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Ridgewood Symphony Orchestra
Kyunghun Kim, Artistic Director and Conductor

October 24, 2025

Dindi

Antônio Carlos Jobim
Arranged by **Duncan LeMay**

Chris Komer, Horn
Sam Wagner, Guitar
Zoe Vandergast, Voice
Maria Kolesnik, Drums
Eli Leder, Bass

Horn Concerto No. 1 in E-flat Major, Op. 11

Richard Strauss

Chris Komer, Horn Soloist

— Intermission —

Scheherazade, Op. 35

Nikolai Rimsky-Korsakov

I. Largo e maestoso – Allegro non troppo

The Sea and Sinbad's Ship

II. Lento – Allegro molto

The Tale of the Kalendar Prince

III. Andantino quasi allegretto

The Young Prince and the Princess

IV. Allegro molto

Festival at Baghdad – The Sea – The Ship Breaks Against the
Rock

About the Artists

Chris Komer

A native of Kansas, Chris Komer began his studies at Wichita State University with Nick Smith. He later studied at the Cleveland Institute of Music with Rick Solis and the Manhattan School of Music with David Jolly.



Chris Komer

Currently splitting his time between New York City and Miami he is at home playing all types of music in all types of settings. From the concert hall (besides his current positions as Principal Horn New Jersey Symphony and Principal Horn of the Miami City Ballet he has performed with the New York Philharmonic, the Cleveland Orchestra, the Orpheus Chamber Orchestra, and the St. Paul Chamber Orchestra) to the jazz club (Lincoln Center Jazz Orchestra, Chico O'Farrell Orchestra, Chuck Mangione, Paquito D'Rivera) to the recording studio (J. J. Johnson, McCoy Tyner, Harry Connick Jr., Natalie Cole, Tony Bennet, Barbra Streisand, Audra McDonald, 16 major motion picture soundtracks and hundreds of TV themes and commercials) to the Broadway Show Pit (How to Succeed in Business Without Really Trying, Candide, The Scarlet Pimpernel, The Music Man, La Boheme, South Pacific, Les Miserables, Miss Saigon and West Side Story) his versatility is second to none.

He has also appears regularly with many successful chamber groups including the Burning River Brass, and Miami's Nu-Deco Ensemble.

His hobbies include Drum and Bugle Corps (former member of the Blue Devils Drum and Bugle Corps from Concord, California), playing jazz piano, motorcycling, and hiking and camping. He has also founded a performing artists' retreat in the Rocky Mountains of Montana called the Artist's Refuge at Thunderhead and spends his summers there. (www.thunderheadrefuge.com)

In 2009 he released his first solo piano cd entitled 'Travlin' Music featuring all original music. It can be found on all of the streaming platforms.

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Winter Concert -November 22, 2025

7:30 PM West Side Presbyterian Church

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Kyunghun Kim, Artistic Director and Conductor

Kyunghun Kim is enjoying his 5th season as the Artistic Director of the Ridgewood Symphony Orchestra. He frequently appears as a guest conductor with major South Korean orchestras, such as the Bucheon Philharmonic Orchestra, the SungNam Philharmonic Orchestra, and the Korean Chamber Orchestra. Mr. Kim recently made his debut with WE Philharmonic Orchestra at the renowned Lotte Concert Hall in Korea conducting two sold-out concerts.



Kyunghun Kim

Mr. Kim also serves on the music faculty at Lehman College in New York teaching string instruments, in addition to conducting the Lehman College Chamber Orchestra. He holds the additional position of the Principal Conductor of the Adelphi Orchestra. Mr. Kim has held positions as Principal Associate Conductor of Ensemble 212, Resident Conductor of the Chelsea Symphony Orchestra, and Assistant Conductor for both The Greenwich Village Orchestra and the New York Symphonic Arts Ensemble. Additionally, he has conducted the Vidin Philharmonic Orchestra and the Seoul Philharmonic Orchestra.

Before graduating from The Juilliard School in 2011 with a Masters in Orchestral Conducting under James DePriest, Mr. Kim was an assistant conductor of AXIOM, a contemporary music ensemble at the Juilliard School, and was a conductor of the same school's Music Advancement Program (MAP) orchestra. Before this, he earned an Artist Diploma in Conducting from The Curtis Institute of Music, under the auspices of Otto-Werner Mueller. Mr. Kim has participated in numerous prestigious music festivals and masterclasses including a Kurt Masur conducting seminar, the Wiener Meisterkurse, the Cabrillo Festival of Contemporary Music, and the Pierre Monteux School studying with the most notable conductors such as Kurt Masur, Michael Tilson Thomas, Alan Gilbert, and Marin Alsop.

Born in Seoul, South Korea, Mr. Kim began studying piano and violin at age five. He continued his studies at the Boston Conservatory, where he holds a Bachelor of Music in viola performance. Mr. Kim currently lives in New Jersey with his wife and two children.

Program Notes

By Edmund A. Moderacki

Antonio Carlos Jobim (1927–1994) was a Brazilian pianist and composer who helped create the genre of **Bossa Nova**, a more relaxed and lyrical development of the earlier samba style.

Originally a working pianist, Jobim began composing in 1953. He first gained international recognition when he wrote the score for Marcel Camus' 1959 film *Black Orpheus*. His fame in the United States grew with his collaboration with saxophonist Stan Getz (1927–1991) on the 1964 album *Getz/Gilberto*, which introduced Bossa Nova to American audiences and featured the now-iconic song “The Girl from Ipanema.”

The song “**Dindi**” (1965) was a collaboration with lyricist Aloysio de Oliveira (1914–1995) and was composed for singer Sylvia Telles. The title reportedly came from “Dirindi,” a farm that Jobim frequently visited. The English lyrics were later added by Ray Gilbert (1912–1976).

This version of Dindi for jazz ensemble and orchestra is arranged by Duncan Lemay, a talented graduate student at William Paterson University, with whom the Ridgewood Symphony Orchestra is collaborating through their Music Department.

Horn Concerto No. 1 – Richard Strauss (1864–1949)

The modern French horn traces its lineage back to the hunting horn, a favorite instrument of European nobility. In seventeenth-century France, horns and other wind instruments were part of the **Écurie**, the outdoor music ensemble of the royal court. The indoor court orchestra, known as the **Vingt-quatre Violons du Roi**, consisted of string instruments. When wind instruments were required for orchestral performances, players were borrowed from the Écurie. The first recorded use of horns in an orchestral setting occurred in 1664 in a ballet by Jean-Baptiste Lully.

By the early 1700s, horns began appearing regularly as part of the orchestra. These early horns could only play in a single key, determined by the length of their tubing. When a new piece in a different key was performed, eighteenth-century horn players had to switch to a different instrument. Later, players began using a single horn with interchangeable pieces of tubing called **crooks** to change keys.

Early natural horns could produce only a limited series of notes—unable to play a full diatonic scale. By the late eighteenth century, players discovered that inserting their hand into the bell allowed them to adjust pitch and produce a complete scale.

Around 1814, instrument makers developed **valves** that allowed horns to play a full chromatic scale, but many orchestral horn players continued to favor the natural horn and its distinctive hand-stopping technique well into the nineteenth century.

One of the most accomplished horn players of the nineteenth century was **Franz Strauss** (1822–1905), principal horn of the Bavarian Court Orchestra (today the Bavarian State Orchestra). He was known for his mastery of both the natural and valved horn.

Franz's son, **Richard Strauss** (1864–1949), showed remarkable musical talent from an early age. By his teenage years, he had already premiered several compositions. It was natural, given his father's influence, that he would write a concerto for horn.

Richard Strauss composed his **Horn Concerto No. 1** for horn and piano in 1883. The premiere was performed not by his father, but by Bruno Hoyer, a student of Franz Strauss. Richard later orchestrated the accompaniment, and the concerto received its first performance with orchestra on March 4, 1885, by the Meiningen Court Orchestra under conductor Hans von Bülow, with Gustav Leinhos as the soloist.

The concerto is in three movements, but the first flows seamlessly into the second without pause.

Scheherazade – Nicolai Rimsky-Korsakov (1844–1908)

Rimsky-Korsakov's *Scheherazade* is his most popular orchestral work, beloved for its lush orchestration and vivid storytelling. His gift for orchestral color was influenced by two boyhood passions: music and the sea.

Although he studied piano as a child, Rimsky-Korsakov was equally fascinated by the ocean and enrolled in the Imperial Russian Naval Academy as a teenager. He continued his piano studies during his naval training, and through his teacher met several of the young Russian composers who would later be known as **“The Five”** (or “The Mighty Handful”), a group that shaped nineteenth-century Russian music.

Program notes continued on page 12

They encouraged him to compose.

During a round-the-world naval voyage in 1863, Rimsky-Korsakov visited America, purchased music in many ports, and even bought a piano to play aboard ship. He also began composing a symphony. After receiving his officer's commission, he was given a land posting that allowed him the free time to accept a teaching position at the St. Petersburg Conservatory.

In 1873, he became the Inspector of Naval Bands, a position that allowed him to study wind and brass instruments extensively and write concertos for oboe, clarinet, and trombone with band accompaniment. He remained in this post until 1884.

Scheherazade draws inspiration from *One Thousand and One Nights* (also known as *The Arabian Nights*), a collection of Middle Eastern and South Asian tales with roots in Arabic, Persian, and Indian storytelling traditions. There is no single definitive version of the collection—the title describes a genre more than a fixed text.

The framing narrative tells of Sultan Shahryar, who, fearing betrayal, marries and then executes a new bride each day. His most recent wife, **Scheherazade**, devises a plan to save herself: each night she begins a new story but leaves it unfinished, promising to conclude it the following night. This pattern continues until the Sultan spares her life.

Rimsky-Korsakov composed *Scheherazade* between June 4 and August 7, 1888. The premiere took place on November 3, 1888, in St. Petersburg.

The work is in four movements:

1. **The Sea and Sinbad's Ship**
2. **The Story of the Kalendar Prince**
3. **The Young Prince and the Young Princess**
4. **Festival at Baghdad – The Sea – The Ship Breaks against a Cliff Surmounted by a Bronze Horseman**

The opening violin solo represents *Scheherazade* herself. The reappearance of the solo at the end symbolizes her promise to tell yet another story the following night.

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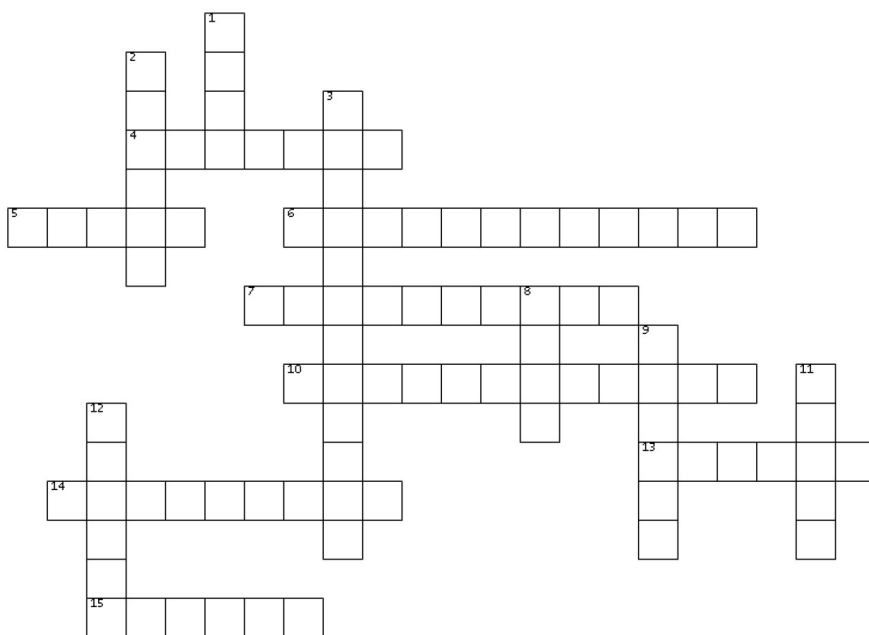
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Musical Connections

Jobim, Strauss & Rimsky-Korsakov

Fill in the crossword using clues from today's program notes.



ACROSS

4. The sea voyage that inspired Rimsky-Korsakov included a visit to this country
5. Pianist and composer who helped create Bossa Nova
6. 1964 album with Stan Getz that popularized Bossa Nova in the U.S.
7. Brass instrument featured in Strauss' concerto
10. A hand technique used on natural horns to change pitch
13. the ship in the first movement belonged to this legendary sailor
14. One of the wind instrument families Rimsky-Korsakov studied as inspector

15. Singer for whom Jobim composed Dindi (___ Telles)

DOWN

1. The Russian "Mighty Handful" were also known as "The ___"
2. Country where Jobim was born
3. The title character who told stories for 1001 nights
8. Richard Strauss' concerto featured this instrument
9. Composer of Scheherazade
11. Richard Strauss' father's first name
12. Early horns used these to change keys

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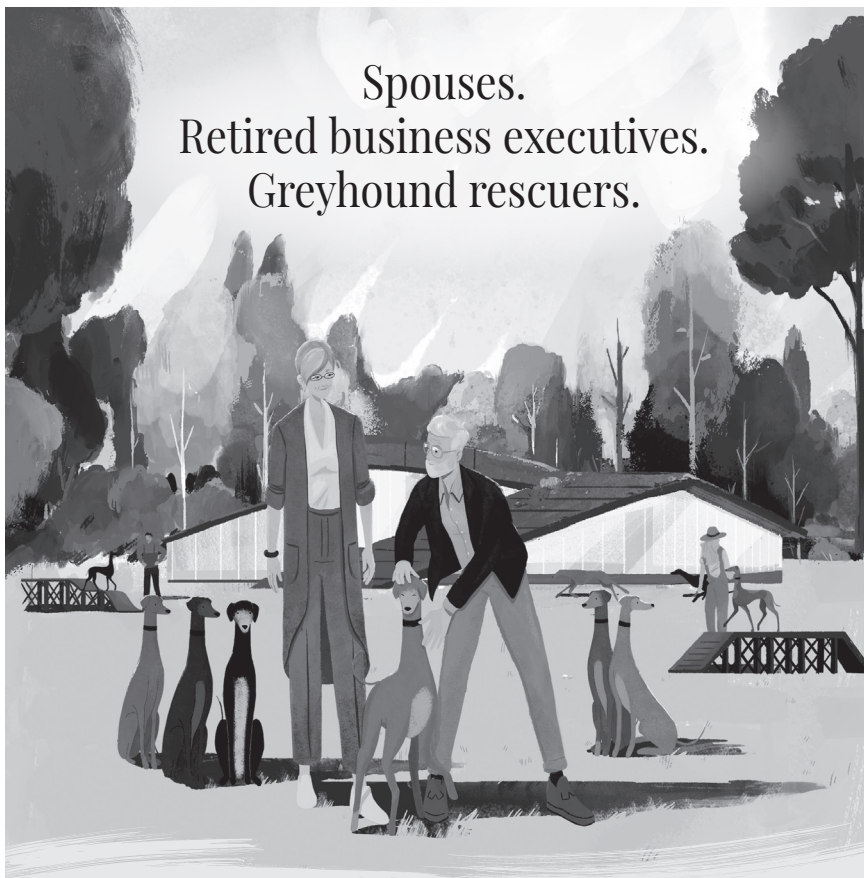
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