

THE RIVERSIDE ORCHESTRA

REUBEN BLUNDELL-MUSIC DIRECTOR



50th Anniversary Concert

CHURCH OF ST. PAUL AND ST. ANDREW
263 WEST 86TH STREET, NEW YORK, NY
FRIDAY, DECEMBER 10, 2021 | 7:30 PM

WELCOME!

Tonight, we celebrate the 50th Anniversary of the orchestra on the actual date of the orchestra's first performance in 1971! And, in a nod to history, we'll be performing two great works from that concert: Wagner's *Prelude to Die Meistersinger von Nürnberg* and Borodin's *In the Steppes of Central Asia*.

We are delighted you could join us on this momentous occasion. Take a walk down memory lane in this expanded program where we highlight the "Milestones and Memories" of our amazing 50-year journey.



Dr. Ephraim L. Rubin

That we have become one of the oldest community orchestras in New York City is, without question, the result of the vision and drive of our founder, Dr. Ephraim L. Rubin. Ephraim passed away in 2020 at age 90 and this concert is dedicated to his memory.

Born in Brooklyn in 1929, Ephraim was a scientist who loved to play the clarinet. In 1971 he started the Riverside Chamber Ensemble, which soon grew into The Riverside Orchestra as we know it today. More than a manager, a position he held until 2017, Ephraim built the orchestra player by player, audience member by audience member. He played in or attended every concert of the orchestra until his final illness.

The Riverside Orchestra is one of Ephraim's greatest legacies and we are truly proud to carry it on. We truly are a "community of music makers and music lovers" and Ephraim, more than anyone else, created that community.

A handwritten signature in blue ink that reads "Steve Davies". The signature is written in a cursive, flowing style.

Steve Davies
President

THE RIVERSIDE ORCHESTRA

50th Anniversary Concert Program

Friday, December 10, 2021, at 7:30PM

The Church of St. Paul and St. Andrew

Reuben Blundell, Music Director

RICHARD WAGNER
(1813-1883)

Prelude to *Die Meistersinger von Nürnberg*, WWV 96
(1867)

Welcome and Remarks

Steve Davies and Rena Schklowsky

ALEXANDER BORODIN
(1833-1887)

***In the Steppes of Central Asia* (1880)**

Remarks

Reuben Blundell, Music Director

LUDWIG VON BEETHOVEN
(1770-1827)

***Symphony No. 5 in C minor, Op. 67* (1804-1808)**

I. Allegro con brio
II. Andante con moto
III. Scherzo: Allegro
IV. Allegro

We regret that we will not be hosting our post-concert reception at this time

The Riverside Orchestra, Inc. | 120 Riverside Blvd #7R | New York, NY 10069

riversideorch@gmail.com | riversideorchestra.org

© 2021 The Riverside Orchestra, Inc. All Rights Reserved

OUR PATRONS

The Riverside Orchestra gratefully thanks our patrons for their generous support. To become a patron, please visit riversideorchestra.org or send a check to the address at the front of the program.

Benefactors (\$1,000 or more)

Jack and Kay Davies
In honor of Steve Davies
Steve Davies
The Golden Family
Caroline Helmuth
Victoria Jacqueney
Sandy Kryle
Richard Leonard
Alex Lesokhin
Rajat Mukherji and Katharine Flanders Mukherji
The Estate of Emiko Okawa
Mary Olsson
Alan Salzman MD and Steven Singer MD
Bill Voelkle

Partners (\$500 or more)

Steve Alcott
Susan Berkowitz
Brandon and Elizabeth England
Francesca Khani and Pablo Schklowsky
Carrick Patterson
Francis and Augusta Przygoda
Joe Sherman
Rena and Andre Schklowsky
Manny and Stella Silberberg
Nancy Steinberg

Supporters (\$200 or more)

Robert Aaronson
Kay Cynamon
In honor of Sandy Hsiao
Alexa, Mike and Marky Dacey
Bryn Douds
Barbara Futterman
Teresa Genin
Marc Goldenberg
Alexander Gunchenko
Louis Heckheimer

Supporters (\$200 or more) cont'd

Sandy Hsiao
Cristina Kazan and Barry Berkman
Araceli Leal
Yuko Minowa
Jerome Moss
Erik Ochsner
In honor of Reuben Blundell
Mary Richman
Judith Scott and Richard Levine
Rob Stulberg

Donors (\$100 or more)

Joe and Kat Ahlquist
Doreen Beck
Lucy Bevan
Reuben Blundell
Katie Bonner
Barbara Carlsen
Kimiko Ebata
The Golden-Pomerantz Family
Arlene Hajinlian
Katherine Kohanowski
Mary McCorry
Jim McMillan
James and Charlene Morrow
In honor of Rena Schklowsky
Lotta Mahoney
Eliot Moshman and Jane Alexandre
Nina Mukherji
Carlos Munoz
Sheila Rabin and William Bregman
Janet Robusto
George and Barbara Sabel
Isaak Shapiro
Rosanne VanDeMark
Mary Lou Wainwright
Herb and Sandy Wilkov
In memory of Ephraim Rubin
Gloria Zeche

Sustainers (\$50 or more)

Jules and Esther Bell Insler
Lynn Caron
Sally Fenley
Faye Galopin
Judith Hole-Suratt
In memory of Samuel Suratt
Davis Kim
Ed McDermott and Nancy Stein
Diane Moore
Patricia Murray
In honor of Reuben Blundell
Gregory Peterson
Gary Rikoon
Stuart Schwab
Eric Selzer
Ellen Sills-Levy
Fern Stolper
In honor of Susan Berkowitz
James Washington

Friends (\$25 or more)

Stephanie Bazirjian
Moira Bixby
Sydney Chou
Laurel Crutchfield
Jack and Nona Dreyer
In honor of Manny and Stella Silberberg
Logan and Elizabeth Fulrath
Linda Gottesman
Alex Gurevich
Robert Hirschhorn
Alyssa Kerper
Lisa Letourneau
Victoria Leung
Jonathan Mills
Marion Nesbit
Racine Russell
In honor of Barbara Carlsen
Craig Thompson and Deborah Lockley-Thompson
Katherine Walker
Cate Wiley



bookculture



The Riverside Orchestra, Inc. is recognized by the IRS as a non-profit 501(c)(3) charitable organization.
Your donation to The Riverside Orchestra, Inc. is tax deductible to the full extent of the law.

NOTES ON THE PROGRAM

Richard Wagner (1813-1883) – Prelude to *Die Meistersinger von Nürnberg*, WWV 96 (1867)

Die Meistersinger von Nürnberg (The Mastersingers of Nuremberg) is one of Wagner's longest and final operas, uncharacteristically a comedic romance with no mythological or magical underpinnings, set in the Renaissance, based on an actual historic figure, and first performed in 1868. The Overture, aka Prelude or Vorspiel, contains the leitmotifs which will appear later throughout the opera. These are deftly entwined in the Overture. While the characters are members of Medieval guilds, they are amateur artists and singers and reflect the composer's fascination with the aesthetics of inspiration, creativity, structure, form, and the beauty of the arts. In the opera he used the plot device of a vocal competition to demonstrate the peril of unthinkingly following rigorous rules more like a second-rate craftsman than an inspired artist. The Vorspiel was performed upon its completion in 1862 and has been played ever since on concert programs separately, as well as in the context of the full opera.

—By Katharine Flanders Mukherji



Masks must be worn at all times

Please review our full Health & Safety Guidelines at riversideorchestra.org

Alexander Borodin (1833-1887) – *In the Steppes of Central Asia* (1880)

Professionally, Borodin was a published Chemistry professor, and founder of the St. Petersburg School of Medicine for Women. His compositions included two symphonies, two string quartets, and his unfinished opera, *Prince Igor*. This 1880 tone poem is, along with his *Polovtsian Dances*, one of his most frequently performed works.

To me, high held tones (violin harmonics and flutes) evoke early-morning mist over the plains of Russia east of the Ural Mountains, and the first theme, in the clarinet, then French horn, sets out on a long, distant journey. The energy from cello and viola pizzicato suggests the readying of horses for the nomadic tribes. The second theme is given to the English horn, and in this particular range of the instrument, Borodin could have been thinking of the Duduk, an Eastern instrument native to Armenia, Georgia and beyond.

These two melodies recur throughout the orchestra in various guises, and Borodin overlays them inventively at some points before quiet returns to the steppes and our adventure recedes into memory, with a solo flute playing the opening melody one last time.

Due to the success of many of his melodies and their recycling in the 1953 musical *Kismet*, Borodin is one of the few classical composers to have won a Tony award.

—By Reuben Blundell

Save the Date for our Spring 2022 Concerts: March 4, April 29, and June 17

Our spring concerts will be held on Friday evenings at 7:30pm at The Church of St. Paul and St. Andrew (263 W 86th St.)

Ludwig von Beethoven (1770-1827) – Symphony No. 5 in C minor, Op. 67 (1804-1808)

The four notes (three short, one long) are instantly recognizable as the most famous opening to a classical piece. Beethoven refers to the pattern throughout the symphony. (There is some technical debate about whether to call it a theme or a motif, but no matter: this thematic unity would inspire Berlioz, Schumann, Liszt, and countless other composers.) Praising the work, Romantic poet and critic E.T.A. Hoffman described it as “one of the most important works of the time,” and in another vein, American composer, humorist and conductor Peter Schickele used it for the extremely funny “Beethoven 5th Symphony Sportscastr.”

As an even greater indication of this symphony’s place in posterity: When the two Voyager spacecrafts were launched in 1977 they included golden discs of data representative of life on earth, chosen by a NASA committee chaired by Carl Sagan (author of *Cosmos*). Alongside diagrams, photographs, star charts, spoken-word greetings, recordings of animals, human laughter, heartbeats, and a kiss were included folk songs, jazz, and compositions by Bach, Mozart, Stravinsky, and Beethoven. The representative example of the Symphony, as a genre, is the entire first movement of Beethoven’s 5th. Now in interstellar space, two recordings of this piece (with London’s Philharmonia Orchestra) are traveling outward at a speed that, it is estimated, will bring one of them to a planetary system in about 40,000 years.

The second movement, Andante, is in theme and variations form, a familiar pattern which may invoke Haydn’s later symphonies. Also from the classical tradition, the third movement is in fast triple time with an ABABA form. Beethoven poses a musical question, answered by the first movement’s motif, first in the horns and then emphasized by the whole orchestra. The B sections (the Trio) are built on vigorous fugal string writing, before an unsettled and mysterious episode finally ends the movement.

The triumphant fourth movement emerges with the three trombones, silent up to this point, joining the rest of the orchestra. As an improviser, Beethoven had a reputation for testing the endurance of his listeners, and it’s impressive how he does this in the symphony by returning to music of the third movement before an exaggeratedly long and energetic coda.

—By Reuben Blundell

THE RIVERSIDE ORCHESTRA MUSIC DIRECTOR

Reuben Blundell is The Riverside Orchestra's first Music Director, a post he was honored to accept at the invitation of the orchestra's founder, the late Dr. Ephraim Rubin, in 2016, after several years as the orchestra's principal conductor. Together with the musicians, Reuben has performed over twenty concerts, with luminary soloists from the New York Philharmonic, the Cincinnati Symphony, the Florida Orchestra, the Metropolitan Opera Orchestra, and beyond. March 2019 included Reuben's debut as soloist with Riverside, directing and soloing for Mozart's Violin Concerto No. 5.



Reuben has held violin fellowships at the Tanglewood Music Center and Michael Tilson Thomas's New World Symphony in Miami, serving as concertmaster for both, and pursued conducting studies at the Bard Institute, with the League of American Orchestras, the Monteux School, and earning a doctorate in conducting from the Eastman School of Music under Neil Varon. He moved to New York to a Hunter College faculty appointment, but much prefers Trinity School, where he has taught since 2017.

Reuben has released four widely-praised albums on the New Focus Recordings label, conducting previously unrecorded American works with the Gowanus Arts Ensemble (a group he founded) and the Lansdowne Symphony in PA, where he is also Music Director. His recent editions of the Symphonies of Joseph Bologne, the Chevalier de Saint-Georges, was published by Artaria and promptly recorded by the Czech Chamber Philharmonic conducted by Michael Halász for the Naxos label.

An assistant conductor for Lord of the Rings in Concert, he has assisted the National Orchestra of Spain in Madrid and performances in Montréal and Ottawa. He was guest conductor for the Chappaqua Orchestra in March 2020, giving the American premiere of Leokadiya Kashperova's 1905 Symphony in B minor, and is also a conductor with The Chelsea Symphony in New York.

Reuben and his wife Karen live in Northern Manhattan with their now ten-year-old daughter, Elizabeth.

THE RIVERSIDE ORCHESTRA MUSICIANS

Year Joined and Tenure in Riverside Orchestra (colors correspond to musician's anniversary button ribbon) :

**** 1970s (>40 years) **** **** 1980s (30-39 years) **** **** 1990s (20-29 years) ****
**** 2000s (10-19 years) **** **** 2010s (<10 years) **** **** 2020s (new this season) ****

Violin I

Elizabeth England, Concertmaster
Eugene Chen
Louis Heckheimer
David Huang
Jennifer Keen
Davis Kim
Lynette Pettinicchi
Ellen Plattman
Joe Sherman
Leon Tai
Natalie Wolford

Violin II

Barbara Carlsen, Principal
Belinda Bauer
Sarah Elkhayat
Andrea Hall
Sandy Hsiao
Jimin Lee
Aviva Mazurek
Diane Moore
Judith Scott
Debra Tanklow
Albert Trithart
Batya Zamansky

Viola

Dave Obelkevich, Principal
Sarah Albani
Nicole Baz
Zac Cohen
Kay Cynamon
Vishnu Gottiparthi
Sandy Kryle
Paris Milane
Alfrida Tozieva
Joe Trevino

Cello

Rob Stulberg, Principal
Pippa Colvin
Steve Davies
Katherine Dolhon
Yuko Minowa
Maureen Murray
Ines Purcell
Rena Schklowsky
Manny Silberberg
Adriana Tomeu

Bass

Morton Cahn, Principal
Carina Martinelle
James McQuade

Flute

Katharine Flanders Mukherji
Susan Berkowitz

Piccolo

Richard Paratley

Oboe

Alex Lesokhin
Michelle Letourneau-Belock

English Horn

Todd Kennedy

Clarinet

Alan Salzman
Alex Gunchenko

Bassoon

Mary Olsson
Bryn Douds

Horn

Marc Goldenberg
Eliot Moshman
Lynn Caron
Brian Hill

Trumpet

Adrian Waltzer
George Sabel
Julie Zucchi

Trombone

Rob Stattel
Zander Theiss
Brian Morgan

Tuba

Alex Markovich

Timpani

Michael Blancaflor

Founder

Dr. Ephraim L. Rubin (1929-2020)

Board of Directors

Susan Berkowitz
Steve Davies
Elizabeth England
Katharine Flanders Mukherji
Claire Golden
Sandy Hsiao
Judith Scott

THE RIVERSIDE ORCHESTRA THROUGH THE DECADES





Follow us on Twitter @RiversideOrch, Facebook @riversideorchestra and Instagram @riversideorchestra. Tag us #RiversideOrchestra Visit our SoundCloud and website at riversideorchestra.org.

MILESTONES AND *MEMORIES*

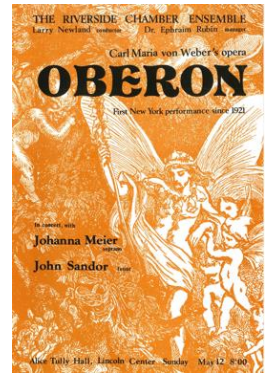
1971



The Riverside Chamber Ensemble's first concert is December 10, 1971. The name is formally changed to The Riverside Orchestra in 1981, though we're known as the Orchestra much sooner. Ephraim changes the name to Orchestra because it's smarter for attracting players and soloists.

1974

The Riverside Chamber Ensemble makes its Lincoln Center debut in a concert performance of Weber's opera *Oberon* at Alice Tully Hall. It's also the debut of the orchestra dress code ("long black" for women, black bow ties and tuxes or suits for men). Cellist Rena Schklowsky will wear her 1974 dress for our anniversary concert!



1975

Riverside is invited to tour and perform in Romania as part of a cultural exchange program under the sponsorship of the Ambassadors for Friendship. A number of the concerts are "cooperative." The Romanian orchestra performs a few pieces, Riverside performs a few pieces, and a few pieces are performed together. There are a few occasions when musicians are "allowed" to commingle. The Romanians were prohibited from playing or owning music composed by non-Communist composers. So some Riversiders "accidentally" leave their music behind.

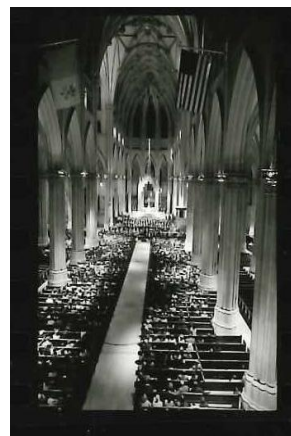


That same year the orchestra presents Giuseppe Verdi's rarely heard opera *I Due Foscari* in Town Hall, with soloists from the New York City Opera. *The Times* says "Riverside Orchestra shined in Foscari," and the *Long Island Press* calls Riverside

the “best community orchestra around.” Many collaborations with operatic singers follow in subsequent years.

Under Larry Newland with the collaboration of the New Amsterdam Singers, we perform our first Beethoven Ninth. We do this again in 1979 with CW Post under Alfred Clinton Morris, in 1985 with the chorus of LIU under Alex Guzman, and in 1994 with CW Post under Laurine Celeste Fox.

1976 *I joined Riverside shortly after graduating from law school. A high school orchestra friend told me about it. At the time I joined, if a string player wanted an assigned seat, he or she had to audition. I did so and ended up in the front of the viola section. Brass and wind players also had to audition. My most memorable concert was a performance of Verdi’s Requiem*



at St. Patrick’s Cathedral (yes, the one of Fifth Avenue) on Halloween eve. The church was full, standing room only. The sound was incredible. It was truly an awesome experience. Alfred Clinton Morris conducted this massive performance.

—Sandy Kryle, Viola, 46 yrs with Riverside

1977



By 3 years after returning to my native upper west side from Harvard and Paris, I had joined the faculty of the Lighthouse Music School for the Blind, met my future husband, and started playing with Riverside. Knowing a good thing when I see it, I have stuck with all three ever since. While auditioning over a decade for major professional symphonies, I became a free-lance chamber musician and got the chance to play the orchestral flute repertoire at Riverside, which also afforded a lovely community. My father, Peter Flanders, had been playing ‘cello in three community orchestras, all of which I tried, but preferring Riverside I enjoyed sharing that experience with him for the next 20 years. Other family members who have

sometimes joined us were my uncle on 'cello; his daughter, conductor; and my daughters on violin.

—Katharine Flanders Mukherji, Flute, 44 yrs



1978 Alfred Clinton Morris conducts us at the Bowery Savings Bank in Chinatown in our first of many children's concerts. Here's a preconcert photo where, in keeping, Pete, Katharine's dad, is eating Chinese food in the front stand of the cellos next to Rena. And that is Sandy Kryle reaching for his viola, next to Pete.

1979 After a full season with us, conductor George Manahan, like many of our other conductors whose careers take off after Riverside, becomes Conductor of the New Jersey Symphony and Music Director of New York City Opera. Today George is Director of Orchestral Activities at the Manhattan School of Music, as well as Music Director of the American Composers Orchestra and the Portland Opera.

1980 *I always drove to rehearsals, even when I lived on WEA and 103rd St. The exception was the year we lived on 94th and Columbus. My Audi was totaled while driving home from a Riverside rehearsal when a stolen pickup truck drove into it and continued on its way. My cello was in the trunk and was damaged badly. I had it repaired by Frears on 57th St and it sounded better than before.*

—Rena Schklowsky, Cello, 49 yrs

1981 Neal Stulberg, brother of cellist Rob Stulberg, conducts Philip Myers, principal horn with the NY Phil, in Glière's Concerto for Horn for the first time with us. Zubin

Mehta attends. Myers had recently joined the NY Phil and would be performing the same concerto with them later in the season.

1982



I met Ephraim during an intermission at the Metropolitan Opera back in the days when I'd get a cheap standing room ticket then search for departees who'd give a good ticket to a youngster. He and I struck up a conversation and not long thereafter I subbed a few times then became a regular member of the orchestra.

Riverside was mentioned in Fortune Magazine in a series on what executives do in their time outside work. The 4/19/1982 article included Haskell Edelstein, first bassoon, who was one of the early members of the orchestra. Ephraim, Haskell and I appear in the photo.

—Bryn Douds, Bassoon, 38 yrs

1987 Peter Flanders, musicologist, father of flutist Katharine Flanders Mukherji, and frequent program note contributor, conducts.

1988 100th birthday of Ephraim's friend, fellow classical clarinetist, and well-known medical research scientist Dr. Michael Heidelberger, with Philip Smith (NY Phil trumpet and cornet). They were good friends.



The Riverside party followed a concert where Smith played Goedicke, Hummel, and Purcell under George Tsontakis. Dr. Heidelberger's wife played the violin in the orchestra. She had been a professional musician in Europe before WWII and had to flee. Michael continues attending concerts after his 100th.

1991 When Russia allowed Jews to emigrate to the United States and many chose to live in New York City, Ephraim immediately found a way to help the musicians, paying them for rehearsals and concerts. It was said word spread quickly and that

musicians would land on Monday morning and attend a Riverside rehearsal in the evening! This went on from 1991-1999.

Phil Myers, who was also a tennis partner and friend of Ephraim's, solos with us for the 5th time, under Richard Barrett.

1996 The 25th Anniversary of The Riverside Orchestra, and Rena is honored to speak for the orchestra, recognizing Ephraim's enormous efforts in keeping the orchestra thriving for a quarter century.

1997 Laurine Celeste Fox ends 6 years with us as conductor. Her tenure has been the longest of any conductor to date. In February she conducts Mahler's Symphony #2 (Resurrection), with the CW Post College Chorus under Alex Dashnaw, and the largest Riverside ensemble to date — 90 players!



2002 Ephraim contracts at least two conductors every season in order to ensure that we will always have a back-up if the primary conductor isn't available. From 2002-08, for instance, Jun Nakabayashi, Zachary Schwartzman and Steven Mosteller share seasons.

Robert Gupta, aged 15, plays the Mendelssohn Violin Concerto with us under Jun Nakabayashi. In 2017 Gupta joins the LA Philharmonic and subsequently wins the MacArthur "Genius Grant" after doing significant work for music and the homeless.

Throughout the decade there are concerts either featuring teen or young adult soloists or programmed music geared to a young audience. At many, the children are invited to sit on the stage beside their favorite instrument. Performances include Janice Houck and Natalia Parug on the musical saw and Edwina Lee Taylor on African percussion instruments.

2006 Jim Dale, Tony Award winner among many other honors, narrates Prokofiev's *Peter and the Wolf* under Jun Nakabayashi.

2007 Phil Myers brings in three additional members of the NY Phil horn section to join us in playing the Schumann's Konzertstück in F for Four Horns.

2012 While Ephraim continues to manage the orchestra's business and artistic decisions largely by himself, an ad hoc advisory group emerges from a carpool of players. With Rena Schklowsky as driver since the 80s, the Brooklyn carpool includes, at various times, players Steve Davies, Sandy Kryle, Katharine Mukherji, Susan Berkowitz and Claire Golden. Meanwhile, during the summer, long-term supporter and former violinist Dick Leonard offers to host a meeting to discuss the future of the orchestra – especially how to attract younger players and help Ephraim with his workload. The Brooklyn carpool and a few others attend. This meeting proves to be a turning point for Riverside. A new website is designed which helps us reach out to younger players.



Sometime in the 1980s, Ephraim has the brilliant idea of inviting the entire audience to after-concert parties. He knows you can't go wrong with Italian food, Brie, apple juice, apples and Oreos, and Riverside becomes known as one of the best concert deals in town. Ephraim's partner, Victoria Jacquenay, serves as dining room assistant and Famous Famiglia guarantees: "*any number, any kind, pizza, pasta trays, salads, any time, you just call the store if food starts running out!*" Cellist Steve Davies (left) orders all the other food online to simplify party prep.

2014 Meanwhile, it's becoming clear that we need a permanent conductor. Rena asks Gabe, who had been playing with the Chelsea Symphony, if he knows anyone and he suggests Reuben Blundell, at the time one of the Chelsea Symphony conductors and the conductor of the Hunter College Orchestra. Riverside members are truly impressed with Reuben's warmth, talent, sense of humor and ability to



communicate. His Australian accent is a bonus. A number of his Hunter students follow to Riverside, creating an infusion of younger players that continues to this day. Reuben becomes music director in 2016.

2017



June marks the end of paper tickets, and the use of the wonderful mayhem image whose origin remains a mystery to this day.

2018 We join the 21st century, selling tickets online on Eventbrite, and accepting Venmo and credit card payments. We refresh our website and Facebook, and create Instagram and Twitter accounts, sharing over 250 posts and enjoying over 2,000 followers (one of the largest among NYC community orchestras!)

The 6th time Mindy Kaufman, flutist with the NY Phil, solos with us, performing Chaminade's *Concerto pour Flute avec Accompagnement D'Orchestre* Op. 107 and Hanson's *Serenade for Solo Flute, Harp and String Orchestra*. Other years she's soloed with us: 1981, 1986, 1996, 2005 and 2018.



The coolest memory I have is playing Sibelius' 2nd Symphony. That is my overall favorite symphony. I fell that night and found out later I had fractured my knee. But I still came to play. I was not going to miss playing that symphony, especially with Riverside. I iced my knee in the car. I live upstate, 2 hours away, and travel by car to Riverside. Riverside has always been my number 1 "go to" orchestra. The people are so special and they make the music special as well. I wish them the best for a great 50th Anniversary Concert!! Love you all!

—Rosanne VanDeMark, Viola, 7 yrs

2019 With the legal guidance of violist Sandy Kryle, The Riverside Orchestra, Inc. is officially activated with an initial board of Steve Davies as President/Treasurer,

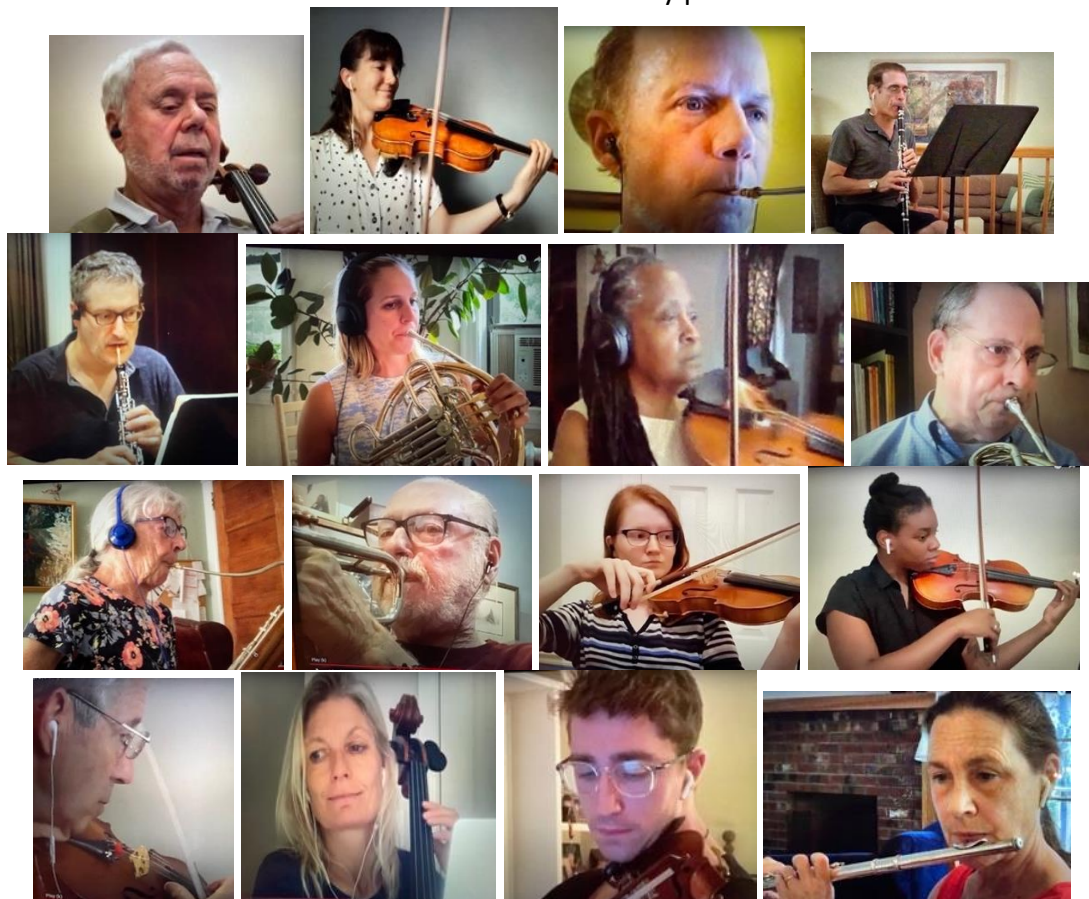
Sandy Kryle as Vice President/Secretary, and Ephraim Rubin. Non-profit status is approved by the IRS shortly thereafter.

2020 Rehearsals and concerts are suspended six days before our March concert because of COVID-19.

During the pandemic, we stayed connected while we were apart by hosting a number of virtual zoom parties and kept in touch with our musicians' activities on social media – musical or otherwise!



Our 2020-21 Season was fully virtual. In August, Reuben organizes a virtual performance of the Andante con moto movement of Beethoven's 5th Symphony, which is released in December and is currently posted on our website.



2021



Various Riversiders share their virtual performances across our social media platforms. In January, Davis Kim (middle, then top left going clockwise), Jen Pinero, Ellen Plattman, Maureen Murray and Jen Keen release a performance of fun sea chanties that they recorded for Nickelodeon's *SpongeBob*.

In June, we saw our Riverside friends in person for the first time in over a year – we enjoyed catching up at our Summer Social at Lincoln Center Green!



During the course of the pandemic, the Board moves its meetings from in-person meetings to virtual Zoom meetings. Under guidance from our musicians with medical expertise, the Board creates a health and safety plan so that we may once again be together in person safely. At the time the Board consisted of Steve Davies, Sandy Hsiao, Claire Golden, Katharine Flanders Mukherji, and Sandy Kryle. Upon Sandy Kryle's term expiration, Susan Berkowitz is elected to the Board. Judith Scott and Elizabeth England join soon thereafter, enlarging the Board, because it does take a village...

Over the summer, we update our Riverside Orchestra logo with an image of the city skyline and welcome Duckie, our new mascot!



We resume in-person rehearsals in September. Out of an abundance of caution the first concert, in October, consists of compositions for two wind quintets and string orchestra.



I've been playing since I was 6 years old. I took private lessons up until I went to college, and have picked up the instrument again now a few years after graduating. I hadn't played in an orchestra since middle school and was hoping to be a part of some community. So I googled "community orchestra NYC" and Riverside came up. I had just moved uptown, so it was perfect. For me it's a place I can play music with a great community. I've only done one concert so far, but it's been great getting to know people and playing together! I do play other instruments! Clarinet, and a bit of guitar and ukulele. And I sing!

—Batya Zamansky, Violin, < 1 yr



My 44th consecutive NYC marathon this year was the longest streak (by one) out of 1,300,000 finishers since 1970. It was also another record for me, my 45th finish in this marathon. My fastest time was 2 hours 40 minutes, back in 1982. This year's was my slowest, 7 hours 29 minutes, because I could not run. On October 5 a group of teens was horsing around on Manhattan Ave. and knocked me down. A week later a CAT scan showed three broken ribs, so I was limited to walking the 26.22 miles. As I run (or walk), I go through the familiar music that I play with Riverside. As I hear Beethoven's Fifth it in my head, I think "this is where the winds come in, where the cellos and double bass start the new melody, etc." That helps me remember the music, and helps with making the miles disappear.

—David Obelkevich, Violin/Viola 18 yrs

November marks the first rehearsal for this concert where winds and strings are together again playing full symphony pieces, much to our delight. We host our first full orchestra rehearsals at the DiMenna Center, where we can all spread out.





Special Thanks!



So many people have contributed their time and talents in so many ways over the past 50 years, it is impossible to thank everyone. But our special thanks to....

- ♥ **Reuben Blundell**, our music director and conductor for the past eight years, for his talents and temperament, and for pushing us to really achieve and grow both in size and in quality.
- ♥ **Victoria Jacquenay** and family for helping and supporting Ephraim with the endless job of running an orchestra.
- ♥ Cellist **Rena Schklowsky**, who has been in the orchestra longest of all, carted mounds of parts from the library, dreamt up the idea of snacks at rehearsals, drove Brooklyn players home after rehearsal in the Brooklyn car pool, and was Ephraim's trusted advisor.
- ♥ Our Board President, cellist **Steve Davies**, for helping Ephraim as he stepped back in recent years, and for guiding our organizational transition.
- ♥ Our long-term violist, **Sandy Kryle**, also an original board member, for being our pro bono legal advisor over the years, leading the daunting task of setting up new non-profit status.
- ♥ **Sandy Hsiao**, violinist and board member, for doing so much: coordinating over 70 personnel, expanding our social media presence with the help of **Jen Keen** and **Batya Zamansky**, organizing socials, obtaining corporate sponsors, and creating Riverside merchandise.
- ♥ **Reverend Dick Leonard** for being a trusted advisor to Ephraim, believing in us and helping us chart a course for our future.
- ♥ **Valerie Stewart**, long-time strings personnel manager, who set up countless chairs and stands, often single-handedly.
- ♥ **Mary Olsson**, bassoonist, who, as personnel manager for winds and brass, has magically found us musicians—sometimes at the very last minute.
- ♥ **Claire Golden**, board member and principal second violinist, and her husband, Seth, who redesigned our logo and website adding the words "community orchestra" that enabled so many younger players to find us.
- ♥ **Katharine Mukherji** and **Susan Berkowitz**, flutists, members of the Brooklyn carpool, and board members, for being eagle-eyed editors of our programs.
- ♥ Our librarians, including the late violinist **Dorothy Kouwenberg**, **Susan Berkowitz**, and violist **Kay Cynamon**. The collection of parts after a concert while everyone else has fled to the party is a job not to be taken for granted!
- ♥ The **Brooklyn carpool** for trekking to Manhattan for decades and being the orchestra's ad hoc advisory board on wheels.
- ♥ **Famiglia's** for their timely delivery of pizzas and baked ziti to our starving musicians and audience.
- ♥ **Trinity School** for the use of their facilities since the very beginning.
- ♥ **Gavin Printers** for the reliable quality of their work and their last-minute deliveries.
- ♥ And lest we neglect one of the most important memories--our break time snacks--we must thank violinist-violist **Dave Obelkevich** for decades of purchasing cookies, juice and cups on his way to rehearsals. And to violinist **Isaak Shapiro** who is carrying on the tradition!



THANK YOU!

Heartfelt thanks to our founder, musicians, music director, conductors, soloists, board members, patrons, audience members, personnel managers, librarians, stage managers, ticket sellers, program writers, editors, social media friends, party planners, friends, sponsors, and vendors.

You have made the orchestra possible.

A community of music makers and music lovers