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Ridgewood Symphony Orchestra
Kyunghun Kim, Artistic Director and Conductor

May 3, 2026

Amanda Harberg (b. 1973)

Blood Moon

Commissioned by the Ridgewood
Symphony Orchestra

Wayne Barlow (1912–1996)

The Winter's Past

Elaine Douvas, oboe

Howard Hanson (1896–1981)

Pastorale for Oboe and Strings

Elaine Douvas, oboe

INTERMISSION

Antonín Dvořák (1841–1904)

Symphony No. 9 in E minor, Op. 95,
“From the New World”

I. Adagio – Allegro molto

II. Largo

III. Scherzo: Molto vivace

IV. Allegro con fuoco

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*Blood Moon*, composed by Amanda Harberg for the RSO, has been funded by grants from the **McCutchen Foundation** and the **Allan Plage Giving Fund**.

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



## About the Artists

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### Elaine Douvas

**Elaine Douvas** is an institution in the oboe world, having served as principal oboe of the Metropolitan Opera from 1977 until 2024 and oboe instructor at The Juilliard School since 1982. She has been an artist/faculty member of the Aspen Music Festival and School since 1997 and also teaches at Mannes College of Music and at the Bard College Conservatory of Music. Among her career highlights, Ms. Douvas has performed the Strauss Oboe Concerto with the MET Orchestra in Carnegie Hall, James Levine conducting, and Dutilleux's "Les Citations" with the MET Chamber Ensemble. During her long career at the Met, she has participated in hundreds of live broadcasts, DVDs, and studio recordings.



*Elaine Douvas*

One of the most influential teachers in the USA, Douvas's pupils hold positions in numerous American orchestras and university faculties, and she was appointed Chairman of the Woodwind Department at Juilliard in 1997. In the summer she teaches intensive, one-week oboe seminars in several locations, the Hidden Valley Music Seminars in Carmel, CA, the Interlochen Center for the Arts, and Le Domaine Forget Academie in Quebec. She has given master classes at the Curtis and Cleveland Institutes of Music, Interlochen, the Manhattan and Eastman Schools of Music, the New World Symphony, the Royal Academy of Music in London, and the Conservatories of Beijing and Shanghai.

Originally from Michigan, Douvas trained at the Cleveland Institute of Music with John Mack and at the Interlochen Arts Academy. Her previous positions include four years as principal oboe of the Atlanta Symphony under Robert Shaw, several summer seasons as guest principal oboe in the New York Philharmonic, the Grand Teton, Marlboro, Angel Fire, and Bravo!Colorado Festivals. For many years she has devoted her spare time to figure skating and has passed eleven USFSA tests in free-style and "moves."



# RIDGEWOOD SYMPHONY ORCHESTRA

2026-2027 Concert Season Preview

Four concerts celebrating the power of music, and the human spirit

**October 30, 2026**  
Friday 8:00 PM

**A Celebration of Talented Immigrants**

**Steve Perillo** — Song for America  
**Paul Hindemith** — Symphonic Metamorphosis  
**Sergei Rachmaninoff** — Piano Concerto No. 2  
*Richard Kogan, scholar & piano soloist*

**December 9, 2026**  
Wednesday 8:00 PM

**A Celebration of America and Ridgewood**

**Aaron Copland** — Fanfare for the Common Man  
**Kathryn Komsa Schmidt** (Ridgewood resident)  
— Selected songs from Green: The Musical  
**Ludwig van Beethoven** — Romance in F Major  
**Charles Ives** — Three Places in New England  
**Aaron Copland** — Lincoln Portrait

**March 19, 2027**  
Friday 8:00 PM

**Celebrating the Genius of Beethoven**

**Ludwig van Beethoven** — Leonore Overture No. 3  
**Ludwig van Beethoven** — Violin Concerto  
*Wendy Chen, violin soloist*  
**Ludwig van Beethoven** — Symphony No. 5

**May 6, 2027**  
Thursday 8:00 PM

**Celebrating the Power of Music to Bring People Together**

**Ludwig van Beethoven** — Symphony No. 9  
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## Scott Brubaker, Assistant Director

Scott Brubaker retired from the Metropolitan Opera Orchestra horn section in 2020 after 47 seasons. There he enjoyed performing, recording, and touring with virtually all of the greatest singers, conductors, and fellow musicians of several generations. During this time he also developed a notable career as a soloist, chamber musician, and recording artist, performing throughout the US, Europe, and Asia. In Japan alone, he made fifteen concert tours, seven as a featured soloist.



*Scott Brubaker*

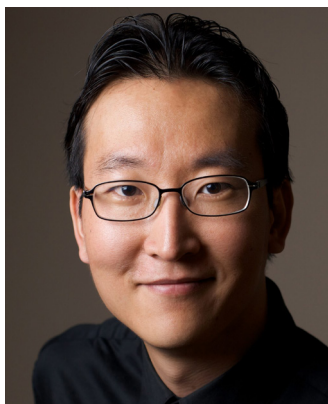
Dedicated to enriching the repertoire for solo horn, and the public's awareness of the horn as a solo voice worthy of greater attention, Mr. Brubaker has commissioned, premiered, and recorded the works of outstanding American composers. Additionally he has transcribed, published, and recorded several important transcriptions, such as the Brahms clarinet and cello sonatas, now available on Spotify.

Still active, Scott performs with Opera Italiana, the New Hampshire Music Festival and various chamber ensembles. He has performed with the Marlboro Festival, the Emerson String Quartet, Speculum Musicae, Harmonie Ensemble, I Musici de Montreal, and the MET Chamber Series. He has appeared with such eminent orchestras as the Boston Symphony, the NY Philharmonic, the Leningrad Philharmonic, St. Luke's, and Orpheus, while summering with the Colorado, Grand Teton, Manchester, and Mostly Mozart Festivals. A graduate of Oberlin College Conservatory, Mr. Brubaker has taught on the faculties of NYU, the Brooklyn Conservatory and Princeton University.

After appearing as a soloist with the Ridgewood Symphony in years past, and more recently coaching brass and woodwind sectionals, Mr. Brubaker has been appointed Assistant Conductor of the Orchestra this season.

## Kyunghun Kim, Artistic Director and Conductor

Maestro Kyunghun Kim is enjoying his fifth season as Artistic Director of the Ridgewood Symphony Orchestra. He also 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. Maestro Kim recently made his debut with WE Philharmonic Orchestra at the renowned Lotte Concert Hall in Korea conducting two sold-out concerts.



*Kyunghun Kim*

Maestro Kim also serves on the music faculty at Lehman College in New York, teaching string instruments and conducting the Lehman College Chamber Orchestra. He holds the additional position of 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.

Prior to graduating from The Juilliard School in 2011 with a Masters in Orchestral Conducting under James DePriest, Mr. Kim was assistant conductor of AXIOM, a contemporary music ensemble at the Juilliard School, and was 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 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

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## Howard Hanson (1896–1981)

### Pastorale for Oboe and Strings

Although his name is less widely known today, Howard Hanson was one of the most influential advocates for American classical music in the twentieth century. Born in Wahoo, Nebraska, he received his early musical training at nearby Luther College. Unlike many American composers of his time, Hanson completed his formal studies entirely in the United States.

By the end of World War I, Hanson had established himself as a composer and became the first American to receive the Prix de Rome from the American Academy in Rome. Upon returning to the United States, he was invited by George Eastman, founder of Eastman Kodak, to lead the newly established Eastman School of Music in Rochester, New York. Eastman's goal was to promote American composers and their music, a mission Hanson pursued with great energy.

During his forty-year tenure at Eastman, Hanson fostered an environment that strongly supported new music. Under his leadership, the school's ensembles premiered more than 2,000 works by over 500 American composers.

Hanson was also active internationally. In 1946, President Harry Truman appointed him to the United States delegation to UNESCO. The 1949 UNESCO Conference in Paris coincided with the centennial of the birth of Frédéric Chopin, and Hanson was one of eleven composers commissioned to contribute a work for a commemorative concert.

He composed *Pastorale for Oboe and Piano* during his voyage to Europe aboard the ocean liner *Queen Mary*. The work was premiered in Paris on October 3, 1949, with Hanson at the piano. After returning to the United States, he arranged the piece for oboe, harp, and strings. This version was premiered by the Philadelphia Orchestra in 1950 with Marcel Tabuteau as soloist and Eugene Ormandy conducting.

## Wayne Barlow (1912–1996)

### The Winter's Past

Wayne Barlow studied composition at the Eastman School of Music with Howard Hanson and Bernard Rogers and later with Arnold Schoenberg at the University of Southern California. He became one

of the first American composers to earn a doctorate in composition.

Barlow spent much of his career at Eastman, where he served as professor of composition, director of the Electronic Music Studio, and Dean of Graduate Studies.

The *Winter's Past* for oboe and strings was composed in 1938, shortly after he completed his doctoral studies. The work is based on two Appalachian folk songs from South Carolina and reflects Barlow's interest in incorporating American musical traditions into a classical framework.

The premiere was given by the Rochester Civic Orchestra, conducted by Howard Hanson, with Eastman oboe professor Robert Sprenkle as soloist.

## **Antonín Dvořák (1841–1904)**

### **Symphony No. 9 in E minor, Op. 95, “From the New World”**

In 1885, philanthropist Jeannette Thurber founded the National Conservatory of Music in New York City with the goal of establishing an American counterpart to the great European conservatories. To further this mission, she invited Antonín Dvořák to serve as its director.

Dvořák arrived in New York in 1892 under a three-year contract. During his time in the United States, he composed several of his most celebrated works, including the Cello Concerto, the “American” String Quartet, and his Ninth Symphony.

The New York Philharmonic commissioned the symphony, which Dvořák composed between December 1892 and May 1893. Its premiere took place on December 16, 1893, conducted by Anton Seidl, and was warmly received by the audience.

Dvořák took a strong interest in African American spirituals and Native American music, which he believed could serve as the foundation for a distinct American musical style. While he did not directly quote existing melodies, he sought to capture their character and spirit in his themes.

The subtitle “From the New World” was suggested by Jeannette Thurber and reflects Dvořák's impressions of America. Although often referred to simply as the “New World Symphony,” the original subtitle remains in use.

Published as Symphony No. 5, the work is now known as Symphony No. 9, as Dvořák's earlier symphonies were published after his death.

*Program notes continued on page 12*

## Amanda Harberg (b. 1973)

### Blood Moon

#### Composer's Note

“It was the summer of 2023, on the night of a full moon in Northern Michigan. The magnetic pull of the moon has often inspired moments of creative clarity for me. On this night, I was doing research for a piece I was writing, collecting nocturnal sounds in the woods. As I explored the moonlit paths in the forest, an ominous yet dance-like tune emerged out of the shadows in my mind. Despite my attraction to the melody, I didn't yet have clarity on where it wanted to go, so I set the fragment aside to let the material gestate.

In January of 2026, my full-moon theme was ready to re-emerge, this time transformed into a symphonic rhapsody called *Blood Moon*, commissioned by and composed for the Ridgewood Symphony Orchestra and its Artistic Director, Kyunghun Kim. For the next two months, I was immersed in a rich world colored by the memories of my nocturnal research.

*Blood Moon* begins with a solo trumpet announcing a deconstructed version of my full-moon theme, heard against a backdrop of suspenseful tremolo strings and a snare drum hinting at the dramatic conflicts ahead with its martial associations. After this foreboding introduction, ominously absent of pulse, the adventure takes off as time and rhythm begin their dance. The lunar theme is first heard in the solo clarinet over a semi-Latin groove. From here, the transformation continues into a series of ritualistic pulses erupting out of the shadows with emotional and sometimes explosive energy. Dance-like rhythms reach frenzied states, and the opening theme returns vehemently at the final climax of the piece. A momentary calm recalls the opening solo trumpet, but only briefly, before the bacchanalian dance surges one last time, reaching its final release.

I completed *Blood Moon* on March 2, 2026, on the eve of yet another full moon. The following morning, the moon turned a copper red during a total lunar eclipse, also called a blood moon. Throughout history and across cultures, the blood moon has carried rich symbolic meanings. It is often said to evoke themes of transformation, emotional intensity, and renewal, themes that reflect the deeply personal and emotional world out of which my rhapsody emerged.

*Blood Moon* is dedicated with gratitude to my dear friend Kyunghun Kim.”

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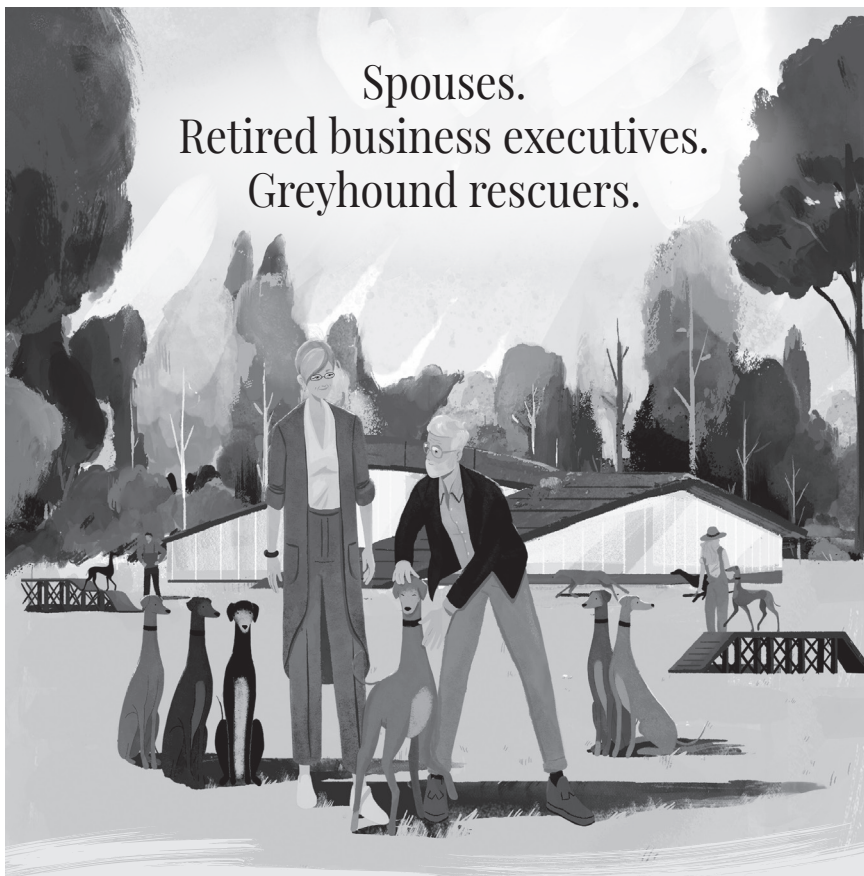
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# Ridgewood Symphony Orchestra

*Kyunghun Kim, Artistic Director and Conductor*

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