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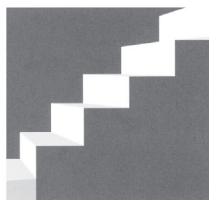
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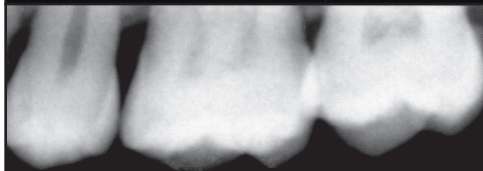
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Diane Wittry, Artistic Director and Conductor



Conductor, DIANE WITTRY, was recently named one of the “Top 30 Professional in the United States, 2015” by Musical America. She is known for her innovative programming and her engaging audience rapport. During the past few seasons, she has conducted concerts in Poland, China, Japan, Canada, Bosnia, Italy, Russia, Slovakia, New York, Washington D.C., Connecticut, Wisconsin, Kansas, and California, as well as her regularly scheduled concerts with the orchestras in Pennsylvania and New Jersey. She is known as a conductor who “specializes in finding creative ways to make the music fresh, accessible, and exciting.”

Diane Wittry is in her 2nd year as the Artistic Director and Conductor of the Ridgewood Symphony, NJ. In addition, she also is 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.

In the United States, Diane Wittry has led performances by, among others, the Los Angeles Philharmonic, the Buffalo Philharmonic, the Orchestra Society of New York, and the symphony orchestras of Milwaukee, San Diego, Houston, New Jersey, Santa Cruz, Augusta, Stockton, Pottstown, Wichita, Topeka, York, among others. She has also conducted at the music festivals of Ojai (CA), Penn's Woods (PA), and I-Park (CT).

Her international conducting engagements include concerts with the Zabre Philharmonic in Poland, the Sarajevo Philharmonic in Bosnia, the National Symphony Orchestra of Ukraine, Russia's Maikop and Sochi symphony orchestras, Slovakia's State Orchestra-Kosice, Italy's Sinfonia Dell'Arte di Firenze, Canada's Niagara Symphony, and Japan's Orchestra Osaka Symphony.

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 *Baton Basics*, a book on conducting technique. Both are published by Oxford University Press.

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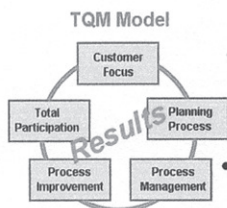
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Ridgewood Symphony Orchestra

Diane Wittry, Artistic Director and Conductor

Edmund A. Moderacki, Artistic Advisor and Assistant Conductor

Friday, May 6, 2016

Symphonic Dances

with Art of Motion Dance Theatre and Yoonie Han, Solo Piano

Capriol Suite

Peter Warlock

Basse-Danse

Pavane

Tordion

Bransles

Pieds-en-l'air

Mattachins

La Boutique fantasque Suite

Gioacchino Rossini

Orch. & Arr. Ottorino Respighi

Tempo di Marcia

Tarentella

Mazurka

Danse Cosaque

Can Can

Valse Lente

Nocturne

Galop

with dancers from the Art of Motion Dance Theatre

INTERMISSION

Grande Tarantelle, Piano and Orchestra Op. 67

Louis Moreau Gottschalk

Orch. & Arr. Hershy Kay

Yoonie Han, Piano

Symphonic Dances from West Side Story

Leonard Bernstein

Prologue: Allegro moderato

Somewhere: Adagio

Scherzo: Vivace e leggiero

Mambo: Meno Presto

Cha-Cha: Andantino con grazia

Meeting Scene: Meno Mosso

Cool Fugue: Allegretto

Rumble: Molto Allegro

Finale: Adagio

with dancers from Art of Motion Dance Theatre

Artistic Direction: Olivia Galgano and Lynn Needle

AOMDT Company Manager: Linda Combs

La Boutique Fantasque and Excerpts from Symphonic Dances

Choreography by: Olivia Galgano and Lynn Needle

Costuming by: Lynn Needle, Olivia Galgano, Ralph DiRienzo and Annie Hickman

LA BOUTIQUE FANTASQUE

Choreography by: Olivia Galgano and Lynn Needle

Tarantella

Performed by: Courtney Karam, Katy Marshall, Patricia McTique, Laura Rime

Mazurka

Performed by: Janette Dishuk and Courtney Karam with Francis Lawrence

Can Can

Performed by: Courtney Karam, Katy Marshall, Patricia McTique, Lynn Needle and Laura Rime

Valse lente

Performed by: Janette Dishuk and Francis Lawrence

Gallop

Performed by: Janette Dishuk with Francis Lawrence and Courtney Karam, Katy Marshall, Patricia McTique, Lynn Needle and Laura Rime

SYMPHONIC DANCES

Choreography by: Lynn Needle and Olivia Galgano

Mambo

Performed by: Janette Dishuk, Courtney Karam, Francis Lawrence, Katy Marshall, Patricia McTique, Lynn Needle, Romainson Romain and M.A. Taylor

COOL

Performed by: Francis Lawrence, Romainson Romain and M.A. Taylor

This program is made possible in part by a grant administered by the Bergen County Division of Cultural & Historic Affairs from funds granted by the New Jersey State Council on the Arts.

<http://www.aomdt.org>

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Guest Artists



Yoonie Han, Piano

South Korean pianist Yoonie Han has won top prizes in distinguished international competitions and the highest accolades for her poetic performances

in major concert halls in the U.S. and around the world.

In 2009, Ms. Han was honored with the Gawon Music Award as the “mostbrilliant pianist aged 17 to 31 of any nationality who possesses the mostpromising potential for global prominence.”

She is the first-prize winner of the Washington International Piano Competition, the Fulbright Competition, Juilliard’s Gina Bachauer Piano Competition, the World Piano Competition,

and the Kosciuszko Chopin Competition, and has garnered major prizes at the Helsinki Maj Lind International Piano Competition, Concorso Pianistico Ettore Pozzoli Internaziale, Arturo Benedetti Michelangeli Prize, and Recontre International Piano Competition in Paris. Following her 2001 grand-prize award in the Korea National Music Competition, the Korean Ministry of Culture named her its “most promising young artist.” She is the recipient of “Brava!” award by Italian Academy Foundation.

Ms. Han made her solo debut with the Seoul Philharmonic at age 13, and has since performed with the Berlin Symphoniker, Buffalo Philharmonic, Helsinki Philharmonic, Houston Symphony, Banff Festival Orchestra, and I Pomeriggi Musicali di Milan. She has played solo recitals at the Alice Tully Hall Lincoln Center, Concertgebouw Amsterdam, Frick Collections New York, Kennedy Center in Washington D.C., Salle Cortot in Paris, and Carnegie Weill Recital Hall. Her performances have also been broadcast on WQXR- New York, NPR’s “Artist Showcases”, Chicago’s WFMT, and many others.

Ms. Han received a Bachelor’s degree from the Curtis Institute of Music studying with Eleanor Sokoloff, and a Master of Music degree from The Juilliard School as a pupil of Robert McDonald. She is completing her Doctorate at SUNY Stony Brook, and continuing her studies with Philippe Entremont and Eduardus Halim. Yoonie Han is a Steinway Artist.



Lynn Needle – Founder/ Artistic Director Art of Motion, Inc. - a non-profit performing arts center (Modern, Pilates, Jazz, Yoga, Tap, Repertory, Choreography, Improv)

Lynn Lesniak Needle earned her B.A. in Dance Cum Laude from Connecticut College where she was the recipient of the ACDFA Dance Magazine National Award for choreography, adjudicated by Murray Louis, Pauline Koner and Clay Taliafero. Her work COOL WAVE, featured in Dance Magazine was performed at the Kennedy Center in Washington, D.C. and hailed as “a flash of what is happening now... Lesniak has a great theatrical sense... the choreographer is in touch with the times in which we live.” Lynn is a former soloist with the Nikolais Dance Theatre where she toured internationally, traveling to six out of seven continents and more than 40 United States. She has been influenced by many, including Martha Graham, Twyla Tharp, Luigi, Ann Reinking, and B.K.S. Iyengar, but studied intensely with her mentors Alwin Nikolais and Murray Louis at the Nikolais/Louis Dance Lab in New York City. Nik created seminal works on Lynn during her tenure with the company and she began teaching and assisting Hanya Holm. While on tour she was later asked to direct the Nikolais and Louis Dance Lab, a professional studio school of dance in Soho where she arranged for dancers from around the world to study, choreograph, and perform. During this time, Lynn pioneered classes in Pilates-based exercises, training with thera-bands, trampolines, and fitness balls. Her students included many dancers who have gone on to perform with professional companies and tour throughout the world. Over the years, Lynn has been featured in the PBS documentary Nik and Murray, been photographed by Lois Greenfield, and Tom Caravaglia and has enjoyed collaborating with lighting and costume designers, composers, and poets. She has choreographed numerous works for MTV, corporate videos for Verizon, and premiered her work at the Boston Conservatory, Kennedy Center in Washington, D.C, the Westbeth Theater Center in the West Village, and the JOYCE SOHO, The Hatch, American Dance Guild, MMAC, the 92nd Street Y, as well as NYU, Hunter College, NYC Earth Celebrations, College of Southern Nevada Dance in the Desert Festival, Rutgers University, Montclair State University, Ramapo College, Rider University, Bergen Community College, and for local community theatre groups. In many of these venues, Lynn has choreographed for the Art of Motion Dance Theatre, a company established after she founded the non-profit studio, Art of



Continued on Page 29

Program Notes

By Edmund A. Moderacki

Friday, May 6, 2016

Capriol Suite

Peter Warlock

(1894-1930)

At the beginning of the Twentieth Century, a number of composers looked back to the music of the late Renaissance and the Baroque periods for inspiration. Stravinsky looked back to Giovanni Battista Pergolesi for the melodic inspiration for his *Pulcinella*. Respighi used music by Jean Baptiste Besard and Lodovico Roncalli for Suite No. 3 of his *Ancient Airs and Dances*. English composer Gordon Jacob mined the music of Giles Farnaby and William Byrd. Peter Warlock (whose real name was Philip Arnold Haseltine) used music found in a 1588 book on dance music by Jehan Tabourot (real name Thoinet Arbeau) for his *Capriol Suite*.

Books on dancing had appeared in France as early as 1521. These manuals, popular in France and England until the Nineteenth Century, contained both dance steps and music examples. Tarourot's book contained fifty dance tunes. When Cyril Beaumont published an English translation of the book in 1925, Haseltine transcribed the examples and wrote the preface for the edition.

Haseltine was inspired to use a number of the melodies found in the book for his next composition. In 1925, he composed his *Capriol Suite* for piano duet. Haseltine used a number of the dance tunes with his own harmonies, counterpoints and structure. The suite's immediate success led to his creation of a string orchestra version in October, 1927. Finally, Haseltine arranged the suite for full orchestra in 1928, the version performed at this evening's performance. The various versions of the *Capriol Suite* remain Haseltine or Warlock's most enduring work.

The suite's name *Capriol* comes from the name of a character in Tarbourot's manual. *Capriol* is a lawyer who wants to learn how to dance, and the book is a dialogue about dance movements with suitable examples of appropriate music.

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La Boutique Fantasque

Ottorino Respighi

(1879 – 1936)

Rossini retired from opera composition in 1829 after the composition of William Tell. There are a number of possible reasons for his end of operatic composition, one of which is that his numerous operas were still popular and provided him with a steady income. In 1857, he returned to composition with a series of small works designed to be played at his very popular Saturday night salon. Rossini would invite the social, artistic and influential leaders of Paris to his weekly gathering where food cooked by or created for Rossini would often be served. Rossini would also perform small compositions for piano, voice and occasionally chamber music. These he called his Peches de Vielliesse (Sins of Old Age), and they totaled about 180 compositions. They were not published during his lifetime, but were available in print by the late 1800's.

Respighi, working on another project for Serge Diaghilev impresario of the Ballet Russe, suggested the possibility of using arrangements of some of the Rossini pieces for a ballet. In 1919 Diaghilev had selected and organized a number of piano pieces from volumes IV, VI, VII, VIII, and X of the published edition. Respighi orchestrated the selections that became the framework of a one act ballet with choreography by Leonide Massine entitled La Boutique Fantasque (The Magical Toyshop). The premiere occurred in London on June 5, 1919, and the ballet was part of the standard dance repertory for many years. Contemporary performances are rare, but the suite drawn from Respighi's score is very popular with concert audiences.

Grande Tarantelle, Op. 67

Louis Moreau Gottschalk

(1829 – 1869)

Gottschalk, born in New Orleans, was one of the first American born musicians to be recognized in Europe. He was one of the great pianists of the

Continued on Page 25



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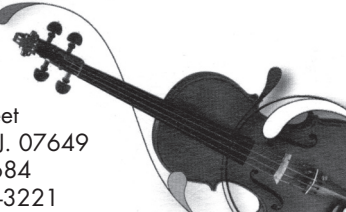
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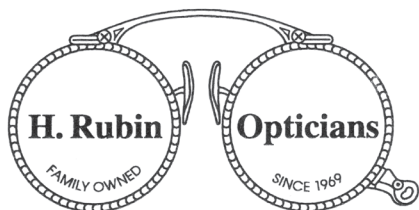
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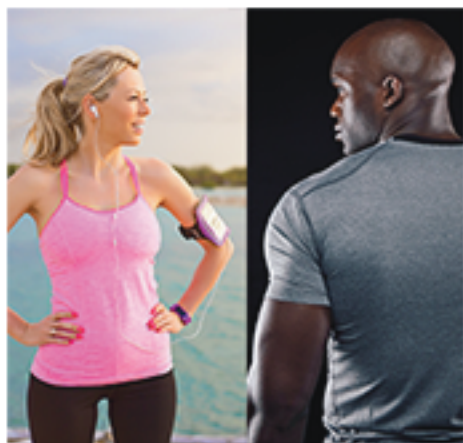
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Bass Trombone

Peter Bannon

Tuba

Edmund A. Moderacki,
Principal

Timpani

Steven Zagami

Percussion

Steven Zagami, Acting
Principal (lv)
Cyndi Avedon
David Barth
Fred Miller
Mark Schipper
Rich Silverstein
Mitchel Taradash

Harp

Irene Bressler

Piano and Celesta

Noriko Kubo

Personnel Manager
Donna Dixon Olson

Librarian
Theresa Hartmann

Assistant Librarian
Edmund A. Moderacki

Ridgewood Symphony Orchestra

Alternate Roster

Strings

Robert Deutsch
Sheryl Reed-Herrera
Louis Pappas
Dana Reedy
Lynn Russ

Flute

Elise Carter
Caroline Sanchez
Carol Shansky
Caroline Sonett
I-Yun Tu

Clarinet

Alex Kopakchi
Mary Jeanne Lovinger
Bernard Spisak
Leigh Myers

Saxophone

William Powers

Bassoon

Bryn Douds
Robert Gray

Contra Bassoon

Louis Nolemi

French Horn

Steve Friedes
John Harley
Jane Rondin
Libby Schwartz

Trumpet

Ivan Miller
Tom McGee
George Sabel
Tony Spinuzzi
Roger Widicus
John Wilder

Trombone

Tobie Baldwin
Lloyd A. de Vries
John Ferrone (Bass)
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

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

Charter Endowments

The following has been endowed through the 2015-2016 season.
Concertmaster's chair – In Memory of James V. Tomai, Jr.



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Ridgewood Symphony Orchestra

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Edmund A. Moderacki, Artistic Advisor and Assistant Conductor

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first half of the Nineteenth Century, gaining praise from many of the leading virtuosi. Gottschalk was also a composer, frequently using Creole melodies that he had heard in his youth in his compositions. While in Havana with friends, pianist Nicholas Ruiz Eypadero and violinist Jose White, he improvised a piece that would eventually become the Grande Tarantelle. Additional elaboration and refinement lead to a concert piece that Gottschalk premiered at the Philadelphia Academy of Music on October 29, 1864. The Grande Tarantelle became the composer and pianist's signature piece.

The composer never published the piece prior to his death, and it was lost in the orchestral version until recreated by American composer and arranger Hershey Kay (1919-1961). The recreated music was used by George Balachine for a one act ballet Tarantella that was premiered by the New York City Ballet on January 7, 1964.

Symphonic Dances from West Side Story

Leonard Bernstein
(1918 – 1990)

The genesis of West Side Story goes back to 1948. At that time, Leonard Bernstein, Arthur Laurent and Jerome Robbins decided to explore that possibility of a contemporary musical setting based upon Shakespeare's Romeo and Juliet. The first draft was called East Side Story and involved a Catholic-Jewish conflict. Other projects diverted any progress until the mid 1950's when the artistic team, joined by Stephen Sondheim who was brought on to help with the lyrics, returned to the project. As gang warfare and juvenile delinquency were frequent news topics at the time, the locale was changed to Manhattan's West Side, and the protagonists became gangs of Puerto Ricans and established New Yorkers.

Most of the work was done during 1956, a time when Bernstein was also working on *Candide*. The show opened in New York on September 26, 1957, and was an immediate success, running 732 performances. Even more successful was the movie version in 1961 that garnered a number of Academy awards including best picture, best supporting actor and actress, best score and

best director. It was also in 1961 when Bernstein excerpted nine segments from the score to create his *Symphonic Dances from West Side Story*. The segments offer a musical synopsis of the play, and are in order:

Prologue, Somewhere, Scherzo, Mambo, Cha-Cha, Meeting Scene, Cool, Rumble, Finale

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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.

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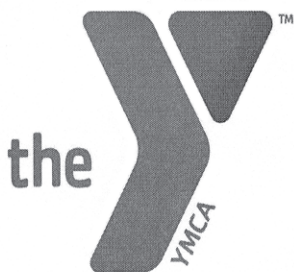
AOMDT Continued from Page 11

Motion, Inc, with Olivia Galgano, her Artistic Associate. Lynn has also worked as an artist in residence in the public schools as a staff developer, and is currently an adjunct Professor of Modern Dance at Bergen Community College. She has dedicated her life to preserving the Nikolais legacy and training future generations of professional dancers. Her most recent collaborations with performance artist and costume designer Annie Hickman, composers Dr. Dinu Ghezzo, John T. LaBarbera, and Steve Gorn and former Pilobolus Principal Dancer, Kent Lindemer have led to the creation of new work exploring body mechanics, the physics of partnering, sculptural shape and complex relationships. Lynn is an RYT 500 in Interdisciplinary Yoga with Yoga Alliance. Her work was recently hailed by the Wall Street Journal as “Inspired”, by Out and About as “absolutely fantastic” and the fashion blog of Women’s Wear Daily as “spectacular”.

Olivia Galgano – Artistic Director (Ballet, Pointe, Repertory)

Olivia Galgano directs the classical ballet program at Art of Motion and choreographs excerpts from classical repertory as well as original work. Olivia began her ballet training with the Boston School of Ballet at the age of seven under the direction of E. Virginia Williams. At the age of 16, she became a member of the New England Civic Ballet Company, presently known as the Boston Ballet Company. As a soloist, her performances included Rustic Wedding, which was created specifically for her by Leon Danielian. The work was premiered at the Boston Arts Festival and also performed at the Gloucester Arts Festival. She was then invited to join and became one of the youngest members of the Ballet Russe de Monte Carlo, touring throughout the United States and Canada. Olivia’s repertoire included over 50 ballets, and she performed solo roles in such ballets as Coppelia, Swan Lake, Gaité Parisienne, Le Beau Danube, and Sombreros. Her coaches included such renowned artists as Fredrick Franklin, Anton Vilzak, Leon Danielian, and Irina Barovska, all of the Ballet Russe de Monte Carlo. Now a resident of Paramus, Olivia has been teaching in Bergen County and has choreographed a number of original pieces that have been performed at the New Jersey Dance Festival and the Bergen Community Dance Festival. Along with her dedication to teaching and choreographing, she has served as chairperson of the Cultural Committee for the Paramus Schools and has assisted the music department in creating and developing movement into their curriculum. Olivia has been co-owner and artistic director of the Classic Ballet School for over 20 years. The Classic Ballet Ensemble has performed throughout the New Jersey school system and other community facilities. As co-director of Art of Motion, Olivia looks forward to continuing her artistic dedication and endeavors by sharing her love, passion, and expertise with the active community of Bergen County. Olivia Galgano is an Adjunct Professor at Bergen Community College.





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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.



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