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An Afternoon at the Symphony
FEATURED GUEST SOLOISTS
Sheryl Staples – Violin
Principal Associate Concertmaster, New York Philharmonic
Barry Centanni – Marimba
Principal Percussion, The Orchestra of St. Luke’s Percussion, New York Pops

The Montclair State University Wind Symphony
Dr. Thomas McCauley, Conductor
Kyle Kubicki, Graduate Student Conductor

Sunday, October 1, 2017 - 3:00 PM
West Side Presbyterian Church, Ridgewood, NJ

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About the New Jersey Wind Symphony

Dr. Chris Wilhjelm, community leaders, and musicians founded the Ridgewood Concert Band (RCB) in 1983 with the idea of providing high quality performing venues for the many accomplished wind and percussion players living in the New York metropolitan area. On July 1, 2017, the Ridgewood Concert Band formally changed its name to the New Jersey Wind Symphony (NJWS) to better reflect the identity of the organization.

Through the years, consistently high level performances have led to the production of two commercially released CDs, performances on the East Coast, and peer recognition through the awarding of the John Philip Sousa Foundation's coveted Sudler Silver Scroll Award in 1996.

The NJWS performs an annual series of concerts presenting the very finest in wind band literature for capacity audiences. Ranging from light classics and famous marches to cutting edge compositions by today's brilliant composers, the band's programming has drawn critical attention for its variety and depth. Originally launched as the Ridgewood Community Concert Band, an early review praising the band's fine performance proclaimed this is no "Community" band. The Board of Directors decided to incorporate as the Ridgewood Concert Band.

The members of the New Jersey Wind Symphony come from all walks of life. The musicians and board members are drawn together by a common dedication to the study, performance and support of great music.

The quality of NJWS performances has attracted world-class soloists from the New York Philharmonic Orchestra, the Metropolitan Opera Orchestra, radio and television personalities and other nationally renowned performers and conductors. The New Jersey Wind Symphony has also been active in the commission and performance of new works.

The New Jersey Wind Symphony is actively engaged with area schools, offering opportunities for talented school musicians to perform with the band. In 2006, the band launched a scholarship program that reaches a large network of high schools in the region, inviting musicians who plan to seek a career in music to compete for scholarship funds. Winners showcase their talent as a featured soloist with the band. The competition and concert is one of the highlights of each season.

Each year the NJWS performs a subscription series of concerts at their performance home in the West Side Presbyterian Church in Ridgewood, New Jersey.

The NJWS has also obtained world-wide recognition through international touring:
1998 – Central Europe: Czech Republic, Slovakia, Hungary, Austria
2003 – Southern France: The Riviera Reeds Festival, La Croix Valmer; Le Pradet
2008 – China: Shanghai, Hangzhou, Xian, Beijing
2009 – Brazil: Sao Paolo, Santos, Novo Friburgo, Rio de Janeiro, Ouro Preto
2010 – Germany, Austria, Italy: Garmisch, Munich, Salzburg, Schladming Festival, Venice

Printing of this program generously underwritten by Konica Minolta Business Solutions.

Funding has been made possible in part by the New Jersey State Council on the Arts/Department of State, through grant funds administered by the Bergen County Department of Parks, Division of Cultural and Historic Affairs.

The New Jersey Wind Symphony would like to thank all of the many volunteers who have made this concert possible.

The New Jersey Wind Symphony 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.

For additional NJWS information, please visit our website or scan our QR code: WWW.NJWINDSMPHONY.ORG
Presenting our 80th Anniversary production of

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Saturday, November 4 at 7:30pm
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Sunday, November 12 at 3:00pm
Ridgewood United Methodist Church
(100 Dayton Street, Ridgewood, NJ)

Sunday, November 26 at 3:00pm
Fair Lawn Community Center
(19-10 25th Street, Fair Lawn, NJ)

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Violinist Sheryl Staples joined the New York Philharmonic as Principal Associate Concertmaster, The Elizabeth G. Beinecke Chair, in September 1998. She made her solo debut with the Philharmonic in 1999 performing Tchaikovsky's Violin Concerto, led by Kurt Masur. She has since been featured in more than 25 performances, playing concertos by Mendelssohn, Mozart, Haydn, Bach, and Vivaldi with conductors including Alan Gilbert, Lorin Maazel, Kent Nagano, Jeffrey Kahane, and Sir Colin Davis. In addition she has performed as soloist with more than 45 orchestras nationwide, including The Cleveland Orchestra, Los Angeles Philharmonic, San Diego and Richmond Symphony Orchestras, and Louisiana Philharmonic. Most recently, she performed Mozart’s Sinfonia concertante with Principal Viola Cynthia Phelps, led by Jaap van Zweden in November 2014.

The New York Times wrote that “she is a perceptive musician, who plays with great rhythmic integrity and a lucid sense of phrase structure. … she draws a wonderful array of vibrant and luminous colors … interpretive honesty and unmannered elegance.” The Los Angeles Times said she has a “tantalizing mix of qualities. … refinement and boldness, polish and fire. … big, rich, sweeping tone, lacking nothing in warmth and evenness.” The Cleveland Plain Dealer praised her “aristocratic artistry coupled with violinistic mastery … pinpoint accuracy and daring that took the breath away.”

An active chamber musician, Ms. Staples is a member of the New York Philharmonic String Quartet, established in the 2016–17 season, and frequently performs in the New York area in venues including David Geffen Hall, Merkin Concert Hall, 92nd Street Y, and The Metropolitan Museum of Art. Ms. Staples has performed chamber music for U.S. Ambassadors in London, Paris, Berlin, Beijing, and Hong Kong, and in 2013 she toured Mexico, Brazil, and Chile. Recent summer festival appearances include La Jolla Music Society’s SummerFest, Boston Chamber Music Society, and Salt Bay Chamberfest. She has also collaborated and performed at the chamber music festivals of Santa Fe, Mainly Mozart, Seattle, Aspen, Sarasota, Martha’s Vineyard, Strings Music Festival, and Brightstar Music Festival. She appears on three Stereophile compact discs with the Santa Fe Chamber Music Festival.

Sheryl Staples is a native of Los Angeles, where she developed her love for ensemble work at an early age. She began studying the violin at age five, and her major mentors were Robert Lipsett and Heichiro Ohyama. Before finishing studies at the University of Southern California’s (USC) Thornton School of Music, Ms. Staples was appointed concertmaster of the Santa Barbara Chamber Orchestra and other professional ensembles in Los Angeles. She then became concertmaster of the Pacific Symphony in 1994 while enjoying a varied career consisting of solo appearances, chamber music, teaching (at USC’s Thornton School of Music and the Colburn School of Performing Arts), and Hollywood studio recording work for numerous major motion pictures. At the age of 26 Ms. Staples joined The Cleveland Orchestra as associate concertmaster, a position she held for three years. In addition, she taught at the Cleveland Institute of Music, Encore School for Strings, and Kent/Blossom Music Festival, and she was a member of the Cleveland Orchestra Piano Trio. Currently she is on the violin faculty at the Manhattan School of Music and Juilliard Pre-College Division. She also serves on the faculty of The Juilliard School working with students aspiring toward orchestral careers.
Ms. Staples resides in New Jersey with her husband, percussionist Barry Centanni, and children, Michael and Laura. Mr. Centanni and Ms. Staples premiered William Kraft’s Concerto a Tre for piano, violin, and percussion, written for them, at Martha’s Vineyard Chamber Music Society’s summer festival and recorded it for release on the Albany Records label in 2008. They also premiered David Sampson’s Black River Concerto for solo violin, percussion, and orchestra in April 2011 with the Montclair State University Symphony.

Ms. Staples performs on the “Kartman” Guarneri del Gesu, ca. 1728, previously on loan from private collector Peter Mandell and now in the collection of the New York Philharmonic.

A graduate of the Juilliard School (MM), Barry Centanni is a freelance percussionist. In New Jersey, he is the principal percussionist for the New Jersey Festival Orchestra and the New Jersey State Opera. In New York, Barry is a member of the New York Pops, Center for Contemporary Opera and serves as principal percussionist for the Orchestra of St. Luke’s. His engagements with St. Luke’s have included recordings for Sony, Music Masters, Telarc and Deutsche Grammophon, including seven volumes of the works of Stravinsky, as well as appearances on "Live from Lincoln Center."


As a freelance musician, he has performed on "Late Night with David Letterman," as well as "Saturday Night Live" and has appeared with artists such as Tony Bennett, Sting, Whitney Houston, James Taylor, Paul Simon, Elton John and Frank Sinatra. He has appeared with various orchestras accompanying Andrea Bocelli, the Moody Blues, David Byrne, Yes, Blues Traveler and at Madison Square Garden with Metallica. He has also performed as an extra percussionist for the Lincoln Center Chamber Music Society, the American Symphony, the Brooklyn Philharmonic, the Little Orchestra Society, Concordia, Mostly Mozart, the New York Chamber Symphony, the American Composers Orchestra, the New York City Opera, the Cleveland Orchestra, the Metropolitan Opera and the New York Philharmonic.

An active teacher, he has been on the faculty of Mannes, New York University, SUNY Purchase, The College of New Jersey and Columbia Teachers College. Presently, he is the head of the percussion department at Montclair State University.

Barry is married to Sheryl Staples, the principal associate concertmaster of the New York Philharmonic and the very proud father of Michael and Laura Alana.
and Brahms, both written in 1878. As with all popular and ubiquitous works, there can be critical backlash that questions the artistic or musical value of an oft-played piece. Mendelssohn’s *Violin Concerto* has escaped this fate because it is undeniably a masterpiece in the violin repertoire.

First Suite in Eb for Military Band – Gustav Holst (1874-1934) For a work that is such a staple of the concert band repertoire, there is surprisingly little information about the origins of Gustav Holst’s *First Suite in Eb*. In the notebook in which he kept a record of his compositions from 1895 until his death, Holst entered the date of completion as 1909. Not until 1920 is there any record of a performance, nor is there any mention of the ensemble for which the work was composed. Although its beginnings may have been somewhat inauspicious, the work is a masterpiece of wind writing, sounding as fresh and original today as the day it was written. The three-movement work begins with the *Chaconne* in which the melody is introduced by the low brass. The variations build slowly to the majestic finale. The *Intermezzo*, marked vivace, is lighter and highlights Holst’s skill in writing for woodwinds. In contrast to the *Chaconne*, this movement finishes quietly. The piece ends with the *March*, a movement that weaves together two contrasting melodies as it moves toward a powerful conclusion.

Concerto I – J.S. Bach (1685-1750) Arr. Richard Summers. Bach wrote this concerto originally for solo violin and oboe with string orchestra and continuo. Neither the date of the composition nor the date of its inaugural performance is known. Bach was a prolific composer with his catalogued works listed at 1,087 compositions. He relished the challenge of writing for two dissimilar instruments to emphasize the qualities they have in common, and to make harmony of their differences. The arrangement presented here is for violin and xylophone with wind symphony orchestrated by our own principal clarinetist Richard Summers. This first movement of Bach’s concerto is a gracious and spirited allegro that Mr. Summers has recast in D minor for the band and soloists. Bach’s legacy of genius can be heard almost three centuries later here this evening.

La Belle Helene Overture – Jacques Offenbach (1819-1880) was a great master of the French operetta who wrote music that fairly bubbled with wit and satire, not to mention a little French naughtiness. Some of his most successful operettas were parodies of stories from classical mythology, which formed the backbone of all French education. *La Belle Helene* is one of the liveliest of them all. The overture provides a medley of some of the favorite tunes in the operetta, which include some of the best known melodies from all of Offenbach. The great flowing waltz melody at its center is as romantic as anything Offenbach ever conceived.

The Rifle Regiment March – John Philip Sousa (1854-1932) personified turn-of-the-century America, the comparative innocence and brash energy of a still new nation. Sousa’s touring band represented America across the globe and brought music to hundreds of American towns. His vast repertoire of march compositions earned him the title of “The March King,” and his band gave 3500 concerts in its first seven years in an era of train and ship travel. He composed *The Rifle Regiment March* rather early in his career and dedicated it to the men of the 3rd U.S. Infantry. *The Rifle Regiment* is widely considered to be one of Sousa’s best efforts from the early years of his composing career.

Program Notes compiled by Marcie Phelan
PROGRAM NOTES

The Flying Dutchman Overture – Richard Wagner (1813-1883) was one of the most revolutionary figures in the history of music, a composer who made pivotal contributions to the development of harmony and musical drama that reverberate even today. Of all his writings, he is best known to the music world for his opera contributions. Beginning with Ring and The Flying Dutchman, he enjoyed a string of successes that propelled him to immortality and changed the face of music. Wagner's music is known to be long and at times tedious, but in the overture to The Flying Dutchman the thrills come fast and are presented with remarkable economy. From the powerful opening notes, the fullness of the opera's passion and dramatic tension get expressed in a matter of seconds. The swells and ebbs of the ocean are also here in the flourishing woodwinds. As the overture progresses, we have a sense of the opera's episodes crystallized as they might be in a typical grand opera overture, in which the overture presents the opera in miniature.

Valse Brilliante – George Harrison Green (1893-1970) Arr. Richard Summers. G.H. Green started playing xylophone at age 11, and at 13 was performing solos with his father's band. In 1912 at the age of 19 he entered vaudeville and in one year was proclaimed “the fastest, most artistic, and most wonderful xylophonist and soloist in this country or abroad.” He was one of the most popular artists in recorded history, acting as soloist, composer, and arranger for xylophone. Green was a fine teacher and author of pedagogical materials including his course of 50 lessons that remains important today. His solo xylophone compositions such as “The Ragtime Robin,” “Charleston Capers” and “Caprice Vialant” still retain an enormous popularity. Upon his retirement from music in 1946, Green pursued a successful career as an artist, illustrator and cartoonist. Valse Brilliante gives the xylophonist the opportunity to display to the audience a virtuoso performance on an instrument that is seldom featured in the solo spotlight.

Oasis – Patrick Burns (b.1969) provides the following reflection about his newest composition: “My long time friendship and partnership with the New Jersey Wind Symphony (NJWS) began in 2003 when they premiered my composition named Perfect Trip. Since then Chris Wilhjelm and the NJWS have premiered and performed more of my music than almost any other band in the country. As an expression of my gratitude for all of their support, I wrote Oasis, which makes its premiere this afternoon. My Oasis is not a reference to a fertile desert area, but rather a metaphoric one; a place of reflection, rest, and refuge from the burdens of the world. We all have at least one oasis, whether it is another person, a faith, a pet, a vocation, or a hobby. It is something or someone to whom we can turn for rejuvenation when we need it most. The music you hear this afternoon is meant to transport you to that place, to your place in your mind. I believe the music is lyrical, colorful, pensive, sometimes dramatic, but always inviting. The invitation is to listen actively and to imagine. Oasis is dedicated to the New Jersey Wind Symphony.”

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An honors graduate of the New England Conservatory, he received his doctorate from Columbia University in 1998. He has been the band director at Pasack Hills High School since 1984. Dr. Wilhjelm 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 Wilhjelm 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.

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**New Jersey Wind Symphony**

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**Spoon River** - Percy Grainger, Arr. Glenn Cliffe Bainum

**Big Four on the River** - James M. David

**The New Jersey Wind Symphony**

Dr. Christian Wilhjelm, Music Director

**The Flying Dutchman Overture**

Richard Wagner

Transcribed by Mark H. Hindsley

**Valse Brillante**

George Hamilton Green

Edited and Cadenza by Bob Becker

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Written for the New Jersey Wind Symphony - C. Christian Wilhjelm, Founding Director - on the occasion of their inaugural concert season

**Andante and Finale for Violin and Band**

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Realized for Violin solo and band by Richard Summers

Sheryl Staples, Violin

**First Suite in Eb for Military Band**

Gustav Holst

**Concerto I**

Johann Sebastian Bach

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Barry Centanni, Marimba

**La Belle Helene Overture**

Jacques Offenbach

Arranged by Lawrence Odom

**The Rifle Regiment March**

John Philip Sousa

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Gustav Holst

I. Chaconne

II. Intermezzo

III. March

**Concerto I**

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**Andante and Finale for Violin and Band** – Felix Mendelssohn (1809-1847) Arr. Richard Summers. There is perhaps no more popular or beloved violin concerto than Felix Mendelssohn’s masterpiece in e minor. The prodigy’s concerto breaks with the Romantic violin concerto tradition of vapid showpieces with little need for artistry or passion, and whose orchestral parts are sparse, insipid, and uninteresting. Mendelssohn referred to these Paganini inspired works as merely “juggler’s tricks and rope dancer’s feats.” Mendelssohn’s *Violin Concerto* premiered in 1845, and was the first significant concerto for violin since Beethoven’s of 1806, and was the last until the concertos of Bruch in 1868, and Tchaikovsky

Dr. Christian Wilhjelm, conductor, professional musician and educator, has been the New Jersey Wind Symphony’s (formerly Ridgewood Concert Band) 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. Wilhjelm 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. Wilhjelm 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. Wilhjelm 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. Wilhjelm 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 Wilhjelm 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.

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and Brahms, both written in 1878. As with all popular and ubiquitous works, there can be critical backlash that questions the artistic or musical value of an oft-played piece. Mendelssohn’s *Violin Concerto* has escaped this fate because it is undeniably a masterpiece in the violin repertoire.

**First Suite in Eb for Military Band** – Gustav Holst (1874-1934) For a work that is such a staple of the concert band repertoire, there is surprisingly little information about the origins of Gustav Holst’s *First Suite in Eb*. In the notebook in which he kept a record of his compositions from 1895 until his death, Holst entered the date of completion as 1909. Not until 1920 is there any record of a performance, nor is there any mention of the ensemble for which the work was composed. Although its beginnings may have been somewhat inauspicious, the work is a masterpiece of wind writing, sounding as fresh and original today as the day it was written. The three-movement work begins with the *Chaconne* in which the melody is introduced by the low brass. The variations build slowly to the majestic finale. The *Intermezzo*, marked vivace, is lighter and highlights Holst’s skill in writing for woodwinds. In contrast to the *Chaconne*, this movement finishes quietly. The piece ends with the *March*, a movement that weaves together two contrasting melodies as it moves toward a powerful conclusion.

**Concerto I** – J.S. Bach (1685-1750) Arr. Richard Summers. Bach wrote this concerto originally for solo violin and oboe with string orchestra and continuo. Neither the date of the composition nor the date of its inaugural performance is known. Bach was a prolific composer with his catalogued works listed at 1,087 compositions. He relished the challenge of writing for two dissimilar instruments to emphasize the qualities they have in common, and to make harmony of their differences. The arrangement presented here is for violin and xylophone with wind symphony orchestrated by our own principal clarinetist Richard Summers. This first movement of Bach’s concerto is a gracious and spirited allegro that Mr. Summers has recast in D minor for the band and soloists. Bach’s legacy of genius can be heard almost three centuries later here this evening.

**La Belle Helene Overture** – Jacques Offenbach (1819-1880) was a great master of the French operetta who wrote music that fairly bubbled with wit and satire, not to mention a little French naughtiness. Some of his most successful operettas were parodies of stories from classical mythology, which formed the backbone of all French education. *La Belle Helene* is one of the liveliest of them all. The overture provides a medley of some of the favorite tunes in the operetta, which include some of the best known melodies from all of Offenbach. The great flowing waltz melody at its center is as romantic as anything Offenbach ever conceived.

**The Rifle Regiment March** – John Philip Sousa (1854-1932) personified turn-of-the-century America, the comparative innocence and brash energy of a still new nation. Sousa’s touring band represented America across the globe and brought music to hundreds of American towns. His vast repertoire of march compositions earned him the title of “The March King,” and his band gave 3500 concerts in its first seven years in an era of train and ship travel. He composed *The Rifle Regiment March* rather early in his career and dedicated it to the men of the 3rd U.S. Infantry. *The Rifle Regiment* is widely considered to be one of Sousa’s best efforts from the early years of his composing career.

*Program Notes compiled by Marcie Phelan*
Ms. Staples resides in New Jersey with her husband, percussionist Barry Centanni, and children, Michael and Laura. Mr. Centanni and Ms. Staples premiered William Kraft's Concerto a Tre for piano, violin, and percussion, written for them, at Martha's Vineyard Chamber Music Society's summer festival and recorded it for release on the Albany Records label in 2008. They also premiered David Sampson's Black River Concerto for solo violin, percussion, and orchestra in April 2011 with the Montclair State University Symphony.

Ms. Staples performs on the “Kartman” Guarneri del Gesu, ca. 1728, previously on loan from private collector Peter Mandell and now in the collection of the New York Philharmonic.

A graduate of the Juilliard School (MM), Barry Centanni is a freelance percussionist. In New Jersey, he is the principal percussionist for the New Jersey Festival Orchestra and the New Jersey State Opera. In New York, Barry is a member of the New York Pops, Center for Contemporary Opera and serves as principal percussionist for the Orchestra of St. Luke's. His engagements with St. Luke's have included recordings for Sony, Music Masters, Telarc and Deutsche Grammophon, including seven volumes of the works of Stravinsky, as well as appearances on "Live from Lincoln Center."


As a freelance musician, he has performed on "Late Night with David Letterman," as well as "Saturday Night Live" and has appeared with artists such as Tony Bennett, Sting, Whitney Houston, James Taylor, Paul Simon, Elton John and Frank Sinatra. He has appeared with various orchestras accompanying Andrea Bocelli, the Moody Blues, David Byrne, Yes, Blues Traveler and at Madison Square Garden with Metallica. He has also performed as an extra percussionist for the Lincoln Center Chamber Music Society, the American Symphony, the Brooklyn Philharmonic, the Little Orchestra Society, Concordia, Mostly Mozart, the New York Chamber Symphony, the American Composers Orchestra, the New York City Opera, the Cleveland Orchestra, the Metropolitan Opera and the New York Philharmonic.

As an active teacher, he has been on the faculty of Mannes, New York University, SUNY Purchase, The College of New Jersey and Columbia Teachers College. Presently, he is the head of the percussion department at Montclair State University.

Barry is married to Sheryl Staples, the principal associate concertmaster of the New York Philharmonic and the very proud father of Michael and Laura Alana.
Violinist Sheryl Staples joined the New York Philharmonic as Principal Associate Concertmaster, The Elizabeth G. Beinecke Chair, in September 1998. She made her solo debut with the Philharmonic in 1999 performing Tchaikovsky’s Violin Concerto, led by Kurt Masur. She has since been featured in more than 25 performances, playing concertos by Mendelssohn, Mozart, Haydn, Bach, and Vivaldi with conductors including Alan Gilbert, Lorin Maazel, Kent Nagano, Jeffrey Kahane, and Sir Colin Davis. In addition she has performed as soloist with more than 45 orchestras nationwide, including The Cleveland Orchestra, Los Angeles Philharmonic, San Diego and Richmond Symphony Orchestras, and Louisiana Philharmonic. Most recently, she performed Mozart’s Sinfonia concertante with Principal Viola Cynthia Phelps, led by Jaap van Zweden in November 2014.

The New York Times wrote that “she is a perceptive musician, who plays with great rhythmic integrity and a lucid sense of phrase structure. … she draws a wonderful array of vibrant and luminous colors … interpretive honesty and unmannered elegance.” The Los Angeles Times said she has a “tantalizing mix of qualities. … refinement and boldness, polish and fire. … big, rich, sweeping tone, lacking nothing in warmth and evenness.” The Cleveland Plain Dealer praised her “aristocratic artistry coupled with violinistic mastery … pinpoint accuracy and daring that took the breath away.”

An active chamber musician, Ms. Staples is a member of the New York Philharmonic String Quartet, established in the 2016–17 season, and frequently performs in the New York area in venues including David Geffen Hall, Merkin Concert Hall, 92nd Street Y, and The Metropolitan Museum of Art. Ms. Staples has performed chamber music for U.S. Ambassadors in London, Paris, Berlin, Beijing, and Hong Kong, and in 2013 she toured Mexico, Brazil, and Chile. Recent summer festival appearances include La Jolla Music Society’s SummerFest, Boston Chamber Music Society, and Salt Bay Chamberfest. She has also collaborated and performed at the chamber music festivals of Santa Fe, Mainly Mozart, Seattle, Aspen, Sarasota, Martha’s Vineyard, Strings Music Festival, and Bright Star Music Festival. She appears on three Stereophile compact discs with the Santa Fe Chamber Music Festival.

Sheryl Staples is a native of Los Angeles, where she developed her love for ensemble work at an early age. She began studying the violin at age five, and her major mentors were Robert Lipsett and Heichiro Ohyama. Before finishing studies at the University of Southern California’s (USC) Thornton School of Music, Ms. Staples was appointed concertmaster of the Santa Barbara Chamber Orchestra and other professional ensembles in Los Angeles. She then became concertmaster of the Pacific Symphony in 1994 while enjoying a varied career consisting of solo appearances, chamber music, teaching (at USC’s Thornton School of Music and the Colburn School of Performing Arts), and Hollywood studio recording work for numerous major motion pictures. At the age of 26 Ms. Staples joined The Cleveland Orchestra as associate concertmaster, a position she held for three years. In addition, she taught at the Cleveland Institute of Music, Encore School for Strings, and Kent/Blossom Music Festival, and she was a member of the Cleveland Orchestra Piano Trio. Currently she is on the violin faculty at the Manhattan School of Music and Juilliard Pre-College Division. She also serves on the faculty of The Juilliard School working with students aspiring toward orchestral careers.
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About the New Jersey Wind Symphony

Dr. Chris Wilhjelm, community leaders, and musicians founded the Ridgewood Concert Band (RCB) in 1983 with the idea of providing high quality performing venues for the many accomplished wind and percussion players living in the New York metropolitan area. On July 1, 2017, the Ridgewood Concert Band formally changed its name to the New Jersey Wind Symphony (NJWS) to better reflect the identity of the organization.

Through the years, consistently high level performances have led to the production of two commercially released CDs, performances on the East Coast, and peer recognition through the awarding of the John Philip Sousa Foundation’s coveted Sudler Silver Scroll Award in 1996.

The NJWS performs an annual series of concerts presenting the very finest in wind band literature for capacity audiences. Ranging from light classics and famous marches to cutting edge compositions by today’s brilliant composers, the band’s programming has drawn critical attention for its variety and depth. Originally launched as the Ridgewood Community Concert Band, an early review praising the band’s fine performance proclaimed this is no “Community” band. The Board of Directors decided to incorporate as the Ridgewood Concert Band.

The members of the New Jersey Wind Symphony come from all walks of life. The musicians and board members are drawn together by a common dedication to the study, performance and support of great music.

The quality of NJWS performances has attracted world-class soloists from the New York Philharmonic Orchestra, the Metropolitan Opera Orchestra, radio and television personalities and other nationally renowned performers and conductors. The New Jersey Wind Symphony has also been active in the commission and performance of new works.

The New Jersey Wind Symphony is actively engaged with area schools, offering opportunities for talented school musicians to perform with the band. In 2006, the band launched a scholarship program that reaches a large network of high schools in the region, inviting musicians who plan to seek a career in music to compete for scholarship funds. Winners showcase their talent as a featured soloist with the band. The competition and concert is one of the highlights of each season.

Each year the NJWS performs a subscription series of concerts at their performance home in the West Side Presbyterian Church in Ridgewood, New Jersey.

The NJWS has also obtained world-wide recognition through international touring:
1998 – Central Europe: Czech Republic, Slovakia, Hungary, Austria
2003 – Southern France: The Riviera Reeds Festival, La Croix Valmer; Le Pradet
2008 – China: Shanghai, Hangzhou, Xian, Beijing
2009 – Brazil: Sao Paolo, Santos, Novo Friburgo, Rio de Janeiro, Ouro Preto
2010 – Germany, Austria, Italy: Garmisch, Munich, Salzburg, Schladming Festival, Venice

Printing of this program generously underwritten by Konica Minolta Business Solutions.

Funding has been made possible in part by the New Jersey State Council on the Arts/Department of State, through grant funds administered by the Bergen County Department of Parks, Division of Cultural and Historic Affairs.

The New Jersey Wind Symphony would like to thank all of the many volunteers who have made this concert possible.

The New Jersey Wind Symphony 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.

For additional NJWS information, please visit our website or scan our QR code: www.NJWINDSMPHONY.ORG
An Afternoon at the Symphony

FEATURED GUEST SOLOISTS
Sheryl Staples – Violin
Principal Associate Concertmaster, New York Philharmonic
Barry Centanni – Marimba
Principal Percussion, The Orchestra of St. Luke’s Percussion, New York Pops

The Montclair State University Wind Symphony
Dr. Thomas McCauley, Conductor
Kyle Kubicki, Graduate Student Conductor

Sunday, October 1, 2017 - 3:00 PM
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