
Jim Jordan  
Knarig Khachadurian-  
Meyer (LV)

Noriko Kubo  
Emily Kopec  
Al Parany  
Elise Schmidt  
Emanuel Sosinsky

**Viola**

Ruth Conti,  
Acting Principal  
Philip Chuang  
Fiona Kemerely  
Christiana Lee  
Nancy Mack  
Greg Markus  
Alison Muldoon  
Ashley Toner  
Eleanor Walsh (lv)

**Cello**

Florin Sutton, Principal  
Evan Ardelle  
Hayley Kowkaberry  
Susan Seiden  
Barbara Reichelt (lv)  
Jody Sumner

**Bass**

David Shapiro, Principal  
Gary Hersh  
Craig Mourton  
Robert Whiteley

**Flute**

Miriam Lauchenaue,  
Principal  
Nancy Horowitz  
Arlene Keiser  
Sean Marron

**Piccolo**

Nancy Horowitz,  
Principal

**Oboe**

Megan Jadro Damiano,  
Principal  
John Cannizzaro

**English Horn**

John Cannizzaro

**Clarinet**

Donna Dixon, Principal  
Theresa Hartman

**Bass Clarinet**

John Centenaro

**Alto Saxophone**

John Campo  
Emily Alkiewicz

**Tenor Saxophone**

Roy Nicolosi

**Bassoon**

Robert Quinn, Principal  
Abby Bennett

**French Horn**

Tim Takagi, Principal  
Elaine Rintel Friedlander  
David Nussenbaum  
Sal Spector

**Trumpet**

John Zdanewicz,  
Principal  
Anthony Fenicchia  
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  
Cyndi Avedon  
David Barth

Fred Miller  
Mark Schipper  
Mitchel Taradash

**Harp**

Irene Bressler

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# Ridgewood Symphony Orchestra

## Alternate Roster

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### 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

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The following has been endowed through the 2014-2015 season.  
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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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*Program Notes, Continued from Page 17*

early effort in creating a “serious” composition was his short one-act opera *Blue Monday* composed for the 1922 *George White Scandals*. Its inclusion in the revue only lasted one night, being cut by the second performance. It may have been eliminated due to being too serious for the light hearted entertainment or it may have lengthened the production by an unaccepted interval.

Paul Whiteman’s whose band was playing in the production was impressed with the young composer’s effort. Whiteman (1880-1967) was a classical violist who created one of the most popular bands in America after serving in WWI as an Army bandmaster.

Whiteman band’s popularity was promoted by his close relationship with The Victor Talking Machine company, and he was always looking for ways to advance popular music in both sales and acceptance. He planned what he called an “Experiment in Popular Music” that would feature a variety of blues, folk, and other popular performances leading to a specially composed “classical” piece using Jazz elements. Whiteman had spoken to Gershwin about composing a jazz inspired piano concerto. Gershwin agreed, then promptly forgot about the project. The composer was shocked when in early January of 1924, he learned that Whiteman had announced that the piece would be premiered in about five weeks. After hurried negotiations, he and Whiteman agreed that a shorter rhapsody would be composed rather than a concerto, that Whiteman’s arranger Ferde Grofe (1882-1972) would orchestrate the band music from a piano score provided by Gershwin, and that Gershwin would mostly improvise his solo. At the same time that Gershwin was working on a *Rhapsody in Blue*, he was composing the score for his next Broadway show, *Sweet Little Devil*.

Everyone knows that the performance on February 12, 1924 at New York’s Aeolian Hall was an immediate success. Grofe produced a version for standard orchestra with the piano solo written out in 1926. In 1942 Grofe enlarged the orchestration to the version performed by the Ridgewood Symphony this evening.

Gershwin went on to compose other examples of art music including the *Concerto in F* and *An American in Paris*. Whiteman collaborated with other art music composers in further jazz/classical projects, but none of this later compositions matched the crossover success of *Rhapsody in Blue*.



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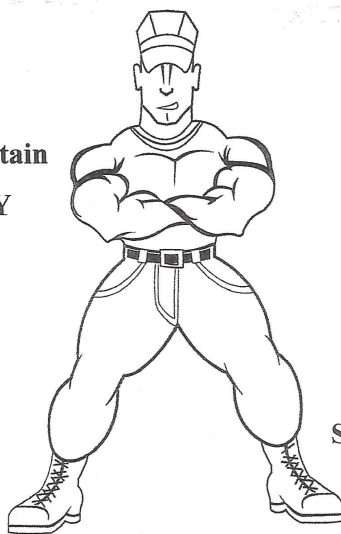
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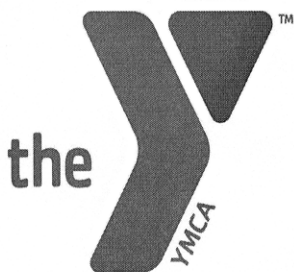
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