

SEASON 34, CONCERT 3 - FEBRUARY 10, 2017

# Ridgewood Concert Band

*New Jersey's Wind Symphony*

  
RC 3  
CB 4  
CELEBRATING 34 SEASONS



# Ridgewood Concert Band

*New Jersey's Wind Symphony*



Friday, March 31, 2017 8:00PM  
West Side Presbyterian Church  
Ridgewood, New Jersey

## Prelude Concert

7:30 PM Morristown H.S.  
Wind Ensemble under the direction of  
Mr. Michael D. Russo

## Tickets

Adults \$20 | Seniors (62+) \$15  
Students \$7 | Children 12 and under  
FREE with paying adult or senior

## Program Highlights

Angel of Mercy - Maslanka  
William Tell Overture - Rossini, arr. Leidzen  
Concerto for Soprano Saxophone - Mackey

Featuring Two World Premieres:  
Concerto for Two Bassoons - Kaufman  
VIGNETTES for Solo Euphonium and Band - Burns

## Featured Soloists

- John Palatucci, euphonium
- Kristin Bacchiocchi-Stewart, flute
- Richard Summers, clarinet
- Bob Gray, bassoon
- Jason Stier, bassoon
- Mark Donellan, oboe
- Lois Hicks-Wozniak, soprano saxophone



**RC** **3**  
**CB** **4**  
CELEBRATING 34 SEASONS

# Ridgewood Concert Band

*A New Jersey Wind Symphony*

**Dr. Christian Wilhjelm, Music Director**



## *Songs in the Night*

**FEATURED GUEST SOLOIST**  
**Kristen Plumley, Soprano**

**PRELUDE CONCERT - 7:30 PM**  
**Bergenfield High School Honors Wind Ensemble**  
**Brian Timmons, Director**

Friday, February 10, 2017 - 8:00 PM  
West Side Presbyterian Church, Ridgewood, NJ



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Nov 13 2016 - 3:00 PM  
First Presbyterian Church of Englewood



**MYSTICAL SONGS & DANCES OF SCHEHERAZADE**  
March 26, 2017 – 3:00 PM  
Riverdell Middle School Auditorium  
Ballet Neo | Sara Pearson – Soprano



**LA TRAVIATA**  
May 7, 2017 - 3:00 PM  
Riverdell High School Auditorium

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# **Blue Moon Mexican Cafe**

## **Community Night**

# **Ridgewood Concert Band**

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Soprano with a sparkling voice to match her personality, Connecticut native **Kristen Plumley** brings her joy of being on stage to every role she performs. Lauded as "sensationally note-perfect" (St. Petersburg Times), "a roguish comedienne" (The Middletown, CT Press) and "Met-worthy" (The Dallas Morning News), Ms. Plumley has portrayed Adina (L'Elisir d'Amore) and Gilda (Rigoletto) with Greensboro Opera Company, Musetta (La Bohème) with Amarillo Opera, Norina (Don Pasquale) and Zerlina (Don Giovanni) with Virginia Opera, Barbarina (Le Nozze di Figaro) with New York City Opera, Norina (Don Pasquale) and Zerlina (Don Giovanni) with Virginia Opera, Nannetta (Falstaff) and Amor (Orfeo ed Euridice) with Opera Festival of New Jersey, Sophie (Werther) with Chautauqua Opera, Adele (Die Fledermaus) with Boheme Opera (NJ) and Opera Theatre of Connecticut, Despina (Così fan tutte) with Lyric Opera of Cleveland, the Sultan of Egypt (Glück's Les Pelerins de la Mecque) with L'Opéra Français de New York, Yum-Yum (The Mikado) with Opera Memphis and Josephine (H.M.S. Pinafore) with Nevada Opera.



Other roles to her credit include Juliette (Roméo et Juliette), Lauretta (Gianni Schicchi), and Kathy (The Student Prince), along with musical theater favorites Maria (West Side Story), Carrie (Carousel), Fiona (Brigadoon) and Laurey (Oklahoma!).

On the concert stage Ms. Plumley has performed a broad spectrum of works, including Mozart's Coronation Mass and Requiem and Haydn's Mass in Time of War with the New England Symphonic Ensemble at Carnegie Hall. Additionally, she has sung Mozart's Mass in C minor, Elgar's For the Fallen, Bach's Coffee Cantata and Respighi's Laud to the Nativity, as well as Jack Everly's Sci-Fi Spectacular (music from science fiction movies and television shows) with the Cleveland, Indianapolis, Seattle and Baltimore Symphonies and An Evening of Gilbert and Sullivan with the symphony orchestras of St. Louis, Richmond, Memphis and Minnesota.

Enthusiastic about contemporary works, she has been active in many new operas at the prestigious Banff Centre for the Arts (Alberta, Canada) and in companies throughout New York City. In 2015 Kristen created the role of Ruth Draper in Icarus Rising, a new dance opera about the life of Lauro DeBosis, an Italian freedom fighter during World War II, with Verlezza Dance.

Ms. Plumley received an Artist Diploma in opera from the Hartt School of Music and a Bachelor of Arts in psychology and music from Holy Cross College. Twice a winner in the Connecticut Opera Guild Scholarship Competition, she is also a recipient of the Richard F. Gold Career Grant (Shoshana Foundation).

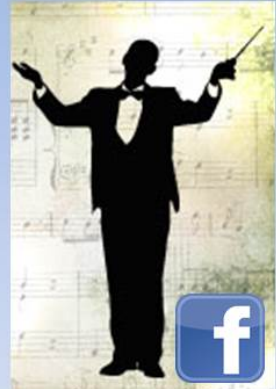
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Ridgewood's Concert Band**



**Dr. Christian Wilhelm,**

conductor, professional musician and educator, has been the Ridgewood Concert Band's Musical Director since it was founded in 1983. He was also Music Director of the renowned Goldman Memorial Band in New York City. As a guest conductor, Dr. Wilhelm has conducted the



West Point Band, the United States Army Field Band, the Virginia Wind Symphony, the Allentown Band, the Hanover Winds, the Raritan Wind Symphony, and the Norwalk Symphony. Dr. Wilhelm has been the conductor of the annual New York City Tuba Christmas since 2000. He was recently appointed the conductor of the Ramapo College Concert Band. As a French horn player, he has performed under the world's great conductors including Leonard Bernstein, Seiji Ozawa, Sir Colin Davis and Arthur Fiedler. Dr. Wilhelm has played the French horn with the Boston Symphony, the Boston Pops and, as a principal, with the Boston Ballet Orchestra, the Boston Opera Orchestra and the Richmond Symphony.

An honors graduate of the New England Conservatory, he received his doctorate from Columbia University in 1998. He has been the band director at Pascack Hills High School since 1984. Dr. Wilhelm was recently honored by his election to the American Bandmasters Association. He is the 2012 recipient of the Outstanding Conductor Award presented by the Association of Concert Bands. Dr Wilhelm is the state chair for the National Band Association. In 2013, he was elected to the Board of Directors for the Association of Concert Bands.

# Ridgewood Concert Band

*A New Jersey Wind Symphony*

## DR. CHRISTIAN WILHJELM, MUSIC DIRECTOR

### **PICCOLO**

Max Taylor

### **FLUTES**

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Kristin Bacchicocchi-Stewart \*  
Lisandra Hernandez  
Jennifer Kasyan  
Annette Lieb  
Tomomi Takamoto  
Max Taylor  
Jennifer Wise

### **OBOES**

Mark J. Donellan \*  
Drew Greis  
Molly Raum

### **ENGLISH HORN**

Molly Raum

### **BASSOONS**

Robert Gray \*  
Christy Luberger  
Jason Stier

### **CONTRA BASSOON**

Robert Gray

### **E♭ CLARINET**

Michelle McGuire

### **CLARINETS**

Jeffrey Bittner  
Suzanne Coletta  
Naomi Freshwater  
Joe Mariany  
Michelle McGuire  
Leigh Myers  
Marcie Phelan  
Jean Roughgarden  
Beth Seavers  
Neil Sheehan  
Karen Summers  
Richard Summers \*  
Sabrina Tempesta

### **ALTO CLARINET**

Jeffrey Bittner  
Joe Mariany

### **BASS CLARINETS**

Bianca D'Agostaro  
Joel Kolk \*

### **CONTRA ALTO/BASS CLARINET**

Glenn Chernicky

### **SAXOPHONES**

Timothy Egan - Alto  
Lois Hicks-Wozniak \* - Alto/Sop  
Jacqueline Sarracco - Alto  
Chris Mantell - Alto  
Ryan Mantell - Tenor  
Michael DePompeo - Baritone

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Dave Luquette  
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Michael Russo  
Ann Sirinides  
Tony Spinuzzi  
Joseph Stella  
Roger Widicus \*

### **FRENCH HORNS**

Ben Fine  
John Harley  
Carolyn Kirby \*  
Brian McLaughlin  
Bryan Meyer  
Deloss Shertz

### **TROMBONES**

Thomas Abbate  
Noreen Baer \*  
Stephanie Dutcher  
Ryan Halliwell  
Paul Kirby  
Keith Marson  
Rob Paustian  
Nate Rensink  
Robert Tiedemann

### **EUPHONIUMS**

Robyn Keyes  
John Palatucci \*  
Don Van Teyens

### **TUBA**

Michael Gould  
Bob Sacchi \*

### **STRING BASS**

David Marks

### **PERCUSSION**

Jasmine Block-Krempels  
Jeff Brown  
Ben Carriel  
Andrew Haderthauer  
Adrienne Ostrander  
Chris Tarantino  
John Wagner \*  
Mark Zettler \*

### **HARP**

Irene Bressler

### **PIANO**

Don Dean

### **\* PRINCIPAL**

---

### **ASSOCIATE CONDUCTORS**

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### **PARKING DIRECTOR**

John Hahn

### **WEB ADMINISTRATOR**

Deloss Schertz

### **PROGRAM DESIGN**

Joseph Stella

# PROGRAM

Prelude by the Bergenfield High School Honors Wind Ensemble  
Brian Timmons, Director

**Lincolnshire Posy** - Percy Aldridge Grainger, ed. Fennell  
(Selected movements)

**Highlights from *Riverdance*** - Bill Whelan, arr. DeMeij

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*Psalm for Band* Vincent Persichetti

*Meditation* Gunther Schuller

*Du bist die Ruh* Franz Schubert  
Arranged by Leonard B. Smith  
Kristen Plumley, Soprano

*Laughing Song from "Die Fledermaus"* Johann Strauss  
Arranged by Leonard B. Smith  
Kristen Plumley, Soprano

*Lebhaft from "Konzertstück for  
4 Solo Horns," Op. 86* Robert Schumann  
Arranged by William A. Schaefer

Carolyn Kirby, Bryan Meyer, Brian McLaughlin, & Deloss Schertz, French Horns

## INTERMISSION

*Overture: Judges of the Secret Court, Op. 3* Hector Berlioz  
Transcribed for band by Mark F. Walker  
Revised and Edited by Paul R. Brink

*Aurora Awakes* John Mackey

*Internet Symphony - "Eroica"* Tan Dun  
Edited by Peter Stanley Martin

*Over The Rainbow* Harold Arlen  
Arranged by Warren Barker  
Kristen Plumley, Soprano

\*Flash photography and audio or video recording of this concert is strictly prohibited.\*

# PROGRAM NOTES

*Psalm for Band* – Vincent Persichetti (1915-1987) There are few major American composers that made a more substantial contribution to the wind band repertoire in the latter half of the twentieth century than Vincent Persichetti. Persichetti was born in Philadelphia and started his musical training at age five on the piano. As a teenager, he was already having his compositions performed publicly. By age twenty, Persichetti was head of the theory and composition departments at Combs College. Persichetti composed fourteen works for winds, and his dedication to this type of ensemble spanned his entire career. Much of Persichetti's music bears religious overtones, and the title of *Psalm* references the nature of singing in meditation and celebration. Beginning with a plaintive chorale for solo clarinets, the work moves through three distinct sections that give other instruments highlighted moments and eventually arrives in what the composer describes as "a Paean culmination of the materials."

*Meditation for Concert Band* – Gunther Schuller (1925-2015) wrote this work as twelve-tone music, which is a compositional technique. This style of composition is most associated with a group of early 20<sup>th</sup> century composers whose figure head was Arnold Schoenberg. Twelve-tone compositional techniques and ideas however were influential for many great modern composers and are still being written today. Because of the atonal sound and the lack of analytical techniques, this art form remains not very well understood as a total musical phenomenon by composers, performers and listeners alike. Mr. Schuller was fascinated by the sonic possibilities presented by the instruments of the wind band and he exploited them in this work. He eschewed the notion about band writing that parts must be doubled. At one point, the clarinet section is divided into a twenty-eight-note chord with individual players playing the individual tones. Improvisation also comes into play. The listener will not hear a theme in this musical technique, but should listen for the main melodic carriers to reveal themselves through their higher dynamic levels or expressive markings.

*Du bist die Ruh* – Franz Schubert (1797-1828) established the German lied as an important art form and then set a standard of excellence no one since has quite matched. He created more than 600 songs in a prodigious outpouring that sometimes saw him composing five songs in a single day. However, it is not the sheer numbers that matter, but rather the songs' extraordinary quality and enormous emotional range. At the heart of his genius lay his unrivaled gift for melody. Written in 1823 to the verse of the great German poet Friedrich Rückert, *Du bist die Ruh* ("You are peace") matches words of selfless, devoted love to music of sublime simplicity and serenity. Twice in the second stanza, Schubert voices the longing of the singer for complete union with the beloved in a powerful ascending line.

*Die Fledermaus* "Laughing Song" – Johann Strauss Jr. (1825-1899) was an Austrian composer commonly referred to as "The Waltz King," who was so successful with the waltz genre that it took considerable coaxing from French composer Jacques Offenbach and Strauss's own wife to convince him to venture into operetta. Strauss had been unsuccessful in his previous attempts at musical theatre, but in *Die Fledermaus*, which premièred in Vienna in 1874, his efforts seemed to be charmed, as the operetta was a tremendous success. This comic operetta is full of disguises, mistaken identities, and late-night partying. In the operetta, a maid pretends to be an actress when she goes to a ball in disguise. She is introduced to her boss, who is confused by her striking resemblance to his maid. The 'actress' finds this very funny and in the "Laughing Song" she advises him to look at people more closely. Her hands and feet are far too dainty to be those of a maid, and her profile far too noble. Maybe he is in love with his maid, and seems to see her everywhere.

*Konzertstück for 4 Solo Horns* – Robert Schumann (1810-1856) has been described as the most romantic of all the early 19<sup>th</sup> century romantic composers. The *Konzertstück for 4 Solo Horns* was written immediately after the *Adagio and Allegro* for horn and piano in 1849. This was a particularly productive time in Schumann's life while the composer was living in Dresden. The horn players of the Dresden orchestra were all using valve horns by 1849, which gave Schumann the independence to write the work in a brilliant virtuoso style. It has been said that this work was Schumann's favorite composition. Performances of this work until recent times were rare, probably because of the technical demands put upon all the soloists. More recently the standard of horn playing has so dramatically improved that the *Konzertstück* is played much more frequently. William A. Schaefer has produced many arrangements of orchestral music for winds in order to make music of great composers accessible to young musicians. Mr. Schaefer always manages to score as the composer himself might have done if writing for wind ensemble, always giving the impression that the pieces are wind band originals.

*Overture: Judges of the Secret Court* – Hector Berlioz (1803-1869) is considered one of the greatest and most famous composers within the Romantic Period. His marked contribution was his audacious and daring originality in orchestration and composition. His *Overture: Judges of the Secret Court* follows the form of the Italian overture as popularized by Rossini during the first part of the nineteenth century. Like the Italian pieces, this overture includes much thematic repetition, a looseness of structure, and frequent use of the famous "Rossini crescendo". Dr. Mark Walker, in transcribing this piece maintained the beauty of the Berlioz original while incorporating his own unique orchestration techniques. The piece boasts several challenging solos for the band's performers including an astonishing percussion solo introducing one of the famous crescendos that makes this piece a true crowd pleaser.

*Aurora Awakes* – John Mackey (b. 1973) was commissioned to write this band work by the Jeb Stuart High School Wind Ensemble of Falls Church, Virginia. The piece was premiered on May 8, 2009 and was the recipient of the 2009 American Bandmasters Association/Ostwald Award and the 2009 National Band Association's William D. Revelli Award. The piece harkens to the coming of light through Aurora, the Roman goddess of the dawn. In this composition, Mackey uses a bit of well-known musical material from popular culture. The opening is the ostinato guitar riff from U2's *Where the Streets Have No Name*. Though the strains of the guitar have been metamorphosed into the insistent repetitions of keyboard percussion, the aesthetic is similar as a distant proclamation that grows steadily in fervor. The difference between U2's presentation and Mackey's, however, is that the guitar riff disappears for the majority of the song, while in *Aurora Awakes*, the motive persists for nearly the entirety of the remainder of the piece. The composer also borrows from a masterpiece of wind band literature as the final chord of the piece is identical to the closing chord of the *Chaconne* of Gustav Holst's *First Suite in E-flat*, written exactly one century prior. Mackey adds an even brighter element by including instruments not in Holst's original. The composer states, "That has always been one of my favorite chords because it's just so damn bright. In a piece that's about the awaking of the goddess of dawn, you need a damn bright ending, and there was no topping Holst."

*Internet Symphony "Eroica"* – Tan Dun (b.1957) is a Chinese classical composer and conductor, most widely known for his scores for the movies *Crouching Tiger, Hidden Dragon* and *Hero*, as well as composing music for the medal ceremonies at the 2008 Beijing Olympics. His works often incorporate audiovisual elements, use of instruments constructed from organic materials, such as paper, water, and stone, and are often inspired by traditional Chinese theatrical and ritual performance. In 2013, he was named a UNESCO Goodwill Ambassador. In 2008, Google and YouTube commissioned Tan Dun to compose a new work, *Internet Symphony "Eroica"* as part of the inaugural YouTube Symphony Orchestra project. Musicians from around the world were invited to audition by submitting videos of their interpretations of the *Internet Symphony* to be judged by members of leading international orchestras. There were more than 3,000 auditions from more than 70 countries. The project culminated in a performance at Carnegie Hall on April 15, 2009, that was webcast and is still available on YouTube. More than 22 million people from 200 countries on six continents have experienced Tan Dun's feeling of a global music community which is encapsulated in his *Internet Symphony "Eroica."*

*Over The Rainbow* – Harold Arlen (1905-1986) and E.Y. Harburg (1896-1981) collaborated to produce this well-known ballad for the 1939 movie "The Wizard of Oz" and Judy Garland as the principal character, Dorothy Gayle. The song won the Academy Award for Best Original Song and became Judy Garland's signature lyric as well as one of the most enduring standards of the 20<sup>th</sup> century.

*Program Notes compiled by Marcie Phelan*

## Conductor's Notes:

Tonight we perform the music of several ground breaking, practically revolutionary composers. As a student at the New England Conservatory (NEC), it was my great privilege to work under the baton of composer (and Conservatory President) Gunther Schuller. Mr. Schuller's biography is an incredibly interesting and indeed, a surprising one. Known for his brilliant intellect, he became a champion of the 12 tone school of composition founded by Arnold Schoenberg and his colleagues Alban Berg and Anton Webern. The selection we will perform for you tonight is Mr. Schuller's earliest published 12 tone composition for the Wind Band. Mr. Schuller was also a great champion of jazz musicians and their music. He is the "founder" of the the Third Stream school which strove to bring together the worlds of classical and jazz music. As a student, I was constantly exposed to music from both of these "schools" of composition. As an audience member, this music may be challenging. The melodies and harmonies may seem very much unfamiliar and unsettling. As a student I also found this to be the case. Mr. Schuller insisted that we listen with "new ears." He wanted us to become open and aware of the incredibly diverse world of music (as well as the music from all over the world). As a result my education has never stopped and my appreciation of all music has only increased. Last June, Mr. Schuller passed away. I was deeply saddened at his passing. He was an inspirational and caring teacher. The performance of Meditation is very much dedicated to his memory.

While a student at NEC, I became enamored with the music of the brilliant 19th century composer Hector Berlioz. That Berlioz, a guitar player, became one of the most brilliant composers of orchestral music is a staggering notion and a testament to his genius. The overture, *Les francs-juges*, was composed in 1826, three years before the premiere of Rossini's final opera *William Tell*. Berlioz was never able to organize a performance of this, his first opera, and eventually destroyed all but a few sections of the work, including this brilliant overture. Berlioz later recycled some of the music, most notably into the brilliant *March to the Scaffold* movement of *Symphonie Fantastique*. As you listen to this overture, you will recognize some of Rossini's famous techniques, the long crescendos, and accelerations that build such suspense and excitement in his music. Berlioz, however, adds his incredibly unique sense of surprise, harmony, and tonal color to amazing effect.

John Mackey, one of our era's brilliant and unique voices, has been a friend of our band for many years. It has been our privilege to present many of his works to you, including several premier performances (one of which we will reprise in *March*, as our principal saxophonist, Lois Hick-Wozniak, will perform movements of his brilliant soprano saxophone concerto). Composed in 2009, *Aurora Awakes* brings us John's lovely sense of song with his highly rhythmic dance music.

-Dr. Christian Wilhjelmsen

Ridgewood

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Sunday, November 20, 3 p.m. at Ridgewood United Methodist Church

Sunday, November 27, 3 p.m. at Fair Lawn Community Center

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Tuesday, December 6, 2016 | 7:30pm

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## 89<sup>th</sup> Season

### Holiday Musical

Friday, December 2, 2016 1:00 p.m.  
Unitarian Society of Ridgewood (USR)

### First Rehearsal for Spring Concert

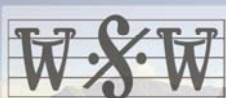
Friday, January 6, 2017 9:30 a.m.  
Unitarian Society of Ridgewood (USR)

### Music Award Benefit Concert & Silent Auction

Sunday, March 19, 2017 2:45 p.m.  
Unitarian Society of Ridgewood (USR)

### 89<sup>th</sup> Annual Spring Concert

Friday, April 28, 2017 8:00 p.m.  
West Side Presbyterian Church



## Westchester Symphonic Winds

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13 Main Street  
Tarrytown, New York

Saturday, May 20, 2017 at 8:00 p.m.



Curt Ebersole  
Conductor/Music Director

### “Fantastic Passages”

Yagisawa - Machu Picchu Bolcom - Concerto for Soprano Saxophone

Boerma - Friedmann Fanfare Hazo - Sòlas Ané Burns - I Loved Well Those Cities

Balmages - Rippling Watercolors Sousa - Manhattan Beach March

Patrick Burns, guest conductor; Christopher Creviston, guest soprano saxophone soloist  
Robert Sherman, guest narrator; Lois Hicks-Wozniak, encore soprano saxophone soloist

General Admission: \$20/Seniors and Students: \$15  
(Free admission for children under 10)

Order individual concert tickets online at [www.tarrytownmusic hall.org](http://www.tarrytownmusic hall.org)  
or call: 877-840-0457

[www.westchestersymphonicwinds.org](http://www.westchestersymphonicwinds.org)

29<sup>th</sup> Season in Westchester



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The Ridgewood Concert Band would like to thank all of  
the many volunteers who have made this concert possible.

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The Ridgewood Concert Band would like to give a  
special “thank you” to David Marks and the  
Midland Park School District. The Midland Park  
High School band room is our weekly rehearsal site.

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For additional RCB information, please  
visit our website or scan our QR code:

**[WWW.RIDGEWOODBAND.ORG](http://WWW.RIDGEWOODBAND.ORG)**



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