

A MESSAGE FROM THE PRESIDENT & CEO



Greetings!

Each season, Music Director Jacques Lacombe and the NJSO offer a wide variety of music and activities designed to entice new listeners, as well as intrigue those patrons who have been with us for many years. One of the highlights for each of these groups and everyone in between is our annual Winter Festival, presented each January. The 2014 "Earth" Festival culminates the Orchestra's multi-year focus on "Man & Nature." As a musician, I am particularly excited to experience Tan Dun's Earth Concerto, Mahler's *Das Lied von der Erde* and Strauss' mammoth *Alpine Symphony* as a member of the audience along with you.

By the time the programs featured in this edition of the program book are completed, a new year will be upon us, and the details of the NJSO's 2014–15 concert season will be announced. I am confident Jacques has programmed another fantastic season of beloved classics, as well as works that need to be experienced and appreciated.

James Roe
President & CEO
The Ruth C. and A. Michael Lipper
President & CEO Chair

P.S. Don't forget to make your end-of-the-year contribution to the NJSO!

www.njsymphony.org



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MUSIC DIRECTOR JACQUES LACOMBE



A remarkable conductor whose artistic integrity and rapport with orchestras have propelled him to international stature, Jacques Lacombe has been Music Director of the New Jersey Symphony Orchestra since 2010 and Orchestre Symphonique de Trois-Rivières since 2006. He was previously Principal Guest Conductor of the Orchestre Symphonique de Montréal and Music Director of orchestra and opera with the Philharmonie de Lorraine.

Lacombe has garnered critical praise for his creative programming and leadership of the NJSO. The Orchestra's acclaimed "Man & Nature" Winter Festivals have featured innovative programs, including a realization of Scriabin's "color organ." He created the New Jersey Roots Project, presenting music by New Jersey composers. *The New York Times* wrote that "It was an honor to be in the hall" for Lacombe and the NJSO's performance at the 2012 Spring For Music Festival at Carnegie Hall.

This season, Lacombe's NJSO highlights include the world premieres of new works by Geri Allen and Lowell Liebermann and the U.S. premiere of Tan Dun's Earth Concerto. He conducts the the symphony orchestras of Montreal, Quebec and Columbus, returns to the Opéra de Monte-Carlo for *La Favorite* with tenor Juan Diego Florez and leads Chausson's *Le roi Arthus* in Strasbourg.

He has appeared with the Cincinnati, Toronto, Vancouver and New Zealand Symphony Orchestras and National Arts Centre Orchestra of Ottawa. He is a frequent guest conductor in France, Spain and Australia and has led tours and recordings with the National Youth Orchestra of Canada.

Opera highlights include all-star productions of *La Bohème* and *Tosca* at the Royal Opera House Covent Garden, numerous productions with the Deutsche Oper Berlin and engagements with the Metropolitan Opera and opera houses in Marseille and Turin. He has recorded for the CPO and Analekta labels; he has recorded Orff's *Carmina Burana* and Janáček's Suite from *The Cunning Little Vixen* with the NJSO. His performances have been broadcast on PBS, the CBC, Mezzo TV and Arte TV, among others.

Born in Cap-de-la-Madeleine, Québec, Lacombe attended the Conservatoire de Musique de Montréal and Hochschule für Musik in Vienna. He was named a Chevalier de l'Ordre national du Québec in 2012 and a Member of the Order of Canada in 2013—among the highest civilian honors in the country.

NEW JERSEY SYMPHONY ORCHESTRA

JACQUES LACOMBE, Music Director, *The Jaqua Foundation Chair*

JEFFREY GROGAN, Education & Community Engagement Conductor

GEMMA NEW, Associate Conductor

HENRY KAO, Greater Newark Chamber Orchestra Conductor



FIRST VIOLIN

Eric Wyrick,
Concertmaster,
The Donald L.
Mulford Chair
Brennan Sweet,
Associate
Concertmaster
Albin Ifsich
Adriana Rosin
Edward Engel
Naomi Youngstein
James Tsao
Xin Zhao
Darryl Kubian
Judy Lin Wu
Kelly Hall-Tompkins •

SECOND VIOLIN

Francine Storck,
Principal,
The Dr. Merton
L. Griswold, Jr. Chair
Rebekah Johnson,
Assistant Principal
Debra Biderman
Ann Kossakowski
John Connelly
Susan Gellert
Lisa Matricardi •
Alexandra Gorokhovskiy
Ming Yang
Héctor Falcón

VIOLIN

Fatima Aaziza
Wendy Y. Chen
Maya Shiraishi

VIOLA

Frank Foerster,
Principal,
The Margrit
McCrane Chair
Elzbieta Weyman,
Assistant Principal
Michael Stewart
Christine Terhune
Martin Andersen
Lucy Corwin
Henry Kao
Brett Deubner
David Blinn

CELLO

Jonathan Spitz,
Principal,
The MCJ Amelior
Foundation Chair,
in honor of
Barbara Bell
Coleman
Stephen Fang,
Assistant Principal
Myung Soon Wooh
Sarah Seiver
Ted Ackerman
Frances Rowell
Na-Young Baek

BASS

Paul Harris, *Principal,*
The Lawrence J.
Tamburri Chair
Frank Lomolino,
Assistant Principal

Jonathan Storck,
The Tray and
Maris Davis Chair
David Rosi
Joseph Campagna

FLUTE

Bart Feller, *Principal*
Kathleen Nester

PICCOLO

Kathleen Nester

OBOE

Robert Ingliss,
Principal,
The Arthur E. Walters
and Marjory S.
Walters Chair
Andrew Adelson

ENGLISH HORN

Andrew Adelson

CLARINET

Karl Herman,
Principal,
The Roy and Diana
Vagelos Chair
Andrew Lamy

E-FLAT CLARINET

Andrew Lamy

BASSOON

Robert Wagner,
Principal, The
Charlotte and Morris
Tanenbaum Chair
Mark Timmerman

HORN

Lucinda-Lewis,
Principal
Andrea Menousek
Chris Komer
Susan Standley

TRUMPET

Garth Greenup,
Principal
Christopher Stingle
David Larson

TROMBONE

Charles Baker,
Principal
Vernon Post
Vincent Belford

TUBA

Derek Fenstermacher,
Principal,
Anonymously
Endowed Chair

TIMPANI

Randall Hicks,
Principal,
The Mia and Victor
Parsonnet Chair

PERCUSSION

David Fein, *Principal*

PERSONNEL

James Neglia, *Manager*
Naomi Youngstein,
Assistant Manager

LIBRARIAN

Ann Kossakowski

• Leave of Absence

The NJSO uses a system of string rotation. In each string section, members are listed in order of seniority. The musicians and librarians employed by the New Jersey Symphony Orchestra are members of the American Federation of Musicians of the United States and Canada.



ANDREA MENOUSEK, French horn

MUSICAL INFLUENCE: My father was a music teacher, and he was my first teacher. I played the piano, violin and clarinet. When I started seventh grade, he needed a French horn in the school band, so he asked me if I would play it. I liked the look of the horn—I had never seen rotary valves before, and I thought they were very pretty. It's a very difficult instrument, but it was always fun, and I loved seeing my father at school every day.

MOTIVATION: The challenge of always trying to reach the next level [with the instrument]. It's very life-affirming work—it's a field where you are constantly developing and growing, and nothing compares to the reward.

INSPIRED BY: There is no limit to how I can be inspired by music, by great musicians, by the sensation of a great performance. You reach a point with your instrument where you feel this oneness with it. Sitting with your instrument, you feel whole.

ADVICE FOR YOUNG MUSICIANS: Enjoy the ride. Practice, practice, practice—and have fun. [Playing an instrument] is so good for the brain. Fight for the music programs in your schools!

WHY MUSIC MATTERS: Music matters on hidden levels. It has the power to heal and transform and engage.


HOLISTIC HEALING: I am a holistic health coach—I study health and I've studied alternative healing. I graduated from the Institute of Integrated Nutrition, and I study reiki. I'm coming to a transformed understanding of the world I'm living in. It's been a long journey, a constant seeking of balance, health and strength. Holistic healing is a wonderful place for personal development.

PASTIMES: Spending time with my children, who are 12 and 7, is a favorite pastime; we go to the Y together. I also love to get out in the woods and hike—there is a beautiful glen and a mountain to climb near my house.

LACOMBE LEADS CONCERTO FOR ORCHESTRA

JACQUES LACOMBE conductor
ADAM GOLKA piano
NEW JERSEY SYMPHONY ORCHESTRA

LIEBERMANN

Barcarolles for a Sinking City (World Premiere) 
Funeral Gondola
Barcarolle/Quodlibet
Barcarolle/Ostinato/Carillon
Barcarolle Oubliée

RAVEL

Piano Concerto in G Major
Allegrement
Adagio assai
Presto
ADAM GOLKA piano

~INTERMISSION~

BARTÓK

Concerto for Orchestra, Sz. 116, BB 123
Introduzione: Andante non troppo – Allegro vivace
Giuoco delle coppie: Allegretto scherzando
Elegia: Andante non troppo
Intermezzo interrotto: Allegretto
Finale: Pesante – Presto



Part of the New Jersey Roots Project, celebrating music inspired by the Garden State.



NEW JERSEY
STATE COUNCIL
ON THE ARTS

This program is made possible in part by funds from the New Jersey State Council on the Arts, a Partner Agency of the National Endowment for the Arts.

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ABOUT THE ARTISTS

For NJSO Music Director Jacques Lacombe's bio, see page 2.



Pianist **ADAM GOLKA**, 26, has won widespread critical and popular acclaim with his "brilliant technique and real emotional depth" (*The Washington Post*). The Texas native has garnered international prizes including the 2008 Gilmore Young Artist Award, first prize in the 2003 China Shanghai International Piano Competition and the 2009 Max I. Allen Classical Fellowship Award of the American Pianists Association.

Golka has appeared as a soloist with the orchestras of Atlanta, Houston, Dallas, Indianapolis, Milwaukee, Phoenix, San Diego, Fort Worth, Pensacola, Knoxville, Albany, Grand Rapids, Shanghai, Warsaw and Poitou-Charentes; as well as BBC Scottish Symphony Orchestra, National Arts Centre Orchestra, and the Grand Teton and Colorado Music Festival orchestras.

2013–14 season engagements include a recital at Ravinia Festival, solo and chamber music concerts at Bargemusic in Brooklyn and returns to the Fort Worth and Ann Arbor Symphonies. Highlights of last season included recitals in Wrocław, Poland, and performances with the Szymanowski Quartet at the Orange County Performing Arts Center.

He has appeared at the Marlboro, Caramoor, Mostly Mozart, Ravinia, Newport Music and Gilmore Keyboard Festivals; Music@Menlo and New York City International Keyboard Festival at Mannes. He has played solo and chamber music concerts at the Concertgebouw's Kleine Zaal, Carnegie Hall's Weill Recital Hall, Lincoln Center, Musashino Civic Cultural Hall in Tokyo, Nakanoshima Hall in Osaka and Kravis Center in West Palm Beach. Golka has appeared in the Isaac Stern Auditorium at Carnegie Hall with the New York Youth Symphony and has toured with Ravinia's Steans Institute.

Golka has premiered solo works written for him by Richard Danielpour and Michael Brown; he is an avid chamber musician and lieder partner. He has studied with Anna Golka, Dariusz Pawlas of Rice University and José Feghali of Texas Christian University. He received an Artist's Diploma from the Peabody Institute, studying with Leon Fleisher.

LACOMBE LEADS CONCERTO FOR ORCHESTRA

Introduction

A world premiere by New Jersey-based composer Lowell Liebermann highlights this weekend's concerts. In combining Liebermann's work with music by Ravel and Bartók, Music Director Jacques Lacombe is thinking in broad stylistic terms about compositions that are complementary and illuminating.

LIEBERMANN: *Barcarolles for a Sinking City*

LOWELL LIEBERMANN

Born: February 22, 1961, in New York, New York. Currently residing in Weehawken, New Jersey

Composed: 2013

Premiered: These NJSO performances are the world premiere.

Duration: 17 minutes

The music of Lowell Liebermann has been consistently successful with audiences throughout the United States and internationally. Liebermann is regarded as one of the most prominent so-called "new tonalists"—composers who have embraced traditional tonality and techniques, infusing these tried-and-true methods with individual flair.

Liebermann's new piece, *Barcarolles for a Sinking City*, was inspired by the city of

Venice—a place that has long held the fascination of artists, writers and composers—and by the music of Wagner, Liszt, Bach, Offenbach, Chopin, Mendelssohn, Fauré and Beethoven.

Lacombe is particularly excited about working with Liebermann. He conducted Liebermann's Flute Concerto (which the NJSO performed with Sir James Galway in 1993) several years ago, but this new work presents the first opportunity for them to collaborate in person. "I know he has a relationship with the Orchestra, so we immediately thought of him when we contemplated commissioning a piece," Lacombe says. "An important aspect of our New Jersey Roots Project is including new music from composers who not only live and work in New Jersey but who also have a great relationship with the state. He has been living here a long time, and he is one of the most important living American composers.

"I have many recordings of Liebermann's music," the music director continues. "Because I have a good sense of his style, I am confident that his new piece will work very well with the Ravel and Bartók." He points out that those two works were very late in their respective composers' output, "almost valedictory, which makes a nice counterpoint to a new work from a composer in his prime."

Instrumentation: two flutes, piccolo, two oboes, English horn, two clarinets, bass clarinet, two bassoons, contrabassoon, four horns, three trumpets, three trombones, tuba, harp, timpani, a large percussion battery and strings.

* * * *

MAURICE RAVEL

Born: March 7, 1875, in Ciboure, Basses-Pyrénées, France

Died: December 28, 1937, in Paris, France

Composed: Primarily 1929–31

Premiered: January 14, 1932, at the Salle Pleyel in Paris. Marguerite Long was the soloist; Ravel conducted the Lamoureux Orchestra.

First NJSO performance: 1971–72 season. Henry Lewis conducted; the soloist was Philippe Entremont.

Duration: 21 minutes

RAVEL: Piano Concerto in G Major

Ravel's magical Piano Concerto in G Major is intended to show off the piano soloist, in a dialogue with the orchestra that is alternately competitive, heartfelt and playful. Particularly in the slow movement, Ravel was paying tribute to Mozart. He acknowledged that his inspiration for the central *Adagio assai* came from the slow movement to Mozart's Clarinet Quintet. The entire concerto evokes Mozart's spirit in its clarity and elegance. The finale revels in Ravel's wit, proving that he often had a twinkle in his eye. At once jazzy and pristine, this concerto is a 20th-century masterpiece.

When Lacombe chose to program the Ravel, he had the young American pianist Adam Golka in mind as soloist. "He is making his debut with us. I've met him before; he's an up-and-coming artist, and I believe that he is headed for a very strong career."

Lacombe believes Ravel's 1931 concerto is unique. "There is something quite classical about it, something far simpler than some of his other orchestral works. Especially in the second movement, you have these fantastic dialogues between the piano and the winds. Sometimes the piano has the melody, then it recedes to the background. Ravel gives magical, almost crystalline melodic lines to the woodwinds; then the recapitulation with the English horn is one of the great moments in Western music, in my opinion.

"The first and third movements are quite virtuosic," he adds, "particularly the first movement. Even the orchestra has some very exposed moments for horn and trumpet; their parts are quite flashy. It makes for an interesting combination with the piano. Ravel was strongly influenced by American jazz in the 1920s and early 1930s. You can hear that clearly in the Piano Concerto."

Instrumentation: flute, piccolo, oboe, English horn, B-flat clarinet, E-flat clarinet, two bassoons, two horns, trumpet, trombone, timpani, bass drum, cymbals, snare drum, triangle, wood block, slap stick, harp, strings and solo piano.

* * * *

BARTÓK: Concerto for Orchestra, Sz. 116, BB 123

Following intermission, we hear a different type of concerto: Bartók's Concerto for Orchestra. This 1943 work shows off all the coloristic and expressive potential of the orchestra, giving many of our excellent NJSO players a chance to shine.

Indeed, the Concerto for Orchestra features the entire ensemble in a democratic approach to musical material. Virtually every player, and every instrumental section, has a moment in the spotlight. This concerto became the quintessential orchestral showpiece of the 20th century, and it remains a work with which

BÉLA BARTÓK

Born: March 25, 1881, in Nagy Szent Miklós, Transylvania

Died: September 26, 1945, in New York, New York

Composed: 1942–43; revised 1945

Premiered: December 1, 1944, in Boston. Serge Koussevitzky conducted the Boston Symphony Orchestra.

First NJSO performance: 1964–65 season. Kenneth Schermerhorn conducted.

Duration: 35 minutes

symphony orchestras cut their teeth and prove their mettle. It is both the symphony that Bartók never composed and the ultimate concerto grosso for our time. In addition, the Concerto for Orchestra, like many of Bartók's late works, is written in a more accessible language than his earlier music. Its roots lie in the peasant folk music of Hungary.

Following a trouble-plagued relocation to the United States, Bartók expressed doubt to friends as to whether he would compose again. He was, however, a vastly imaginative and energetic musician in spirit, even when his physical energy began to fail. When conductor Serge Koussevitzky visited him in May 1943 to request a new piece for the Boston

Symphony, Bartók threw himself into the new commission, which took shape rapidly that summer.

Perhaps because it was his first large composition in a while, ideas poured out of him. He was certainly inspired to write with superb orchestral players in mind, knowing that Koussevitzky and the Boston Symphony would play the first performance.

Lacombe feels a special connection to the Bartók Concerto, in part because he made his debut with several orchestras conducting this work. "It has the Hungarian element, of course, but there is so much maturity in the Concerto for Orchestra. Other Bartók works have a more complex structure—*The Wooden Prince*, for instance, or *The Miraculous Mandarin*—but the Concerto for Orchestra has both a richness and a clarity that I appreciate very much.

"It's a flashy piece, and the finale is especially difficult for the orchestra. Bartók wanted the tempo to be extremely fast. Because of his musical language, the scales he uses are not the typical ones that musicians have in their fingers. You have to work at them! But once you have mastered them, his system is very organic. It's the kind of piece that once you have it, you have it for life."

Instrumentation: three flutes (third doubling piccolo), three oboes (third doubling English horn), three clarinets (third doubling bass clarinet), three bassoons (third doubling contrabassoon), four horns, three trumpets, three trombones, tuba, two harps, timpani, side drum, bass drum, tam-tam, cymbals, triangle and strings.



Learn more about the works on the program, including Lowell Liebermann's description of his new work, at www.njsymphony.org/notesNov29-Dec1.



SPOTLIGHT ON NJSO CHAMPS

"I like it because you can express all your feelings—any emotion you have you can play it out with the violin ... One day I came to violin and before I'd had an argument and I was mad, but once I started playing, everything that I held in came out."

— University Heights Charter School student Precious, as told to The Star-Ledger

Following a successful six-week pilot program last spring, the NJSO and University Heights Charter School (UHCS) in Newark are presenting the first full school year of NJSO CHAMPS (Character, Achievement and Music Project)—an innovative education program inspired by the social development and music education program El Sistema in Venezuela.

NJSO CHAMPS seeks to develop students' goal-directed behavior and skills to foster social and academic success; improving their self-esteem, academic achievement and lifelong character traits like perseverance and leadership.

This year, 50 UHCS students in grades four through seven are receiving intensive after-school instruction—including group string lessons and large ensemble rehearsals—for two hours per day, three days per week. Professional musicians serve as teaching artists, giving violin, viola and cello lessons. NJSO Education & Community Engagement Conductor Jeffrey Grogan leads orchestra rehearsals and concerts.

UHCS Executive Director Misha Simmonds says: "It's difficult to learn an instrument; it takes perseverance and grit, practicing over and over. Students are already commenting that the confidence they have from persevering is helping them in their classwork. [It's also] developing their capacity to work with each other."

"When we're playing as a team, we know how to communicate with other people—and it's fun to play together," Adelaide, a fifth grader, says.

Watch a video of NJSO CHAMPS students rehearsing and performing after only six weeks of violin instruction, and read stories from The Star-Ledger and SymphonyNOW, at www.njsymphony.org/champs.

The NJSO gratefully acknowledges TD Charitable Foundation for their generous support of this program.

Pictured: NJSO CHAMPS students rehearse for their concert appearance in April 2013. Photo by Fred Stucker.

NEW JERSEY SYMPHONY ORCHESTRA



Sat, Dec 14, 2013, at 8 pm
Sun, Dec 15, 2013, at 3 pm

Prudential Hall at NJPAC in Newark
State Theatre in New Brunswick

NJSO POPS: HOME FOR THE HOLIDAYS

THOMAS WILKINS conductor

JOHN PIZZARELLI guitar & vocals

Featuring

LARRY FULLER piano

MARTIN PIZZARELLI bass

TONY TEDESCO drums

NEW JERSEY HIGH SCHOOL HOLIDAY CHORUS

Joseph Cantaffa, director

SALVATION ARMY MONTCLAIR CITADEL BAND

Charles Baker, director

NEW JERSEY SYMPHONY ORCHESTRA

Program to be announced from the stage.

The December 15 performance is presented in collaboration with the State Theatre.



Concert Sponsor
Official Airline of the NJSO



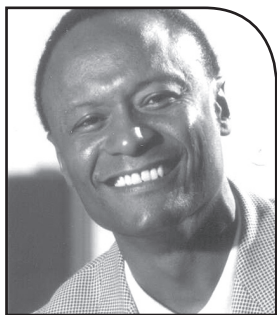
This program is made possible in part by funds from the New Jersey State Council on the Arts, a Partner Agency of the National Endowment for the Arts.

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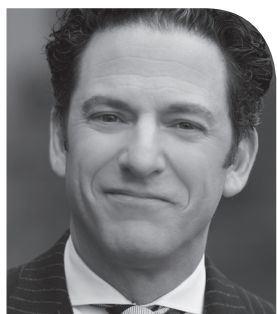
ABOUT THE ARTISTS



THOMAS WILKINS is music director of the Omaha Symphony, principal guest conductor of the Hollywood Bowl Orchestra and Germeshausen Family and Youth Concert Conductor of the Boston Symphony. Past positions have included resident conductor of the Detroit Symphony and Florida Orchestra and associate conductor of the Richmond Symphony.

Devoted to promoting a life-long enthusiasm for music, Wilkins brings energy and commitment to audiences of all ages and has been hailed as a master at communicating and connecting with audiences. He has conducted orchestras in Philadelphia, Indianapolis, San Diego, Atlanta, Cincinnati, Dallas, Houston, Baltimore, Utah, Phoenix, Sarasota, Naples, Long Beach, Rochester, Buffalo and Cleveland, as well as the National Symphony Orchestra.

A native of Norfolk, Va., Wilkins is a graduate of the Shenandoah Conservatory of Music and New England Conservatory of Music. He has served on the music faculties of North Park University (Chicago), the University of Tennessee at Chattanooga and Virginia Commonwealth University.



World-renowned jazz guitarist and singer **JOHN PIZZARELLI** has established himself as one of the prime interpreters of the Great American Songbook and beyond, bringing to his work the cool jazz flavor of his brilliant guitar playing and singing. For inspiration, he draws on music by performers like Nat “King” Cole, Frank Sinatra and Joao Gilberto and the songs of composers Richard Rodgers, George Gershwin, James Taylor, Antonio Carlos Jobim and Lennon & McCartney.

Pizzarelli started playing guitar at age 6, following in the tradition of his father, Bucky Pizzarelli. After recording “My Blue Heaven” in 1990, he toured extensively, opening for such greats as Dave Brubeck, Ramsey Lewis and Rosemary Clooney. In addition to being a bandleader and solo performer, Pizzarelli has appeared as a special guest on recordings for major pop names, hosts his own nationally syndicated radio program and has performed on the country’s most popular national television shows.

The **NEW JERSEY HIGH SCHOOL HOLIDAY CHORUS** is comprised of some of the best young-adult choral artists from across the state of New Jersey. Members of this select ensemble maintain an active role in their high school choirs and have been selected for several prestigious honors choirs, including the National Association for Music Education All-National Chorus, All-Eastern Chorus, All-State Chorus, All-Region Choirs, All-Shore Chorus and many community choirs.

The brainchild of the New Jersey Symphony Orchestra, the New Jersey High School Holiday Chorus has been created specifically for this year's NJSO holiday pops concerts, giving young musicians a chance to learn and perform beautiful music and creating lifetime memories along the way. The New Jersey High School Holiday Chorus has been recruited, coordinated and prepared by music educator Joseph Cantaffa.

Cantaffa is the director, producer and arranger of the RockNRoll Chorus—a cast of chorally trained young-adult singers and recording artists who tour nationally—as well as an instructor for the Entertainment Technology program in the Fine and Performing Arts Center at Howell High School in Farmingdale, NJ.

Acknowledged as one of the Salvation Army's finest brass bands, the **SALVATION ARMY MONTCLAIR CITADEL BAND** has performed with luminaries including Wynton Marsalis, Canadian Brass and New York Philharmonic principal trumpet Philip Smith. They have delighted audiences in Canada, Bermuda, England and throughout the United States in such concert venues as New York's Avery Fisher Hall and Alice Tully Hall, London's Royal Albert Hall and Newark's New Jersey Performing Arts Center.

The band previously joined forces with conductor Zdenek Macal and the New Jersey Symphony Orchestra in a bring-the-house-down performance of Tchaikovsky's *1812 Overture* at NJPAC. In 2006, the band appeared at the Gospel Arts Concert in London with the International Staff Band, the premier band of the Salvation Army.

Patterned after British brass bands, Montclair Citadel Band has a symphonic sound. Its repertoire includes transcriptions of classic favorites, Sousa marches, hymn tunes and contemporary Christian arrangements. The band provides music to enhance weekly worship services at the Montclair Salvation Army and also performs in nursing homes and hospitals. You'll find the Salvation Army's familiar red kettle in the lobby at these NJSO performances.

COME SEE THE ART STRINGS PAINTED VIOLINS RAFFLE IN THE LOBBY

Sat, Dec 14 at 8 pm – POPS: Home for the Holidays with John Pizzarelli

Sat, Jan 18 at 8 pm – Mahler's Das Lied von der Erde

Fri, Jan 24 at 8 pm – Strauss' Alpine Symphony

NEW JERSEY SYMPHONY ORCHESTRA



Thur, Jan 9, 2014, at 7:30 pm
Sat, Jan 11, 2014, at 8 pm
Sun, Jan 12, 2014, at 3 pm

bergenPAC in Englewood
Count Basie Theatre in Red Bank
State Theatre in New Brunswick

BEETHOVEN'S 7TH & 8TH SYMPHONIES

JACQUES LACOMBE conductor
DANIEL MÜLLER-SCHOTT cello
ROBERT INGLISS oboe
BRENNAN SWEET violin
NEW JERSEY SYMPHONY ORCHESTRA

BEETHOVEN Symphony No. 8 in F Major, Op. 93
 Allegro vivace e con brio
 Allegretto scherzando
 Tempo di menuetto
 Allegro vivace

PREVIN Concerto for Cello and Orchestra (US Premiere)
 Moderato
 (no tempo marking)
 Allegro, with energy
DANIEL MÜLLER-SCHOTT cello

~INTERMISSION~

CONE Cadenzas for Oboe and Violin 
ROBERT INGLISS oboe
BRENNAN SWEET violin

BEETHOVEN Symphony No. 7 in A Major, Op. 92
 Poco sostenuto – Vivace
 Allegretto
 Presto
 Allegro con brio



Part of the New Jersey Roots Project, celebrating music inspired by the Garden State.



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For NJSO Music Director Jacques Lacombe's bio, see page 2.



One of the finest cellists in the world, **DANIEL MÜLLER-SCHOTT** electrifies audiences with his technical brilliance, intellect and exhilarating passion. Often cited for his imaginative interpretations of the standard repertoire, he is also deeply committed to contemporary music. André Previn and Peter Ruzicka have both dedicated cello concertos to him.

This season, following his sensational debut with The Cleveland Orchestra at Blossom, Müller-Schott returns to the New York, Dresden and Munich Philharmonics; Boston Symphony Orchestra and Budapest Festival Orchestra and gives a recital tour with pianist Simon Trpceski.

In addition to his highly acclaimed debut with the BBC Symphony at the London Proms, Müller-Schott has appeared worldwide with the orchestras of Hamburg, London, Los Angeles, Netherlands, Oslo, Royal Liverpool, Paris, Seoul, Baltimore, Chicago, Philadelphia, San Francisco, Seattle and Vancouver, as well as NHK Symphony Orchestra, Academy of St. Martin in the Fields, Deutsche Symphonie-Orchester/Berlin, National Symphony Orchestra (Taiwan), Orchestre National de France and Spanish National Orchestra, among others.

His acclaimed recordings have garnered awards including the Quarterly Prize of German Record Critics, Diapason d'Or, Gramophone Editor's Choice, Strad Selection and BBC Music Magazine CD of the Month.

ABOUT THE ARTISTS



New Jersey Symphony Orchestra Principal Oboe **ROBERT INGLISS** (*The Arthur E. Walters and Marjory S. Walters Chair*) is also principal oboe of the Santa Fe Opera and oboe soloist with the Orquesta de Cámara de Valdivia of the Universidad Austral de Chile. He has toured worldwide with the Orpheus Chamber Orchestra, with whom he also has appeared as soloist, and has performed with An die Musik, the Cygnus Ensemble and Manhattan Sinfonietta.

An avid proponent of contemporary music, he has premiered works by Babbitt, Carter, Dalbavie and many others. His recording credits and performances on soundtracks for film and television are as varied as they are numerous. He has taught at Brooklyn College Conservatory, Columbia University, Sarah Lawrence College and SUNY/Purchase.



Born in New York City, New Jersey Symphony Orchestra Associate Concertmaster **BRENNAN SWEET** began violin studies at age 2 in Edmonton, Alberta. In 1977, he studied violin at the Franz Liszt Academy of Music in Budapest, Hungary. Beginning his college education as an engineering student at Washington University in St. Louis, Sweet transferred and earned a Bachelor of Music degree from Indiana University, eventually serving for three years as teaching assistant to Josef Gingold before joining the faculty for another two years as lecturer.

Concertmaster of several orchestras, including the Evansville Philharmonic Orchestra and Owensboro Symphony Orchestra, Sweet was also a founding member of the Evansville String Quartet. He performed for two seasons as assistant concertmaster of the Colorado Music Festival in Boulder. He joined the NJSO in 1994 as associate concertmaster and subsequently led the Orchestra for three seasons as acting concertmaster under Maestro Zdenek Macal. Sweet is a founding member of the Mostly Mozart at Monteux Festival in Hancock, Maine, and has served as coach and performer at the Raphael Trio Chamber Music workshop in New Hampshire.

In 2007, he joined the faculty of Kean University as a Concert Artist, teaching students and performing chamber music concerts regularly throughout the year. Sweet performs recitals with acclaimed pianist Jenny Lin in the New York metropolitan area.

BEETHOVEN'S 7TH & 8TH SYMPHONIES**Introduction**

"[N]othing can be compared to Beethoven. The wonderful inner form, the highest lyricism." – *Wilhelm Furtwängler*

"You can chase a Beethoven symphony all your life and never catch up."
– *André Previn*

NJSO Music Director Jacques Lacombe has previously combined two Beethoven symphonies on a single subscription program, with great success. When he conducted the "Eroica" and Fifth Symphonies in March 2012, they framed the world premiere of Sinfonia No. 4 by Montclair's George Walker. The New Jersey Roots Project complements this weekend's performances of Beethoven's Eighth and Seventh Symphonies, via Edward T. Cone's Cadenzas for Oboe and Violin. The program also includes the American premiere of André Previn's Cello Concerto.

As always, Lacombe has crafted his program with a good deal of thought. Regarding the Beethoven, he explains: "It's the collaborative 200th anniversary of these two great pieces. The Seventh Symphony was premiered in December 1813, the Eighth in February 1814. There is so much contrast between the two; it is fascinating to put them on the same program to hear how versatile Beethoven was."

BEETHOVEN: Symphony No. 8 in F Major, Op. 93**LUDWIG VAN BEETHOVEN**

Born: December 16, 1770, in Bonn, Germany

Died: March 26, 1827, in Vienna, Austria

Composed: 1812

Premiered: February 27, 1814

First NJSO performance:
1926–27 season. Philip James conducted.

Duration: 27 minutes.

In early June 1815, Beethoven wrote to the impresario Johann Peter Salomon in London, requesting Salomon's assistance in getting some works published in England. He mentioned "a Grand Symphony in A major (one of my best) and a small Symphony in F." We know those two works as the Seventh and Eighth Symphonies, respectively.

What did Beethoven mean by "small"? Certainly, the Eighth is shorter than the Seventh, which is a grand symphony in the heroic manner, clocking in at nearly 40 minutes. By contrast, the Eighth is almost a miniature: four delightful movements that

elapse in less than half an hour. The orchestra size is identical for the two symphonies, so "small" doesn't necessarily refer to the number of instruments.

That leaves us with an assessment of character. The Eighth Symphony is intimate: the way a dinner party with six people allows for more in-depth conversation than a large buffet reception with 50 guests.

We know that Beethoven had a soft spot for this symphony. He seems to have composed it with comparative ease. Ordinarily he labored long and hard, with extensive sketches for his major compositions, yet this one flowed relatively easily from his pen. His music is tuneful and appealing, often boasting a rich

PROGRAM NOTES

sense of humor and always demonstrating Beethoven's superb mastery of the orchestra. The great German conductor Felix Weingartner wrote: "As this symphony is one of Beethoven's most mature masterpieces, the instrumentation has reached a wonderful degree of perfection. As far as the sound is concerned, the score leaves hardly anything to be desired."

The NJSO Music Director views the Eighth Symphony as a prime example of the composer's sense of humor. "When we think of Beethoven, we have this romantic idea of a very bad-tempered man. The Fifth Symphony supports this concept, but he must have also been a witty guy. When you consider all the surprises in the Eighth Symphony, it's very close to Haydn's world in its capacity to renew and reinvent itself. Beethoven keeps the listener on edge," Lacombe says.

Instrumentation: flutes, oboes, clarinets, bassoons, horns and trumpets in pairs, timpani and strings.

* * * *

PREVIN: Concerto for Cello and Orchestra

ANDRÉ PREVIN

Born: April 6, 1929, in Berlin, Germany

Composed: 2010

Premiered: June 9, 2011, in Leipzig, Germany. Daniel Müller-Schott was the soloist; the composer conducted the Gewandhaus Orchestra Leipzig.

First NJSO performance: These NJSO performances are the US premiere.

Duration: 17 minutes

Rounding out the first half of the program is the 2011 Concerto for Cello and Orchestra by André Previn, who is part of this season's ongoing exploration of composer-conductors. A modern renaissance man, Previn is also celebrated as a pianist equally at home with jazz and classical concert repertoire. His compositions are inviting and eclectic; elements of pop and jazz mingle comfortably with traditional and modernist ideas. Lacombe was drawn to Previn's light, improvisational touch. "The Cello Concerto is not a philosophical piece; it's a fun piece, with some joyful moments in terms of melody and rhythm. Previn's music connects wonderfully to the two Beethoven symphonies."

Composers face a perennial problem when writing a cello concerto. The instrument's warm, mellow sound does not project to the degree that a violin does. Consequently, the combination of cello with orchestra risks drowning out the soloist. Previn addresses this challenge with great skill, engaging the cello in near-constant conversational volleys with various sections of the orchestra, which allows the listener to savor the soloist's lines. Solo cello opens all three movements, but the most extended passage occurs at the beginning of the finale, an aggressive 13 bars that functions as a cadenza. Previn is most adventurous in his harmonic language in this conclusion, but his strong identification with tonality and the rhythmic pulses of popular music are never far off.

The NJSO is privileged to present the American premiere of this important new concerto. Our soloist, Daniel Müller-Schott, was the soloist at the world premiere in Leipzig under the composer's direction. This weekend marks Müller-Schott's NJSO debut. "He is a cellist with a more modern approach," Lacombe

says. "Daniel is able to play the core repertoire as well as more adventurous repertoire, including premiering new pieces such as the Previn. He belongs to that generation of musicians who are able to be flexible with many styles. I've wanted to work with him for quite some time, and we are excited to introduce him and the Previn Concerto to our New Jersey audiences."

Instrumentation: three flutes (third doubling piccolo), two oboes, English horn, two clarinets, bass clarinet, two bassoons, four horns, three trumpets, three trombones, tuba, timpani, xylophone, tam tam, wood block, snare drum, bass drum, harp, strings and solo cello.

* * *

CONE: Cadenzas for Oboe and Violin

EDWARD T. CONE

Born: May 4, 1917, in Greensboro, North Carolina

Died: October 23, 2004, in Princeton, New Jersey

Composed: 1979

Premiered: February 3, 1985, in Princeton, New Jersey. Nora Post was the oboist; Cyrus Stevens was the violinist. Portia Sonnenfeld conducted the Chamber Symphony of Princeton (a predecessor of the Princeton Symphony Orchestra).

First NJSO performance: These performances are the NJSO premiere.

Duration: 11 minutes

Cadenzas for Oboe and Violin is part of the NJSO's ongoing exploration of Edward T. Cone's music. Cone was a distinguished professor at Princeton University from 1946 until his retirement in 1985. He was best known for his writings on music theory, but he also remained active as a concert pianist and as a composer.

"The Cone works the NJSO has performed previously were written early in his career," Lacombe points out. "His earlier compositions have extremely complex rhythms and different layers, which made them quite challenging. The spectrum of his work makes clear to me that his music has a strong connection with the Second Viennese School."

"The Cadenzas are relatively late, from 1979," Lacombe adds, "more transparent and less complex rhythmically. The structure is

very clear: cadenza-like sections for the soloists, then the orchestra responds or reacts. The back-and-forth dialogue is almost like a Baroque *concerto grosso*."

Instrumentation: strings, solo oboe and solo violin.

* * *

BEETHOVEN: Symphony No. 7 in A Major, Op. 92

"The Seventh is one of Beethoven's most important symphonies, partly because of the rhythmical aspect," Lacombe says. "The first movement is dominated by an ongoing tarantella rhythm; then the second movement is a slow march in minor mode with an almost hymn-like quality."

As Lacombe points out, dance elements play a significant role in the scherzo and finale as well; Richard Wagner famously called the Seventh Symphony "the apotheosis of the dance." Among Beethoven's heroic works, the Seventh Symphony is the most resolutely upbeat. Throughout all four movements, we have a sense of expansiveness, splendor and optimism.

PROGRAM NOTES

LUDWIG VAN BEETHOVEN

Composed: 1811 and 1812

Premiered: December 8, 1813, in Vienna

First NJSO Performance:
1934–35 season. Rene Pollain conducted.

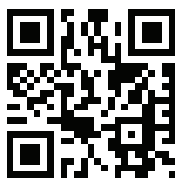
Duration: 36 minutes

The slow movement, *Allegretto*, enjoyed enormous popularity in the 19th century, and it proved to be one of Beethoven's most influential compositions. Essentially a march, it is closely related to the funeral march of the "Eroica" Symphony.

In the Seventh Symphony's *Allegretto*, Beethoven emphasizes the string section in the minor sections and the woodwinds in the A major parts. Combining elements of rondo, march and variation, he spins a remarkable tale from the simplest of means.

The symphony closes with a jubilant *Allegro con brio*, an overwhelmingly optimistic movement that captivates us with its distinctive flourish in its opening measures and a compelling rhythmic drive throughout. Indeed, rhythm is the most memorable feature of the Seventh Symphony, delivering Beethoven's personality more convincingly than his melodies do in this work, and setting in relief the understated calm of the slow movement.

Instrumentation: woodwinds, horns and trumpets in pairs, timpani and strings.



Learn more about the works on the program at www.njsymphony.org/notes/Jan9-12.

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WINTER FESTIVAL: MAHLER'S DAS LIED VON DER ERDE

JACQUES LACOMBE conductor
DAVID COSSIN percussion
ZHANG MENG wind instruments
ELIZABETH BISHOP mezzo-soprano
RUSSELL THOMAS tenor
NEW JERSEY SYMPHONY ORCHESTRA

TAN DUN

Earth Concerto (US Premiere)

"Of Youth"

"The Drinking Song of Earth's Misery"

"The Drunkard in Spring"

DAVID COSSIN percussion

ZHANG MENG wind instruments

~INTERMISSION~

MAHLER

Das Lied von der Erde (The Song of the Earth)

"Das Trinklied vom Jammer der Erde"

(The Drinking Song of Earth's Misery)

"Der Einsame im Herbst" (The Lonely One in Autumn)

"Von der Jugend" (Of Youth)

"Von der Schönheit" (Of Beauty)

"Der Trunkene im Frühling" (The Drunk in Spring)

"Der Abschied" (The Parting)

ELIZABETH BISHOP mezzo-soprano

RUSSELL THOMAS tenor



This program is made possible in part by funds from the New Jersey State Council on the Arts, a Partner Agency of the National Endowment for the Arts.

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ABOUT THE ARTISTS

For NJSO Music Director Jacques Lacombe's bio, see page 2.



DAVID COSSIN was born and raised in Queens, New York, and studied classical percussion at the Manhattan School of Music. His interest in classical percussion, drum set, non-western hand drumming, composition and improvisation has led to performances across a broad spectrum of musical and artistic forms.

Cossin has recorded and performed internationally with composers and ensembles including Steve Reich and Musicians, Philip Glass, Yo-Yo Ma, Meredith Monk, Tan Dun, Cecil Taylor, Talujon Percussion Quartet and Real Quiet. Numerous theater projects include collaborations with Blue Man Group, Mabou Mines and director Peter Sellars. He was featured as the percussion soloist in Tan Dun's score to Ang Lee's film *Crouching Tiger, Hidden Dragon*, and he performed with Sting on his world tour Symphonycity.

Cossin has performed as a soloist with orchestras in Los Angeles, Saint Paul, Sydney, Gothenburg, Hong Kong, Singapore and Sao Paulo, Brazil. He performed Tan Dun's Water Concerto with the NJSO in 2010 as part of the Orchestra's first "Man & Nature" Winter Festival. He teaches percussion at Queens College in New York City.

ZHANG MENG is one of China's leading performers of the traditional Chinese sheng and xun instruments. His parents taught him to play the sheng at a very early age, and he has been passionate about traditional music ever since. He taught himself to play the xun when he studied at the Shanghai Conservatory of Music under the tutelage of the Chinese sheng and xun master Weng Zhen Fa.

He has represented his home city and alma mater at various international performances and competitions, among them the Shanghai Conservatory of Music's 80th anniversary in 2007 and the CCTV National Competition in 2004, where he garnered the gold prize.

In 2009, renowned composer/conductor Tan Dun selected him to be the ceramic instrument (horn, xun and flute) soloist for the world premiere of his Earth Concerto at the Grafenegg Festival in Austria. He has since toured with Tan Dun to Beijing, Taipei and Shanghai with the Mahler Chamber Orchestra, National Orchestra of Taiwan and Shanghai Philharmonic Orchestra.

ABOUT THE ARTISTS



American mezzo-soprano **ELIZABETH BISHOP** is equally in demand for opera and concert performances across the country. This season, she appears with the Metropolitan Opera in *La sonnambula* and *The Puritans*, Washington National Opera in *Tristan und Isolde*, Pittsburgh Opera in *Aida* and Detroit Symphony Orchestra in Mahler's *Symphony No. 3*.

Since her Metropolitan Opera debut in 1994, she has appeared with the company in *The Trojans*, *Nabucco*, *Götterdämmerung*, *Tannhäuser*, *Dialogues of the Carmelites*, *War and Peace* and

Iphigenia in Tauris. She is a regular presence at Washington National Opera, having appeared in *Don Carlos*, *The Dangerous Liaisons*, *Das Rheingold*, *Madama Butterfly*, *Otello*, *Falstaff* and *Hamlet*.

Career highlights include appearances with the Los Angeles Opera, Grand Teton Music Festival and Portland Opera. She has performed principal roles with Teatro Carlo Fenice, Pacific Opera Victoria and Deutsche Oper Berlin.

She has performed in concert with orchestras in Los Angeles, Atlanta, Philadelphia, Chautauqua, Madison, Winston-Salem, Louisville, Saint Louis and Phoenix as well as with the National Philharmonic. She performed Berlioz's *Les Nuits d'été* with the NJSO.



A native of Miami, tenor **RUSSELL THOMAS** is quickly establishing himself as one of the most exciting vocal and dramatic talents on the international opera and concert scene. His current season includes concert performances of Adams' *Gospel According to the Other Mary* at the Ravinia Festival, Verdi's *I Masnadieri* with Washington Concert Opera, his Deutsche Oper Berlin debut in the title role of Verdi's *Don Carlos*, Andres in *Wozzeck* with the Metropolitan Opera, the title role in *The Tales of Hoffmann* with the Seattle Opera and the Prince in *Rusalka* with Opera North Carolina.

In concert this season, Thomas will sing Beethoven's *Symphony No. 9* with the New York Philharmonic and Alan Gilbert, *Messiah* with the National Symphony and Verdi's *Requiem* with the New Jersey Symphony Orchestra. Future projects include returns to the Canadian Opera Company and Cincinnati Opera.

Thomas is an alumnus of the prestigious Lindemann Young Artist Development Program of the Metropolitan Opera, and holds a Bachelor of Music degree in performance from the New World School of the Arts.

WINTER FESTIVAL: MAHLER'S DAS LIED VON DER ERDE

Introduction

In recent seasons, the NJSO's annual Winter Festival has explored aspects of our world, focusing on the elements of air, water and fire. This year's theme is earth. "When I considered the idea of this Winter Festival, one of the first pieces that came to mind was Gustav Mahler's *Das Lied von der Erde* (*The Song of the Earth*)," says Music Director Jacques Lacombe. "Mahler also fits with our overall season theme of composers who were also conductors."

While evaluating complementary pieces for the festival programs, Lacombe learned about Tan Dun's *Earth Concerto*. Not only did Tan Dun write it to commemorate the 100th anniversary of Mahler's *Das Lied von der Erde*, but he also took direct inspiration from the Mahler work. "The two thus form a natural and logical pair on this program," Lacombe observes.

TAN DUN: *Earth Concerto*

TAN DUN

Born: August 18, 1957, in Simao, Hunan Province, China

Composed: 2009

Premiered: September 6, 2009, in Graffenegg, Austria; the Musik-Festival Graffenegg commissioned the concerto. David Cossin was the soloist.

First NJSO Performance: These NJSO performances are the US premiere.

Duration: 30 minutes

"I have always believed that earth, like other natural elements, holds a deep spirit, speaking with a language all its own, singing and vibrating alongside all beings... The antiphonal dialogue between the sounds of nature and the voice of human beings is, in my heart, the true song of the earth."
— *Tan Dun*

Three years ago, Lacombe and the NJSO presented Tan's *Water Concerto*—with soloist David Cossin—during the NJSO's 2011 Winter Festival. "We had water becoming music on stage, which was a beautiful, powerful idea," he recalls. "Tan Dun is interested in finding music in almost anything

around us. To have stone and ceramic materials transformed into instruments on stage is very appealing. *Earth Concerto* demonstrates that music is everywhere, that you can make music from many, many things.

"We are coming to the end of our four-year cycle dedicated to the elements. *Earth Concerto* completes the circle by bringing Tan Dun to the program and having David Cossin return as our soloist."

Each of *Earth Concerto*'s three movements corresponds to one of Mahler's movements in *Das Lied von der Erde*. The percussionists play both standard orchestral instruments and others constructed from everyday stone and ceramic materials; Asian wind instruments add Eastern sonorities.

Earth Concerto includes some spatial elements, with first violins spread throughout the auditorium—in the audience, to the side of the orchestra and in back of the orchestra. Lacombe points out that the audience will hear music coming from unexpected places. "We live in a world in which we are constantly

exposed to different media. Earth Concerto is an opportunity for us to present music in a slightly different way."

Instrumentation: two flutes, piccolo, two oboes, two clarinets, bass clarinet, two bassoons, contrabassoon, four horns, three trumpets, three trombones, tuba, timpani, harp, strings, Asian wind instruments and ceramic and stone percussion instruments.

* * * *

GUSTAV MAHLER

Born: July 7, 1860, in Kalischt, Bohemia

Died: May 18, 1911, in Vienna, Austria

Composed: 1907–08

Premiered: November 20, 1911, in Munich, six months after Mahler's death. His protégé Bruno Walter conducted.

First NJSO Performance: 1966–67 season. Kenneth Schermerhorn conducted.

Duration: 59 minutes

MAHLER: *Das Lied von der Erde* (*The Song of the Earth*)

Tan Dun's inspiration, *Das Lied von der Erde*, was one of Mahler's last compositions. It is symphonic in scope, but features two vocal soloists. Mahler's subtitle is "A Symphony for Tenor and Alto (or Baritone) Voices and Orchestra (after Hans Bethge's *The Chinese Flute*)." Each of its six movements sets a poem from Bethge's collection, which presented ancient Chinese poetry in German translation. Pentatonic scales lend a subtle Chinese flavor to the score.

The cycle addresses both love of life and fear of death, topics that were of central importance to Mahler. The year 1907 was gut-wrenching.

His 4-year-old daughter Maria succumbed to scarlet fever, Mahler had parted ways with the Vienna Opera after a stormy tenure and, finally, he had been diagnosed with life-threatening heart disease. He had always grappled with major issues in his music, but these three cataclysmic events prompted him to confront them again, head-on, in this monumental and powerful orchestral song cycle. Many musicians consider *Das Lied* to be his masterpiece.

Mahler considered this work to be a symphony, but declined to give it a number. The work's six movements confront big ideas: life and its meaning, the prospect of death. The poems and the music move from conflict to resolution.

"The vocal element was always very important to Mahler, from his earliest songs," Lacombe observes. "Text and poetry were important creative stimuli for him. This song cycle shows him at his best in setting text to music. *Das Lied* is almost like a mountain, inspired by poetry that reflects on the beauty of nature and the place of man in nature. He makes a clear and powerful statement about his love for nature and mankind's struggle to find his place in the natural world."

Mahler provided instrumental interludes separating the six vocal segments and binding them together. These interludes help to shift gears as the psychological emphasis alters from one song to another. Especially noteworthy is the funeral march inserted into the finale, "Abschied," to separate the two poems Mahler

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combined in this movement (one of the reasons that the finale is as long as all five previous movements combined).

Despite its huge orchestra, *Das Lied* has a decided chamber music feel for much of its duration, perhaps because of the intimacy and range of its human emotions. The percussion section, for example, is quite large, yet Mahler employs it sparingly. This is not a work of bombast.

Instrumentation: piccolo, three flutes, three oboes (third doubling English horn), three clarinets, E-flat clarinet, bass clarinet, three bassoons (third doubling contrabassoon), four horns, three trumpets, three trombones, tuba, two harps, timpani, celeste, mandolin, glockenspiel, triangle, crash cymbals, suspended cymbal, tam-tam, tambourine, side drum, bass drum and strings.



Learn more about the works on the program at www.njsymphony.org/notesJan17-19.

TEXT & TRANSLATIONS

MAHLER – *Das Lied von der Erde* (*The Song of the Earth*)

Translation © Emily Ezust from The Lied, Art Song and Choral Texts Archive; www.lieder.net.

“Das Trinklied vom Jammer der Erde”

Schon winkt der Wein im gold’nen Pokale,
Doch trinkt noch nicht, erst sing’ ich euch ein Lied!
Das Lied vom Kummer soll auflachend
in die Seele euch klingen. Wenn der Kummer naht,
liegen wüst die Gärten der Seele,
Welkt hin und stirbt die Freude, der Gesang.
Dunkel ist das Leben, ist der Tod.

Herr dieses Hauses!
Dein Keller birgt die Fülle des goldenen Weins!
Hier, diese Laute nenn’ ich mein!
Die Laute schlagen und die Gläser leeren,
Das sind die Dinge, die zusammen passen.
Ein voller Becher Weins zur rechten Zeit
Ist mehr wert als alle Reiche dieser Erde!
Dunkel ist das Leben, ist der Tod!

Das Firmament blaut ewig und die Erde
Wird lange fest steh’n und aufblüh’n im Lenz.
Du aber, Mensch, wie lang lebst denn du?
Nicht hundert Jahre darfst du dich ergötzen
An all dem morschen Tande dieser Erde!

“The Drinking Song of Earth’s Misery”

The wine is already beckoning in the golden goblet,
but do not drink yet—first, I will sing you a song!
The song of sorrow shall resound
laughingly in your soul. When sorrow draws near,
the gardens of the soul will lie desolate,
wilting; joy and song will die.
Dark is life, dark is death.

Lord of this house!
Your cellar is full of golden wine!
Here, this lute I call my own!
Strumming on the lute and emptying glasses—
these are the things that go together.
A full glass of wine at the proper moment
is worth more than all the riches of the world!
Dark is life, dark is death.

The heavens are forever blue and the earth
Will stand firm for a long time and bloom in spring.
But you, Man, how long will you live then?
Not a hundred years are you allowed to enjoy
in all the rotten triviality of this earth!

Seht dort hinab!
Im Mondschein auf den Gräbern hockt
eine wild - gespenstische Gestalt. Ein Aff ist's!
Hört ihr, wie sein Heulen hinausgellt
in den süßen Duft des Lebens!
Jetzt nehmt den Wein! Jetzt ist es Zeit, Genossen!
Leert eure gold'nen Becher zu Grund!
Dunkel ist das Leben, ist der Tod!

"Der Einsame im Herbst"

Herbstnebel wallen bläulich überm See,
vom Reif bezogen stehen alle Gräser;
man meint', ein Künstler habe Staub von Jade
über die feinen Blüten ausgestreut.

Der süße Duft der Blumen ist verfliegen;
ein kalter Wind beugt ihre Stengel nieder.
Bald werden die verwelkten, gold'nen Blätter
der Lotosblüten auf dem Wasser zieh'n.

Mein Herz ist müde. Meine kleine Lampe
erlosch mit Knistern;
es gemahnt mich an den Schlaf.
Ich komm zu dir, traute Ruhestätte!
Ja, gib mir Ruh, ich hab Erquickung not!

Ich weine viel in meinen Einsamkeiten.
Der Herbst in meinem Herzen währt zu lange.
Sonne der Liebe, willst du nie mehr scheinen,
um meine bittern Tränen mild aufzutrocknen?

"Von der Jugend"

Mitten in dem kleinen Teiche
steht ein Pavillon aus grünem
Und aus weißem Porzellan.

Wie der Rücken eines Tigers
Wölbt die Brücke sich aus Jade
Zu dem Pavillon hinüber.

In dem Häuschen sitzen Freunde,
schön gekleidet, trinken, plaudern,
manche schreiben Verse nieder.

Ihre seidnen Ärmel gleiten
rückwärts, ihre seidnen Mützen
hocken lustig tief im Nacken.

Auf des kleinen Teiches stiller
Wasserfläche zeigt sich alles
Wunderlich im Spiegelbilde.

Look down there!
In the moonlight, on the graves
crouches a wild, ghostly figure. It is an ape!
Hear how its howls resound piercingly
in the sweet fragrance of life!
Now take the wine! Now is the time—enjoy!
Empty the golden goblet to the bottom!
Dark is life, dark is death!

"The Lonely One in Autumn"

Blue autumn mists undulate over the lake;
the grass is standing stiff with frost;
One might think an artist had strewn jade dust
over all the fine blossoms.

The sweet fragrance of flowers has flown away;
a cold wind forces them to bow their stems low.
Soon the wilted golden leaves
of lotus flowers will drift upon the water.

My heart is weary. My small lamp
has gone out with a splutter;
it reminds me of sleep.
I am coming to you, comfort place of rest!
Yes, give me rest—I have need of rejuvenation.

I weep much in my solitude.
The autumn in my heart has lasted too long.
Sun of love, will you never shine again,
gently to dry my bitter tears?

"Of Youth"

In the middle of the small pool
stands a pavilion of green
and white porcelain.

Like the back of a tiger
the jade bridge arches
across toward the pavilion.

In the small house sit friends,
beautifully dressed—drinking, chatting;
many are writing verses down.

Their silk sleeves slide
backwards, their silk caps
sit jauntily on the backs of their necks.

On the small pool's still
surface, all things are reflected
wonderfully in reverse.

Alles auf dem Kopfe stehend
in dem Pavillon aus grünem
und aus weißem Porzellan;

wie ein Halbmond scheint die Brücke,
umgekehrt der Bogen. Freunde,
schön gekleidet, trinken, plaudern

"Von der Schönheit"

Junge Mädchen pflücken Blumen,
pflücken Lotosblumen an dem Uferande.
Zwischen Büschen und Blättern sitzen sie,
Sammeln Blüten in den Schoß und rufen
sich einander Neckereien zu.

Gold'ne Sonne webt um die Gestalten,
spiegelt sie im blanken Wasser wider.
Sonne spiegelt ihre schlanken Glieder,
ihre süßen Augen wider,
und der Zephyr hebt mit Schmeichelkosen das Gewebe
ihrer Ärmel auf, führt den Zauber
ihrer Wohlgerüche durch die Luft.

O sieh, was tummeln sich für schöne Knaben
Dort an dem Uferand auf mut'gen Rossen,
weithin glänzend wie die Sonnenstrahlen;
schon zwischen dem Geäst der grünen Weiden
trabt das jungfrische Volk einher!
Das Roß des einen wiehert fröhlich auf
und scheut und saust dahin;
über Blumen, Gräser, wanken hin die Hufe,
sie zerstampfen jäh im Sturm die hingesunk'nen Blüten.
hei! Wie flattern im Taumel seine Mähnen,
dampfen heiß die Nüstern!
Gold'ne Sonne webt um die Gestalten,
spiegelt sie im blanken Wasser wider.

Und die schönste von den Jungfrau'n sendet
lange Blicke ihm der Sehnsucht nach.
Ihre stolze Haltung is nur Verstellung.
In dem Funkeln ihrer großen Augen,
in dem Dunkel ihres heißen Blicks
schwingt klagend noch die Erregung ihres Herzens nach.

"Der Trunkene im Frühling"

Wenn nur ein Traum das Leben ist,
warum denn Müh' und Plag?
Ich trinke, bis ich nicht mehr kann,
den ganzen lieben Tag!

Everything is standing on its head
in the pavilion of green
and white porcelain.

The bridge stands like a halfmoon,
its arch inverted. Friends,
beautifully dressed, are drinking and chatting.

"Of Beauty"

Young maidens pick flowers,
pick lotus flowers at the edge of the shore.
Among bushes and leaves they sit,
Gathering blossoms in their laps and
calling to one another teasingly.

Golden sunlight weaves among the figures,
mirroring them in the shiny water.
The sun reflects their slender limbs,
their sweet eyes,
and the zephyr lifts caressingly
the fabric of their sleeves, wafting the magic
of their fragrance through the air.

O see the handsome young men galloping
there along the shore on their lively horses,
glittering like sunbeams;
already among the branches of the green willows,
the fresh-faced young men are approaching!
The trotting horse of one whinnies merrily
and shies and canters away;
over flowers and grass, hooves are flying,
trampling up a storm of fallen blossoms.
Ah, how wildly its mane flutters,
how hotly its nostrils flare!
The golden sun weaves among the figures,
mirroring them in the shiny water.

And the fairest of the young women sends
a long, yearning gaze after him.
Her proud appearance is only a pretense.
In the flash of her large eyes,
in the darkness of her ardent glance,
the agitation of her heart leaps after him, lamenting.

"The Drunk in Spring"

If life is only a dream,
why then the misery and torment?
I drink until I can drink no more,
the whole, dear day!

Und wenn ich nicht mehr trinken kann,
weil Kehl' und Seele voll,
So tauml' ich bis zu meiner Tür
und schlafe wundervoll!

And when I can drink no more,
because my stomach and soul are full,
I stagger to my door
and sleep very well!

Was hör ich beim Erwachen? Horch!
Ein Vogel singt im Baum
Ich frag' ihn, ob schon Frühling sei,
Mir ist als wie im Traum.

What do I hear when I awake? Listen!
A bird singing in the tree.
I ask him whether it is spring—
it's like a dream to me.

Der Vogel zwitschert: "Ja! Der Lenz
ist da, sei kommen über Nacht!"
Aus tiefstem Schauen lauscht' ich auf
Der Vogel singt und lacht!

The bird twitters, "Yes! Spring
is here, it has come over night!"
With deep concentration I listen,
and the bird sings and laughs!

Ich fülle mir den Becher neu
und leer' ihn bis zum Grund
und singe, bis der Mond erglänzt
am schwarzen Firmament!

I fill my goblet afresh
and drain it to the bottom
and sing, until the moon shines
in the dark firmament!

Und wenn ich nicht mehr singen kann,
so schlaf' ich wieder ein,
Was geht mich denn der Frühling an?
Laßt mich betrunken sein!

And when I can sing no more,
I fall asleep again,
for what does Spring mean to me?
Let me be drunk!

"Der Abschied"

"The Parting"

Die Sonne scheidet hinter dem Gebirge.
In alle Täler steigt der Abend nieder
mit seinen Schatten, die voll Kühlung sind.

The sun departs behind the mountains.
In all the valleys, evening descends
with its cooling shadows.

O sieh! Wie eine Silberbarke schwebt
der Mond am blauen Himmelssee herauf.
Ich spüre eines feinen Windes Weh'n
hinter den dunklen Fichten!

O look! Like a silver boat,
the moon floats on the blue sky-lake above.
I feel the fine wind wafting
behind the dark spruce.

Der Bach singt voller Wohllaut durch das Dunkel.
Die Blumen blassen im Dämmerchein.
Die Erde atmet voll von Ruh' und Schlaf,
Alle Sehnsucht will nun träumen,
die müden Menschen geh'n heimwärts,
um im Schlaf vergess'nes Glück
und Jugend neu zu lernen!
Die Vögel hocken still in ihren Zweigen.
Die Welt schläft ein!

The brook sings loudly through the darkness.
The flowers stand out palely in the twilight.
The earth breathes, full of peace and sleep,
and all yearning wishes to dream now.
Weary men go home,
to learn in sleep
forgotten happiness and youth.
The birds crouch silently in their branches.
The world is asleep!

Es wehet kühl im Schatten meiner Fichten.
Ich stehe hier und harre meines Freundes;
Ich harre sein zum letzten Lebewohl.

It blows coolly in the shadows of my spruce.
I stand here and wait for my friend;
I wait to bid him a last farewell.

TEXT & TRANSLATIONS

Ich sehne mich, o Freund, an deiner Seite
die Schönheit dieses Abends zu genießen.
Wo bleibst du? Du läßt mich lang allein!

I yearn, my friend, at your side
to enjoy the beauty of this evening.
Where do you tarry? You leave me alone for so long!

Ich wandle auf und nieder mit meiner Laute
auf Wegen, die vom weichen Grase schwellen.
O Schönheit! o ewigen Liebens, Lebenstrunk'ne Welt!

I wander up and down with my lute,
on paths swelling with soft grass.
O beauty! O eternal love—eternal, love-intoxicated
world!

Er stieg vom Pferd und reichte ihm den Trunk
des Abschieds dar. Er fragte ihn, wohin
er führe und auch warum es müßte sein.
Er sprach, seine Stimme war umflort: Du, mein Freund,
mir war auf dieser Welt das Glück nicht hold!

He dismounted and handed him the drink
of parting. He asked him where
he would go, and also why it must be.
He spoke, his voice was choked: My friend,
on this earth, fortune has not been kind to me!

Wohin ich geh? Ich geh', ich wandre in die Berge.
Ich suche Ruhe für mein einsam Herz.

Where do I go? I will go, wander in the mountains.
I seek peace for my lonely heart.

Ich wandle nach der Heimat, meiner Stätte.
Ich werde niemals in die Ferne schweifen.
Still ist mein Herz und harret seiner Stunde!

I wander to find my homeland, my home.
I will never stray to foreign lands.
Quiet is my heart, waiting for its hour!

Die liebe Erde allüberall blüht auf im Lenz
und grünt aufs neu! allüberall
und ewig blauen licht die Fernen,
Blauen licht die Fernen!
Ewig, ewig!

The dear earth everywhere
blooms in spring and grows green
afresh! Everywhere and eternally,
distant places have blue skies!
Eternally... eternally...

WINTER FESTIVAL: STRAUSS' ALPINE SYMPHONY

JACQUES LACOMBE conductor
PASCAL ROGÉ piano
NEW JERSEY SYMPHONY ORCHESTRA

WAGNER

Venusberg Music from *Tannhäuser*

D'INDY

Symphony on a French Mountain Air, Op. 25

Assez lent – Modérément animé

Assez modéré, mais sans lentueur

Animé

PASCAL ROGÉ piano

~INTERMISSION~

STRAUSS

Alpine Symphony, Op. 64



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ABOUT THE ARTISTS

For NJSO Music Director Jacques Lacombe's bio, see page 2.



PASCAL ROGÉ exemplifies the finest in French pianism. As the last student to be mentored by the great Nadia Boulanger, Rogé plays Poulenc, Satie, Faure, Ravel and especially Debussy in a way that is characterized by its elegance, beauty and stylistically perfect phrasing. A native of Paris, he has performed in almost every major concert hall in the world and with every major orchestra across the globe.

One of the world's most distinguished recording artists, Rogé became an exclusive Decca recording artist at the age of 17. Since then, he has won many prestigious awards, including two Gramophone Awards, a Grand Prix du Disque and an Edison Award for his interpretations of Ravel, Saint-Saëns, Satie and Poulenc.

For several years, Rogé has enjoyed playing recitals for four hands/two pianos with his partner in life and in music, Ami Rogé. Together, they have traveled the world appearing at prestigious festivals and concert halls; they have recorded several albums dedicated to the French two-piano and four-hands repertoire. They gave the premiere of a newly commissioned Concerto for Two Pianos by composer Matthew Hindson with the Sydney Symphony Orchestra, conducted by Vladimir Ashkenazy.

Several years ago, Rogé began an ambitious recording project for Onyx called the Rogé Edition. This includes five CDs of his first complete Debussy piano music cycle, two CDs devoted to French repertoire for two pianos with Ami Rogé and two Mozart concertos with Raymond Leppard.

WINTER FESTIVAL: STRAUSS' ALPINE SYMPHONY

Introduction

Throughout its acclaimed series of Winter Festivals, the New Jersey Symphony Orchestra has explored "Man & Nature," a multi-year odyssey connecting music with life in our physical world. During recent seasons, festival concerts have focused on music connected with water, air and fire. This year's spotlight is earth. "The overarching thought has been to make us all more aware of our environment, nature and how we treat Mother Earth," says Music Director Jacques Lacombe.

For the final installment of the "Man & Nature" series of Winter Festivals, Lacombe has selected three works that address different aspects of mountains, which are arguably the most majestic manifestation of our planet's wonders. The repertoire takes us in turn to an enchanted mountain, folk music from the mountains of south central France and the wonders and perils of an Austro-German Alpine peak.

WAGNER: Venusberg Music from *Tannhäuser*

RICHARD WAGNER

Born: May 22, 1813, in Leipzig, Germany

Died: February 13, 1883, in Venice, Italy

Composed: 1843–45, with numerous revisions through 1861

Premiered: March 13, 1861, in Paris

First NJSO Performance: 1975–76 season; Jesse Levine conducted.

Duration: 13 minutes

We begin with the Venusberg music from Richard Wagner's *Tannhäuser*. Thwarted passion and carnal love figure prominently in Wagner's operas. *Tannhäuser* follows the adventures of a 13th-century knight and poet. He moves from a debauched, self-indulgent life of pleasure in the mountain dwelling of the goddess Venus to a song contest and a pilgrimage of penitence. Eventually he finds redemption through love for the chaste Elisabeth.

Wagner's ballet sequence from Act I is known as the Venusberg Music. *Tannhäuser* is still caught up in Venus' world of sensual passion. Wagner's score is among the most erotic in

symphonic literature. One of the unusual aspects of this orchestral excerpt is that it ends quietly. The music achieves its impact without the need for dramatic flourishes and climactic fortissimos.

"The Venusberg Music is sometimes performed with the Overture to *Tannhäuser*, but it stands well on its own," says Lacombe. "The ballet music deals more with the supernatural aspects. To open the concert, I wanted music with more life, more rapid movement. The Venusberg music works well to introduce the theme of mountains that inspired this program."

Instrumentation: three flutes (third doubling piccolo), two oboes, two clarinets, two bassoons, four horns, three trumpets, three trombones, tuba, two sets of timpani, percussion, harp and strings.

* * * *

D'INDY: *Symphony on a French Mountain Air*, Op. 25

VINCENT D'INDY

Born: March 27, 1851, in Paris, France

Died: December 2, 1931, in Paris

Composed: Completed in 1886

Premiered: March 20, 1887, in Paris, Lamoureux Concerts; the soloist was Marie Bordes-Pène, to whom d'Indy dedicated the score.

First NJSO Performance: These performances are the NJSO premiere.

Duration: 24 minutes

Completing the first half is the rarely heard *Symphony on a French Mountain Air* by the late 19th-century French composer Vincent d'Indy. "D'Indy was important in his day both as a composer and as a teacher," explains Lacombe. "He had many important students, including Roussel and Honegger, and he was the father of the Schola Cantorum. This piece has all but disappeared from the repertoire, and our theme of earth and mountains provided a wonderful opportunity to rediscover it. I am very pleased to feature my friend Pascal Rogé as soloist. We have collaborated before, and he is especially strong with French music."

D'Indy's score is a cross between symphony and concerto. It features a prominent, *concertante* piano role that, paradoxically, is not a traditional virtuoso part. The piano rarely takes the melodic lead, instead weaving glorious textures around the orchestra. D'Indy's family roots were in the mountains of southern France, and as an adult he spent his summer holidays there. As the work's title indicates, he drew his principal theme from one of the region's folk songs. That tune, first stated by English horn, recurs in various transformations throughout the piece.

Instrumentation: three flutes (third doubling piccolo), two oboes (one doubling English horn), two clarinets, bass clarinet, three bassoons, four horns, two trumpets, two cornets, three trombones, tuba, timpani, bass drum, cymbals, triangle, harp, strings and solo piano.

* * * *

STRAUSS: *Alpine Symphony*, Op. 64

RICHARD STRAUSS

Born: June 11, 1864, in Munich, Germany

Died: September 8, 1949, in Garmisch-Partenkirchen, Bavaria

Composed: 1911–15

Premiered: October 28, 1915, in Berlin; Strauss conducted the Dresden Hofkapelle.

First NJSO performance: 2000–01 season; Zdenek Macal conducted.

Duration: 51 minutes

Following intermission, we spend 24 hours ascending and descending a mountain peak in Richard Strauss' *Alpine Symphony*. Despite its misleading title, the work is not a symphony at all, but rather a giant symphonic poem. The adventure begins before dawn (the sunrise music is glorious). Strauss takes the climbing party through forest and brookside, meadows and pastures, then rough undergrowth, before reaching a glacier and the summit. Along the way, the climbers commune with nature and encounter the broadest possible variety of scenic and climatic phenomena, each of which is lavishly illustrated through Strauss' music. Twice, he presents hallucinatory episodes—perhaps induced by altitude.

The climax of any mountain climber's journey is the moment on the peak, and the summit furnishes Strauss with a magnificent musical climax that he extends with an apparition. According to Strauss scholar Norman Del Mar, popular superstition held that an alpine sprite would appear beneath the rainbow formed by sunlight streaming through falling water. As the descent begins, mists arise, then the sun is obscured by increasing clouds and an ominous quietude occurs. A violent thunderstorm breaks forth: brilliant musical painting on Strauss' part, and one that holds its own proudly with the better-known storms of Beethoven (the "Pastoral" Symphony), Rossini (the *William Tell* Overture), Verdi (the last act of *Rigoletto*; the first act of *Otello*) and Grofé (*Grand Canyon Suite*).

Summer storms rarely last long, although this one goes on for several moments. Presently the sun re-emerges and reflects among the dissipating clouds for what must surely be a picture-book mountain sunset. Strauss uses a penultimate section entitled "Echo" to place the organ in the foreground, leaving little doubt of the spiritual kinship he found in nature.

Strauss compresses this momentous journey into 51 minutes of extraordinary music. Jacques Lacombe regards *Alpine Symphony* as a monument in the orchestral repertoire, and a worthy finale to this Winter Festival cycle. "I see music as a part of our lives, not only as a 'museum' experience," he says. "Strauss' symphony shows us how music is a reflection of our world." These performances are also part of the NJSO's ongoing observance of Strauss' 150th birthday.

Instrumentation: four flutes (two doubling piccolo), two oboes, English horn (doubling as third oboe), heckelphone (a baritone oboe), three clarinets (one doubling bass clarinet), E-flat clarinet, four bassoons (one doubling contrabassoon), eight horns (four doubling Wagner tubas), four trumpets, four trombones, two tubas, two sets of timpani, a large percussion battery (wind machine, thunder machine, glockenspiel, cymbals, bass drum, snare drum, triangle, cowbell and tam-tam), two harps, celeste, organ and strings.



Learn more about the works on the program at www.njsymphony.org/notesJan24-26.

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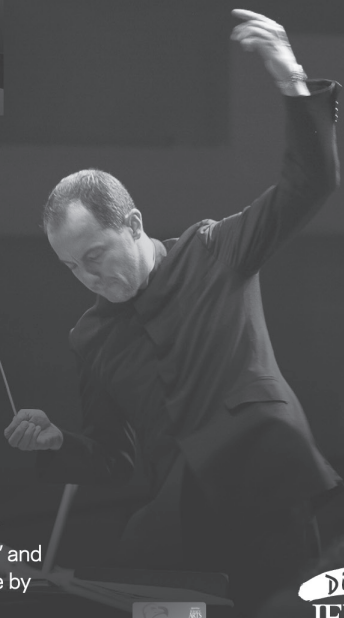


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MARY AND RAY LUTHER

HOMETOWN: Union City, New Jersey

CITY OF RESIDENCE: Washington, New Jersey in Warren County

NJSO VENUES YOU ATTEND: NJPAC in Newark, Mayo Performing Arts Center in Morristown, State Theatre in New Brunswick and occasionally bergenPAC in Englewood.

WHY DO MUSIC AND THE ARTS MATTER TO YOU? Music and art matter to us because they are the uninhibited expression of creative people, whose contributions to society are critical. The lives of people who come into contact with the arts can be enriched—society improves when access to the arts is more widespread.

WHY DO YOU SUPPORT THE NJSO? We support the NJSO because it provides music for the traditional concertgoer as well as the more adventurous concertgoer. We love Mozart, but we also like to hear the music of contemporary composers.

WHAT IS YOUR FAVORITE NJSO CONCERT OR MEMORY?

Mary: My favorite was Jacques Lacombe's first time conducting the NJSO in *Carmina Burana* when he was being considered as Maestro Järvi's replacement. I also enjoyed his conducting of last season's performance of Holst's *The Planets*.

Ray: My favorite concert was this season's opening night concert, which was a memorable musical event. It embodied what we like to hear—traditional (Dvořák) and contemporary (Geri Allen).



The Centennial Legacy Challenge

Enriching lives through music for generations to come

The New Jersey Symphony Orchestra is making plans to celebrate its 100th anniversary in 2022–23. We are thinking not only about the next nine years but also about the next 100 after that. As you think about your own financial and philanthropic goals, please consider how you can embrace the NJSO's mission to enrich lives through music as part of your own personal legacy.

Created in honor of the NJSO's 100th anniversary in 2022–23, the Challenge fortifies the Orchestra's future by building its endowment through planned gifts, while simultaneously securing cash gifts to the annual fund from Challenge donors.

Since February 2013, generous Challenge donors and friends have stepped forward with gifts that will propel the NJSO into its next century of music making. Join our growing family of Challenge donors with a planned or cash gift of your own.

For more information, please visit www.njsymphony.org/plannedgiving or contact Anne DeVivo DeMesa, Director of Major & Planned Gifts, at 973.735.1724 or ademesa@njsymphony.org.

Help the NJSO meet the Challenge! Contact us for more information on how we can help you customize your support to suit your own financial and philanthropic goals.

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**Please mail this form to: Anne DeVivo DeMesa, Director of Major & Planned Gifts
NJSO, 60 Park Place, 9th Floor, Newark, NJ 07102**

All information is strictly confidential and implies no obligation.

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For more information about the New Jersey Symphony Orchestra, visit www.njsymphony.org or email information@njsymphony.org. Tickets are available for purchase by phone 1.800.ALLEGRO (255.3476) or on the Orchestra’s website.

The New Jersey Symphony Orchestra’s programs are made possible in part by The New Jersey State Council on the Arts, along with many other foundations, corporations and individual donors. United is the official airline of the NJSO.

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