

# A MESSAGE FROM THE PRESIDENT & CEO



Greetings!

As I look ahead to the upcoming NJSO programs, I am particularly impressed by the range of repertoire and musical styles on the docket—everything from The Beatles to Brahms, from Grieg's lushly romantic Piano Concerto to Verdi's operatic *Requiem*. We have just announced our 2014–15 season, which offers many more symphonic thrills; I know you will want to join us for each of these programs.

In the next few months, the NJSO has a number of special activities planned, including our annual education showcase and the food drive for the Community FoodBank of New Jersey in March. We are also looking forward to our next two College Nights (March 2 and April 5) and our first Music Education Night (March 15).

Your NJSO is all about making connections through music!

Sincerely,

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

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



Front cover: Concertmaster Eric Wyrick. Photo by Tristan Cook.

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## MUSIC DIRECTOR JACQUES LACOMBE

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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, "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.*

## MUSICIAN SPOTLIGHT



**MING YANG**, violin

**HOMETOWN:** I grew up in China and moved to the United States when I was 14.

**MUSICAL INFLUENCE:** My family. My grandfather had a music school, and I am in the third generation of violinists in my family.

**IN THE FAMILY:** I practice with my 6-year-old daughter. [NJSO Principal Second Violin] Francine Storck is her violin teacher; [Principal Clarinet] Karl Herman's wife, Erika Nickrenz of the world-renowned Eroica Trio, teaches her piano.

**ADVICE FOR YOUNG MUSICIANS:** Be well rounded—music comes in so many different forms. If you are serious about classical music, practice and listen.

**WHY MUSIC MATTERS:** It may be cliché to say that music is for the soul, but it really is—it gives you the freedom to express how you feel, and it touches a deeper part of our minds and souls. No matter your age or the kind of music you enjoy, everyone benefits from music.

**INSPIRED BY:** Other people. It inspires me to see someone who is really good at what they do—regardless of the field they are in—and enjoys doing the hard work that is necessary to make a living at it.

**RECOMMENDED READING:** Right now, it's Dr. Seuss! I am reading his books with my daughter, and since I'm not from this country, I am discovering his books for the first time as an adult. Beyond the words and rhymes, there are a lot of underlying meanings and messages.

**FAVORITE FILMS:** I'm nerdy about good science fiction, and I like offbeat films. *Melancholia* is gorgeously made, and it uses music from Wagner's *Tristan and Isolde*. You need to be in the right mood when you see it because the pace is slow, but it's beautifully shot.

**UNFORGETTABLE MUSIC MOMENT:** On my 30th birthday, I played a concert at the Musikverein in Vienna—one of the most beautiful halls in the world. I was on my honeymoon, and I had the best time of my life!



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# MUSIC OF THE BEATLES: CLASSICAL MYSTERY TOUR

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MARTIN HERMAN conductor

TYSON KELLY rhythm guitar, piano, vocals

BENJAMIN CHADWICK bass guitar, piano, vocals

JIMMY POU lead guitar, vocals

JOE BOLOGNA drums, vocals

NEW JERSEY SYMPHONY ORCHESTRA

Beatles Medley Overture

arr. Martin Herman

*Other selections to be announced from the stage.*

There will be one intermission.

All songs written by John Lennon, Paul McCartney or George Harrison.

[www.classicalmysterytour.com](http://www.classicalmysterytour.com)

*The February 9 performance is presented in collaboration with the State Theatre.*



The Horizon Foundation for New Jersey

Concert Sponsor



NEW JERSEY  
STATE COUNCIL  
ON THE ARTS

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Program and artists are subject to change. The use of flash bulbs, cameras or recording equipment during the concert is strictly prohibited. Latecomers will be seated at the discretion of the management. Food and beverages may not be taken into the auditorium. Smoking is not permitted anywhere in the building. Fire notice: The red exit sign nearest your seat is the shortest route outside. The management is not responsible for personal property of patrons.



## ABOUT THE ARTISTS

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Since its initial performance at the Orange County Performing Arts Center in 1996, **CLASSICAL MYSTERY TOUR** has become one of the top symphonic pops attractions over the last decade. The group has performed consistently for 17 years with more than 100 orchestras in the United States, Canada, Europe, Asia and Australia.

The four musicians in Classical Mystery Tour look and sound just like The Beatles, but Classical Mystery Tour is more than just a rock concert.

The show presents more than two dozen Beatles tunes transcribed note-for-note and performed exactly as they were originally recorded.

Classical Mystery Tour was the highest selling show of the San Diego Symphony's 2011 Summer Concert Series and played three packed houses at the Sydney Opera House in 2009. The group has performed 12 times with the Fort Worth Symphony and has broken attendance records for four years running with the Indianapolis Symphony.

For more about Classical Mystery Tour, visit [www.classicalmysterytour.com](http://www.classicalmysterytour.com).



Los Angeles-based conductor **MARTIN HERMAN** was educated at Duke University, University of Pennsylvania, University of California at Berkeley and Stanford University. He also spent two years on a Fulbright Grant in Paris, where he worked as a composer and conductor with the New American Music in Europe and American Music Week festivals.

Herman is also an active composer and arranger. He has received fellowships and grants from the American Music Center, Camargo Foundation, Meet the Composer, Trust for Mutual

Understanding and National Endowment for the Arts. He has written chamber and orchestral works, as well as three operas, and has recorded on the Albany Record label. A longtime Beatles fan, Herman was commissioned to provide the orchestral transcriptions heard on the Classical Mystery Tour.

Recent guest conducting engagements include the Philharmonia Chamber Orchestra in Prague and the orchestras of Detroit, Pittsburgh, Dallas, San Diego, Fort Worth, Louisville, Virginia, Delaware, Alabama, Omaha and Buffalo.



## WHAT MAKES REACH SO SPECIAL

The NJSO's REACH (Resources for Education And Community Harmony) chamber music program offers performances in every county in the state. With original programs designed and performed by NJSO musicians, the Orchestra provides nearly 100 events each year for as many as 17,000 New Jerseyans of all ages. Through programs in schools, libraries, senior centers, private homes and more, REACH provides unique opportunities to get up close and personal with NJSO musicians and make music-filled memories that last a lifetime.

### REACH Clinic Programs

"...these opportunities change the way [the students] play their instruments, and give them encouragement to continue practicing and progressing."

– Teacher, New Brunswick Middle School in New Brunswick

### REACH Performance Programs

"[This program was] meaningful to instrumental students to witness exceptional musicianship." – Teacher, New Brunswick High School in New Brunswick

"[The NJSO] musicians were very 'kid-friendly' and personable."

– Teacher, Riverview School in Denville

### REACH Autism Programs

"One of the most enjoyable experiences we have had at school. This outreach is so important since this is [the students'] only opportunity to experience live classical music. Thank you so much! I hope another quartet can come next year." – Teacher, Mercer Elementary School in Hamilton

### Side-By-Side Collaborations

"The experience inspired them ... and having the opportunity to perform with the symphony orchestra gave them a unique insight as to how things run."

– Teacher, Arts High School in Newark

Learn more about REACH offerings and book an ensemble for your community at [www.njsymphony.org/reach](http://www.njsymphony.org/reach) or contact Sales Consultant Terri Campbell at [tcampbell@njsymphony.org](mailto:tcampbell@njsymphony.org) or 973.735.1717.

NEW JERSEY SYMPHONY ORCHESTRA



Thu, Feb 27, 2014, at 7:30 pm

Sat, Mar 1, 2014, at 8 pm

Sun, Mar 2, 2014, at 3 pm

bergenPAC in Englewood

Count Basie Theatre in Red Bank

NJPAC in Newark

# GRIEG'S PIANO CONCERTO

SANTTU-MATIAS ROUVALI conductor

XIAOHUI YANG piano

NEW JERSEY SYMPHONY ORCHESTRA

SIBELIUS

*Vårsång (Spring Song)*, Op. 16

GRIEG

Piano Concerto in A Minor, Op. 16

Allegro molto moderato

Adagio

Allegro moderato molto e marcato

XIAOHUI YANG piano

~INTERMISSION~

DVOŘÁK

Symphony No. 8 in G Major, Op. 88

Allegro con brio

Adagio

Allegretto grazioso

Allegro ma non troppo

*Sponsored by Herbert & Evelyn Axelrod.*



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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Finnish conductor **SANTTU-MATIAS ROUVALI**'s career is developing at a remarkable pace. Last season he made a number of important debuts including concerts with the hr-Sinfonieorchester, Swedish Radio Symphony Orchestra, Orchestre Philharmonique de Radio France, Dresden Philharmonic, Tokyo Symphony Orchestra and Philharmonia Orchestra.

The 2013–14 season is his first as chief conductor of the Tampere Philharmonic Orchestra; he is also principal guest conductor of the Copenhagen Philharmonic and artist in association with the Tapiola Sinfonietta.

This season, Rouvali returns to the Dresden Philharmonic and debuts with the Deutsches Symphonie-Orchester Berlin, Royal Scottish National Orchestra and Royal Stockholm Philharmonic Orchestra, as well as the New Jersey and Milwaukee symphony orchestras. In addition, he continues his relationships with the Finnish Radio Symphony Orchestra and Residentie Orkest, conducting a number of their concerts each season. In past seasons, Rouvali has conducted Bizet's *Carmen* and Mozart's *The Magic Flute* with West Coast Kokkola Opera.

He recently released a disc on the Ondine label featuring the Hakola and Hosokawa Guitar Concertos with Timo Korhonen and the Oulu Symphony Orchestra.



Born in Liaoning, China, pianist **XIAOHUI YANG** is pursuing a master's degree at The Juilliard School, where she holds the Cecilia Felman Piano Scholarship. She received the Michael and Cecilia Iacovella Capuzzi Memorial Fellowship to study at the Curtis Institute of Music and garnered the Festschmitt Prize when she graduated from Curtis in 2013.

She performed a solo recital at the Shenyang Foreign Culture Music Festival and has appeared with the Milwaukee and Curtis symphony orchestras and at Weill Recital Hall at Carnegie Hall. She has attended the Beijing International

Music Festival and Academy and the Beethoven Institute and Taos School of Music festivals. She held the Billy Joel Keyboard Fellowship at Tanglewood Music Center in 2013. She has participated in masterclasses with Emanuel Ax, Peter Serkin, Gary Graffman and Richard Goode, among others.

Yang has garnered prizes in several competitions, including first prize in the American Protégé International Piano and Strings Competition; second prize in the PianoArts North American Biennial Competition, Hong Kong Piano Open Competition and Toyama Asian Youth Music Competition and third prize in the International Chopin Piano Competition.

## GRIEG'S PIANO CONCERTO

### Introduction

Nordic and Czech nationalism balance the two halves of this weekend's concerts. The New Jersey Symphony Orchestra and guest conductor Santtu-Matias Rouvali have paired works by Jean Sibelius and Edvard Grieg on the first half, touching on Arctic fire and ice as well as folk song, national dances and a hymn to Nordic nature. After intermission, the Orchestra turns to a work that is arguably the most profoundly Czech of Antonín Dvořák's nine symphonies—the Symphony No. 8 in G Major.

#### JEAN SIBELIUS

**Born:** December 8, 1865, in Tavastehus, Finland

**Died:** September 20, 1957, in Järvenpää, Finland

**Composed:** 1894, revised 1895 and 1902

**Premiered:** Sibelius conducted the original version of *Spring Song* on June 21, 1894, and the premiere of a revised version on April 17, 1895. In 1902, he revised the work again—to the version we hear. Robert Kajanus led the premiere of the definitive version in Helsinki on December 12, 1903.

**NJSO premiere:** These are the first NJSO performances.

**Duration:** 10 minutes

### SIBELIUS: *Vårsång (Spring Song)*, Op. 16

We open with Jean Sibelius' rarely heard *Spring Song*. This early tone poem preceded *Finlandia*, all seven of Sibelius' symphonies and most of his compositions rooted in the Finnish national epic, the *Kalevala*. Ironically, Sibelius wrote extensively and wonderfully for orchestra, yet relatively few of his tone poems or symphonic works are performed regularly in this country, apart from *Finlandia* and *The Swan of Tuonela*.

With these performances, Rouvali furthers our knowledge of the Finnish master's music by introducing us to a jewel composed in 1894. *Spring Song* is a hymn to nature. Rather than being specifically Finnish, it has a more general Nordic-Scandinavian character, tinged with a hint of the wintry melancholy that can linger late into the sub-arctic spring. Gentle

and wistful at its opening, this 10-minute work has some lovely and memorable melodies.

*Instrumentation: two flutes (both doubling piccolo), two oboes, two clarinets, two bassoons, four horns, three trumpets, three trombones, tuba, timpani, chimes and strings.*

\* \* \* \*

### GRIEG: Piano Concerto in A Minor, Op. 16

From Sibelius, we move to Norway's musical giant, Edvard Grieg. His Piano Concerto is a significant landmark. It was the largest orchestral work that Grieg composed, and the last piece that he wrote in the Austro-Germanic tradition before he discovered the wealth of Norwegian folk music that was to so strongly influence the balance of his career.

From its explosive, dramatic opening, Grieg's music communicates with fiery passion, sustaining interest and excitement throughout. At this youthful stage, Grieg was understandably influenced by great composer-pianists from

## EDVARD GRIEG

**Born:** June 15, 1843, in Bergen, Norway

**Died:** September 4, 1907, in Bergen, Norway

**Composed:** 1868–69, revised several times between 1872 and 1895; final version completed in 1907

**Premiered:** April 3, 1869, in Copenhagen. The piano soloist was Edmund Neupert; Holger Simon Paulli conducted the Royal Theater Orchestra.

**NJSO premiere:** 1929–30 season; Rene Pollain conducted with soloist Percy Grainger.

**Duration:** 30 minutes

earlier in the century. In architecture and figuration, his *Allegro molto moderato* is indebted to Mendelssohn and particularly to Schumann's Piano Concerto (also in A minor). Grieg's dramatic opening motive, however, is common in Norwegian folk music and places a distinctively national imprint on the concerto.

The spirit of Chopin is evident in the central *Adagio*'s delicate filigree and rhapsodic lyricism. Mendelssohn's "elfin" character plays a part in the finale, which gives us the most prophetic glimpse of Grieg's Norwegian voice, with which he was to speak so eloquently during the next decades. Characterized by a strong rhythmic profile and a fiery, even pagan spirit, this movement is a halling, a Norwegian folk dance that Grieg used in other works.

Energy and brilliance bring the concerto to a

thrilling close. Both Tchaikovsky and Liszt were lavish in their praise for this wonderful concerto.

*Instrumentation: woodwinds in pairs (second flute doubling piccolo), four horns, two trumpets, three trombones, timpani, strings and solo piano.*

\* \* \* \*

## ANTONÍN DVOŘÁK

**Born:** September 8, 1841, in Muhlhausen, Bohemia

**Died:** May 1, 1904, in Prague

**Composed:** August 26 to November 8, 1889

**Premiered:** February 2, 1890, in Prague; the composer conducted.

**NJSO premiere:** 1956–57 season; Samuel Antek conducted.

**Duration:** 36 minutes

## DVOŘÁK: Symphony No. 8 in G Major, Op. 88

After the splendid "New World" Symphony, Antonín Dvořák's Symphony No. 8 in G Major is surely his most beloved. It is a daring work in its free approach to the traditional four movements, relying more on melodic richness and the appeal of Czech rhythms than on Germanic structure. Few of Dvořák's works are more suffused with Bohemian spirit and charm. And the woodwind solos, especially for flute, are showstoppers.

The Eighth has acquired two nicknames, neither of which has really stuck. One is the "English" Symphony, a bizarre misnomer for this very Czech work. It resulted from the symphony's publication by the British firm Novello in 1892. Dvořák conducted the Eighth Symphony at Cambridge when he was awarded an honorary doctorate, which reinforced its association with the British Isles.

Others call the Eighth Dvořák's "Pastoral" Symphony, which is certainly more appropriate given the content of the music. The symphony opens with an introduction that sounds as if it is in G minor, but it soon resolves to themes centered around G-major triads. Such themes unite the first and last movements.



## PROGRAM NOTES

Although G major is not so traditional as F major as a pastoral key (Beethoven's "Pastoral" Symphony, for example, is in F major), it is a lighthearted key associated with the outdoors, good weather and joy. Birdcalls and a wistful calm in the Adagio suggest the atmosphere of the composer's country house—but the foot-tapping rhythms of the finale reassure us that he took part in village celebrations.

*Instrumentation: two flutes (second doubling piccolo), two oboes (second doubling English horn), two clarinets, two bassoons, four horns, two trumpets, three trombones, tuba, timpani and strings.*



Learn more about the works on the program at [www.njsymphony.org/notesFeb27-Mar2](http://www.njsymphony.org/notesFeb27-Mar2).

## NEW JERSEY SYMPHONY ORCHESTRA

JACQUES LACOMBE Music Director



Photo by Fred Stocker

## JUST ANNOUNCED! Great Music for a Song!

Sun, Apr 13 at 3 pm | NJPAC in Newark

MARK LAYCOCK conductor  
GLEB IVANOV piano  
NEW JERSEY SYMPHONY ORCHESTRA

### Enjoy an incredible afternoon of great orchestral masterworks for just \$20!

Beethoven's gorgeous Sixth Symphony—known as the "Pastoral"—celebrates the sounds of spring and highlights the talented performers of the Orchestra. Pianist Gleb Ivanov, winner of the 2005 Young Concert Artists International Auditions, shows off his dazzling technique in Rachmaninoff's Piano Concerto No. 3. Mark Laycock, former NJSO Associate Conductor and frequent collaborator, leads the Orchestra in this celebration.

**For more information, visit [www.njsymphony.org/pastoral](http://www.njsymphony.org/pastoral)**

**All tickets are just \$20!** Seats will be assigned on a first-come, first-served basis, so order today.

**Special offer for families: Pay just \$50 for admission for your entire family** (available by phone only)

**1.800.ALLEGRO (255.3476) | [www.njsymphony.org](http://www.njsymphony.org)**



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.

**UNITED**   
OFFICIAL AIRLINE OF THE NJSO



# HILARY HAHN PLAYS BRAHMS

YAN PASCAL TORTELIER conductor  
HILARY HAHN violin  
NEW JERSEY SYMPHONY ORCHESTRA

SALONEN

*Giro*

BRAHMS

Violin Concerto in D Major, Op. 77  
Allegro non troppo  
Adagio  
Allegro giocoso, ma non troppo vivace  
HILARY HAHN violin

~INTERMISSION~

STRAVINSKY

*The Firebird Suite (1945)*  
"Introduction and Dance of the Firebird"  
"Pantomime I"  
"Pas de deux"  
"Pantomime II"  
"Dance of the Princesses"  
"Pantomime III"  
"The Princesses' Khorovod"  
"Infernal Dance of King Kastchei"  
"Berceuse"  
Finale



Princeton Series Sponsor



The Horizon Foundation for New Jersey



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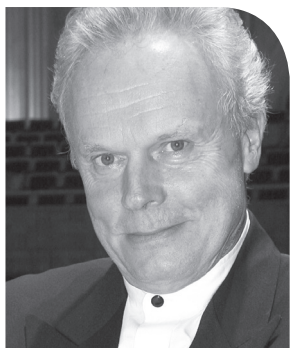
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## ABOUT THE ARTISTS

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**YAN PASCAL TORTELIER** enjoys a distinguished career as a guest conductor with the world's most prestigious orchestras. He began his musical career as a violinist and, at 14, won first prize for violin at the Paris Conservatoire and made his debut as a soloist with the London Philharmonic Orchestra. Following general musical studies with Nadia Boulanger, Tortelier studied conducting with Franco Ferrara at the Accademia Chigiana in Siena.

He was principal conductor of the São Paulo Symphony Orchestra from 2009–11 and is currently the orchestra's guest conductor of honor. He is also principal guest conductor at the Royal Academy of Music in London and conductor emeritus of the BBC Philharmonic. He has held positions with the Orchestre National du Capitole de Toulouse, Ulster Orchestra and Pittsburgh Symphony Orchestra.

Recent highlights have included debuts with the Iceland and Stavanger symphony orchestras and return visits to the BBC Philharmonic, Hallé Orchestra, St. Petersburg Philharmonic Orchestra and the San Francisco, St. Louis, Cincinnati and Baltimore symphony orchestras. Tortelier has enjoyed a long association with Chandos Records, resulting in an extensive catalogue of recordings.



In the two decades since her professional debut, violinist **HILARY HAHN** has followed her passion for adventurous programming, delving into core repertoire, contemporary music and less familiar classic compositions with equal commitment and bringing virtuosity, expansive interpretations and daring repertoire to diverse global audiences.

This season, she joins the Camerata Salzburg, Chamber Orchestra of Europe, Frankfurt Radio Symphony Orchestra and City of Birmingham Symphony Orchestra on tour, and she makes guest appearances with such ensembles as the Los Angeles and Berlin philharmonics and the Detroit, Atlanta, Indianapolis, New Jersey and New World symphony orchestras. The 2013–14 season sees the release of Hahn's long-awaited album "In 27 Pieces: The Hilary Hahn Encores" with pianist Cory Smythe.

Hahn studied at the Curtis Institute of Music with Jascha Brodsky and completed her university requirements at age 16, by which time she had already made solo debuts with the Baltimore, Pittsburgh, Philadelphia and Cleveland orchestras and New York Philharmonic. She has released 14 albums on the Deutsche Grammophon and Sony labels, including two Grammy Award winners. Hahn is an avid writer and interviewer, posting articles on her website, [www.hilaryhahn.com](http://www.hilaryhahn.com).

**HILARY HAHN PLAYS BRAHMS****Introduction**

Turns and twists characterize both Salonen's music (the opening orchestral showpiece *Giro*) and the rich flavor of this weekend's concerts. Guest conductor Yan Pascal Tortelier is a Frenchman who works extensively in the United Kingdom; he shows both his adventuresome spirit and eclectic interests with these selections from Finland, Russia (via France and the United States) and Germany (via Austria). Brahms' Violin Concerto features the brilliant young American violinist Hilary Hahn, known for her virtuosity and her ability to expand listeners' horizons.

**ESA-PEKKA SALONEN**

**Born:** June 30, 1958, in Helsinki, Finland

**Composed:** 1981–82; revised 1997

**Premiered:** November 27, 1981, by the Tampere Philharmonic in Finland (original version); June 29, 1997, by the Avanti! Chamber Orchestra in Finland (revised version).

**NJSO premiere:** These are the first NJSO performances.

**Duration:** 10 minutes

**SALONEN: *Giro***

Esa-Pekka Salonen is best known to American audiences as the charismatic longtime music director of the Los Angeles Philharmonic; however, he also has composed since his student days in Helsinki. (He has said that when he took up conducting in the late 1970s, he did so to ensure that someone would conduct his own compositions!)

Salonen left the LA Philharmonic in 2009 in order to devote more time to composition. Although he continues to guest conduct internationally and remains principal conductor of the Philharmonia Orchestra,

Salonen has indeed been focusing on writing music. In 2012, he won the Grawemeyer Award—the biggest purse in composition—for his Violin Concerto (2009).

*Giro*—a symphonic poem along the lines of Debussy's *Prelude to the Afternoon of a Faun*—is a relatively early work first performed in 1981. The title is Italian for “round” or “turn.” Salonen revised it extensively in 1997. The early origins account in part for its harmonic vocabulary, which is somewhat more stringent than in many of his subsequent works, but the tight construction and delicate orchestral color that are hallmarks of his style are present. He fuses European modernism with a wonderful sense of shape. Rhythms are complex and often suspenseful, while the overall harmonic underpinning remains rooted in an expanded tonality.

*Instrumentation:* two flutes (second doubling piccolo), two oboes (second doubling English horn), two clarinets (second doubling bass clarinet), two bassoons (second doubling contrabassoon), two horns, two trumpets, two trombones, marimba, tam tam, tubular bells, vibraphone, harp, piano and strings.

\* \* \* \*

**BRAHMS: Violin Concerto in D Major, Op. 77**

Johannes Brahms' Violin Concerto in D Major—here featuring the brilliant

### JOHANNES BRAHMS

**Born:** May 7, 1833, in Hamburg, Germany

**Died:** April 3, 1897, in Vienna, Austria

**Composed:** 1878

**Premiered:** January 1, 1879, in Leipzig; Joseph Joachim was the soloist, and the composer conducted the Leipzig Gewandhaus Orchestra.

**NJSO premiere:** 1927–28 season; Philip James conducted with soloist Sylvia Lent.

**Duration:** 39 minutes

young American violinist Hilary Hahn—was a triumph of his maturity, yet it did not entirely escape criticism. The 19th-century conductor and pianist Hans von Bülow observed that Max Bruch had composed a concerto *for* the violin, while Brahms had written one *against* the violin. Posterity has disagreed. Musicians and audiences admire this concerto for its nobility and broad spectrum of moods.

Brahms characteristically delivers a concerto with substance and drama without sacrificing lyricism or style. The principal themes of all three movements are built on triads, giving the work a strength of motivic unity. Dramatic and cadenza-like, the violin's opening statement is noteworthy for being in minor mode. His

mastery is evident in the way he asserts the violin's parity with the orchestra.

Brahms' placement of his lovely slow movement in the pastoral key of F major further underscores the generally sunny disposition of this work. The oboe theme at the beginning of the Adagio is one of the instrument's finest moments in the Brahms canon. One of the Adagio's strokes of genius is that Brahms has his soloist depart from the theme after only three notes.

Brahms was close friends with his intended soloist, the brilliant Hungarian violinist Joseph Joachim, and Joachim's Hungarian roots are evident in the Gypsy rhythms and harmonies of the finale—a marvel of high spirits with flashes of wit. Brahms has written earthy music, a joyous dance for the people, cleverly enclosed within a rondo structure.

*Instrumentation: woodwinds in pairs, four horns, two trumpets, timpani, strings and solo violin.*

\* \* \*

### STRAVINSKY: *The Firebird Suite* (1945)

The 1945 version of Igor Stravinsky's Suite from *The Firebird* is a creatively multicultural mix. Stravinsky adapted *The Firebird* from a Russian fairytale in which a handsome prince is drawn into an enchanted garden and palace by the exotic bird of the title, who is a sort of good fairy. The prince falls in love with a beautiful captive princess but must break the spell of the evil ogre Kastchei (who presides over the palace) before he may claim his bride.

Stravinsky drew heavily on the Tchaikovskian ballet model, which was essentially derived from French principles. He took great care to bind the music closely to the action on stage. If one listens carefully, even the suite follows the chronological events and essential outline of the story.

The original ballet was first performed in Paris in 1910 by the impresario Sergei Diaghilev's Ballets Russes. Stravinsky reduced it for solo piano and extracted a concert suite in 1911. A second concert suite followed in 1919, employing a somewhat smaller orchestra. By the time Stravinsky rewrote *The Firebird*,

## IGOR STRAVINSKY

**Born:** June 17, 1882, in Oranienbaum, near St. Petersburg, Russia

**Died:** April 6, 1971, in New York, New York

**Composed:** 1909–10; revised 1911, 1919 and 1945

**Premiered:** (1945 version) November 27, 1949, New York City Ballet production based on the third suite, with choreography by George Balanchine.

**NJSO premiere:** (1945 version) 2007–08 season; Hans Graf conducted.

**Duration:** 29 minutes

he had lived in several countries, settled in the United States and become an American citizen. The version he produced in 1945 is similar to the 1919 version but incorporates some additional music.

The 1945 *Firebird* is at once familiar and strikingly different. At about 30 minutes, it is the longest of the three *Firebird* suites. Rather than separating individual sections as discrete movements, Stravinsky binds them together with musical “connective tissue” he called pantomimes. These were newly composed transitions between the more familiar sections of music. The pantomimes and other excerpts not in the earlier suites are like chamber music, almost abstract. They draw the listener into a more intimate world of Stravinsky’s thoughts.

*Instrumentation: two flutes (second doubling piccolo), two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, tuba, timpani, bass drum, cymbals, side drum, tambourine, triangle, xylophone, piano, harp and strings.*



Learn more about the works on the program and read Salonen’s notes on Giro at [www.njsymphony.org/notesMar13-16](http://www.njsymphony.org/notesMar13-16).

## WELCOME GROUPS

The NJSO welcomes groups to the following performances:

**March 2 & April 5**

College Night – students from colleges throughout New Jersey

**March 15**

Music Education Night

NEW JERSEY SYMPHONY ORCHESTRA



Fri, Mar 21, 2014, at 8 pm  
Sat, Mar 22, 2014, at 8 pm  
Sun, Mar 23, 2014, at 3 pm

NJPAC in Newark  
Count Basie Theatre in Red Bank  
State Theatre in New Brunswick

# SHOSTAKOVICH SYMPHONY NO. 5

GERARD SCHWARZ conductor  
ERIC WYRICK violin  
NEW JERSEY SYMPHONY ORCHESTRA

GOLDMARK *In Springtime, Op. 36*

STRAUSS  
Violin Concerto in D Minor, Op. 8  
Allegro  
Lento, ma non troppo  
Rondo: Presto  
ERIC WYRICK violin

~INTERMISSION~

SHOSTAKOVICH  
Symphony No. 5 in D Minor, Op. 47  
Moderato  
Allegretto  
Largo  
Allegro non troppo



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Internationally recognized for his moving performances, innovative programming and extensive catalog of recordings, American conductor **GERARD SCHWARZ** serves as music director of the All-Star Orchestra and the Eastern Music Festival and conductor laureate of the Seattle Symphony. The All-Star Orchestra, Schwarz's latest project, features a handpicked ensemble of star players from America's leading orchestras coming together for an eight-episode American Public Television series designed to encourage a greater understanding and enjoyment

of classical music.

His considerable discography of nearly 350 recordings showcases his collaborations with some of the world's greatest orchestras including Philadelphia Orchestra, Czech Philharmonic, London Symphony, Berlin Radio Symphony, Orchestre National de France, Tokyo Philharmonic, Los Angeles Chamber Orchestra, New York Chamber Symphony and Seattle Symphony, among others.

Schwarz began his professional career as co-principal trumpet of the New York Philharmonic and has held leadership positions with Mostly Mozart Festival, Royal Liverpool Philharmonic, Los Angeles Chamber Orchestra and New York Chamber Symphony. As a guest conductor, he also has worked with many of the world's finest opera companies.



Violinist **ERIC WYRICK** is concertmaster of the New Jersey Symphony Orchestra and has been an Orpheus Chamber Orchestra member and frequent leader since 1988.

Born in New York City, Wyrick started playing the violin at 4 years old. He attended the Juilliard Pre-College Division and later The Juilliard School, studying with Dorothy DeLay. His varied orchestral career began with the Hudson Valley Philharmonic at the age of 14. He has been concertmaster of the American Symphony, Eos and Opéra Français de New York, as well as the

Christmas String Seminar under the direction of Alexander Schneider.

Wyrick has appeared as a soloist with the Danish Radio Orchestra, Orchestre de Toulouse, Hudson Valley Philharmonic and San Angelo Symphony Orchestra. An active chamber musician, Wyrick can be heard frequently with the NJSO Chamber Players and is a founding performer at the Bard Music Festival.

He has recorded for Bridge Records, Vanguard and, with Orpheus, Deutsche Grammophon. He is the soloist on a recording of composer Darryl Kubian's 3-2-1 Concerto for Acoustic and Electric Violin with the Orquesta Sinfonica of Michoacan, available online.

## SHOSTAKOVICH SYMPHONY NO. 5

### Introduction

This weekend marks the vernal equinox. The days are now as long as the nights, and the promise of the spring season is rich: warmer temperatures, trees budding, lawns sprouting fresh green, the pleasures of outdoor activities. What could be more appropriate than opening the program with Karl Goldmark's *In Springtime*? The first half pairs this work with another discovery, this one a violin concerto by the more mainstream 19th-century composer Richard Strauss, performed here by NJSO Concertmaster Eric Wyrick with his characteristic elegance and style. Guest conductor Gerard Schwarz rounds out the program with what may be Shostakovich's greatest orchestral composition, his Fifth Symphony.

#### KARL GOLDMARK

**Born:** May 18, 1830, in Keszthely, Hungary

**Died:** January 2, 1915, in Vienna

**Composed:** 1889

**Premiered:** December 1, 1889, in Vienna

**NJSO premiere:** These are the first NJSO performances.

**Duration:** 10 minutes

### GOLDMARK: *In Springtime*, Op. 36

Karl Goldmark's name is probably unfamiliar to many in the audience; however, he was a major figure in late 19th-century Vienna, particularly in opera. Goldmark was one of 20 children in a Hungarian Jewish family. Although the elder Goldmark was a cantor and notary, the family did not support Karl's musical ambitions. He was essentially self-taught and moved to Vienna at age 14 to join an older brother who had already settled in the Austrian capital. For most of his adult career,

he was based in Vienna, though his works also enjoyed considerable success in Budapest. By the turn of the 20th century, Goldmark was the most famous Hungarian-born composer after Liszt.

His 1889 concert overture shows Goldmark as the heir to Schumann and Mendelssohn. A freely organized sonata form, the movement has the verve and energy of youth in its opening theme and pastoral lyricism in the second theme. Goldmark wrote the overture in A major, a verdant, fresh key well suited to strings. His violin writing favors the high register almost throughout, which subtly reinforces the springtime energy of this attractive movement. The harmonies may be conservative, but the rhythmic patterns are imaginative and varied, and the woodwind writing as colorful as the great outdoors in full bloom. *In Springtime* is a delightful discovery.

*Instrumentation: three flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, tuba, timpani and strings.*

\* \* \* \*

### STRAUSS: Concerto in D Minor for Violin and Orchestra, Op. 8

Complementing the Goldmark on the first half is another rarity: Richard Strauss' early Violin Concerto in D Minor. It is unusual to hear back-to-back 19th-century orchestral compositions that are discoveries for most audience members.

## RICHARD STRAUSS

**Born:** June 11, 1864, in Munich, Germany

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

**Composed:** 1880–82

**Premiered:** December 5, 1882, in Vienna.

**NJSO premiere:** These are the first NJSO performances.

**Duration:** 30 minutes

It seems ironic that Strauss, the storyteller-in-music *par excellence*, should have been captivated by the idea of the concerto in his youth. Strauss took violin lessons from the age of 8, and when he was 19, he began work on this violin concerto, clearly enjoying the opportunity to incorporate every new technical trick he was learning through his own study of the instrument. The result is a traditional concerto, classic in structure and romantic in spirit.

It is a somewhat undisciplined work from the standpoint of formal control, yet one that is

excellently written for the soloist, with a surprisingly mature balance between violinist and orchestra. Strauss' themes are strong, from the muscular opening fanfare through the rapturous strains of the slow movement to the joyous romp of the finale. The orchestration is masterful, clearly heralding the gifts that were to flower even more brilliantly in his tone poems of the late 1880s and 1890s.

*Instrumentation: woodwinds in pairs, four horns, two trumpets, timpani, strings and solo violin.*

\* \* \* \*

## DMITRI SHOSTAKOVICH

**Born:** September 25, 1906, in St. Petersburg, Russia

**Died:** August 9, 1975, in Moscow

**Composed:** April 18 to July 20, 1937

**Premiered:** November 21, 1937, in Leningrad; Evgeny Mravinsky conducted.

**NJSO premiere:** 1966–67 season; Kenneth Schermerhorn conducted.

**Duration:** 46 minutes

## SHOSTAKOVICH: Symphony No. 5 in D Minor, Op. 47

Following intermission, guest conductor Gerard Schwarz addresses what may be Dmitri Shostakovich's greatest orchestral composition: his Symphony No. 5 in D Minor. Shostakovich was born into the Czarist empire, but he came of age and lived his entire career in the shadow of Communist Soviet rule. Indeed, the Fifth Symphony was the vessel through which he reinstated himself in Stalin's favor after having been disgraced.

Shostakovich was the greatest symphonist the 20th century produced. His contribution is

important not only because he left 15 examples (more than any other symphonist of his stature), but also because they are musically so substantive. There are striking parallels to Beethoven in Shostakovich's career, including the role that a Fifth Symphony played in each of their output.

Shortly before his Fifth Symphony's premiere in 1937, Shostakovich wrote: "The theme of my symphony is the development of the individual. I saw man with all his sufferings as the central idea of the work, which is lyrical in mood from start to finish; the finale resolves the tragedy and tension of the earlier movements on a joyous, optimistic note."

Listeners who know Beethoven's Fifth will immediately sense a kinship.

## PROGRAM NOTES

Beethoven's symphony deals with the struggle against Fate, in which man emerges triumphant in the finale. Another factor the works have in common is a concise musical motto that recurs in almost every movement. In Beethoven's symphony it is the famous "fate knocking at the door" that opens the symphony; in Shostakovich's, it is an anapest (short-short-long) rhythm.

Shostakovich composed his Fifth Symphony on the heels of a major musical and political setback: Joseph Stalin's adverse reaction to Shostakovich's opera *Lady Macbeth of Mtsensk*, and Stalin's subsequent attack in the Soviet newspaper *Pravda* in January 1936. The following year, 1937, was the 20th anniversary of the October Revolution. Shostakovich composed his Fifth Symphony for that occasion. The new work put him back in official good graces. The symphony also did a considerable amount to build Shostakovich's reputation outside the Soviet Union. And yet, in spite of its surface compliance with the party line, it is still a work of passion and heartfelt emotion.

Angular and severe, the opening gesture suggests the harshness of life in Soviet Russia. Triumph after struggle prevails in the mighty finale. While the two outer movements have become the Fifth Symphony's best-known segments, the inner two better reflect Shostakovich's emerging style. The scherzo shows the dry, sardonic side of Shostakovich's personality to perfection; it relieves the Russian tension, introducing a whisper of warmth. And the slow movement, a showcase for the string section, embodies the tragedy and poetry inherent in the human condition.

*Instrumentation: piccolo, two flutes, two oboes, two clarinets, E-flat clarinet, two bassoons, contrabassoon, four horns, three trumpets, three trombones, tuba, timpani, snare drum, triangle, bells, cymbals, bass drum, tam-tam, xylophone, two harps, celeste, piano and strings.*



Learn more about the works on the program at [www.njsymphony.org/notesMar21-23](http://www.njsymphony.org/notesMar21-23).

### SPRING INTO MUSIC GALA



Don't miss the NJSO's annual **Spring into Music Gala**, to be held this year in conjunction with the Wizard of Oz with Orchestra POPS program on Saturday, April 26, at NJPAC in Newark. The

event honors former **Governor Brendan and Ruthi Byrne**, as we celebrate the governor's 90th birthday. Please consider being a part of this special occasion. For more information, contact Alice Golembo, Senior Manager of Special Events, at 973.735.1729 or [agolembo@njsymphony.org](mailto:agolembo@njsymphony.org).

# VERDI'S REQUIEM

JACQUES LACOMBE conductor  
MARIANNE FISET soprano  
JANARA KELLERMAN mezzo-soprano  
RUSSELL THOMAS tenor  
PETER VOLPE bass  
MONTCLAIR STATE UNIVERSITY CHORALE  
Heather J. Buchanan, director  
NEW JERSEY SYMPHONY ORCHESTRA

## VERDI

### *Requiem*

Requiem and Kyrie  
Sequence (Dies Irae)  
Offertorio (Domine Jesu)  
Sanctus  
Agnus Dei  
Lux aeterna  
Libera me

*This program is performed without intermission.*



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## ABOUT THE ARTISTS

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



Since soprano **MARIANNE FISET** was awarded five top prizes from the Montreal International Music Competition, including the First Grand Prize and People's Choice Award, she has been hailed by critics and audiences alike.

She sang the role of Donna Elvira in *Don Giovanni* for the operas of Tours and Reims and Verdi's *Requiem* with the Orchestre symphonique de Trois-Rivières in 2013. She reprises the role of Donna Elvira for her debut in Wuppertal, Germany, in the fall of 2014. She has had great success as Mimi

in *La Bohème* for the Sankt Margarethen Opernfestspiele in Austria and the Calgary, Vancouver, Tampa and Montreal opera companies. She recently covered the role of Mimi at the Metropolitan Opera and will perform and record Honegger and Ibert's *L'Aiglon* for the Montreal Symphony. Concert engagements have taken her to Madrid, Toronto, Quebec City and Washington, DC, for such works as Beethoven's Symphony No. 9, Verdi's *Requiem* and Mahler's Symphony No. 4.



Mezzo-soprano **JANARA KELLERMAN** is quickly making a name for herself among opera lovers and critics alike. Most recent performances include her role debut as Santuzza in *Cavalleria rusticana* with Music Viva Hong Kong, the Old Lady in *Candide* with Fresno Grand Opera, Little Buttercup in *H.M.S. Pinafore* with Opera Saratoga and Lyric Opera San Antonio, *Zemire und Azor* with the Liederkrantz Oper, a return to New York City Opera for its production of *Antony and Cleopatra* and a concert tour in Switzerland.

Concert performances have included Beethoven's Symphony No. 9 in her Avery Fisher Hall debut, Azucena in *Il Trovatore* in concert with the Westfield Symphony, Mahler's Second Symphony with Dubuque Symphony Orchestra and the soloist in a concert with the Continuo Arts Foundation.



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, the title role of Verdi's *Don Carlos* in his Deutsche Oper Berlin debut, 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.

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



American bass **PETER VOLPE** continually receives critical and popular acclaim on four continents. Possessing a vast and ever-expanding repertoire of more than 80 roles in six languages, he is noted for his captivating style and interpretive skill.

This season's engagements include Marquis of Calatrava and Guardiano (cover) in *La forza del destino* with Washington National Opera, Philip II in *Don Carlos* with Vancouver Opera and Austin Lyric Opera, Raimondo in *Lucia di Lammermoor* with Portland Opera and an all-Verdi concert

with the Washington Chorus at the Kennedy Center. Volpe made his notable Metropolitan Opera debut in its new production of Prokofiev's *War and Peace* and has returned for Berlioz's *Les Troyens*, Strauss' *Salome*, Mussorgsky's *Boris Godunov*, *Falstaff*, *Gianni Schicchi*, *Romeo et Juliette*, *Aida*, *I Vespri Siciliani*, *Cyrano di Bergerac*, *Andrea Chenier* and *Carmen*.

**MONTCLAIR STATE UNIVERSITY CHORALE** is the core choir in the John J. Cali School of Music. The Chorale comprises music students majoring in performance, music education, music therapy and composition, as well as non-music majors. Their accompanist is Steven W. Ryan. Previous NJSO highlights include Howard Shore's Academy Award-winning *The Lord of the Rings Symphony*, Beethoven's Ninth Symphony and Verdi's epic *Requiem* under the baton of Neeme Järvi. The Chorale's highly acclaimed performances of Orff's *Carmina Burana* with Jacques Lacombe were celebrated with a limited-edition CD release in September 2011.

In May 2011, the women of the Chorale performed Mahler's Symphony No. 3 with the NJSO and the American Boy Choir. Other Chorale highlights include requiems by Fauré and Duruflé, Poulenc's *Gloria*, Britten's *Saint Nicholas*, Vaughan Williams' *Dona Nobis Pacem* and the regional premiere of *Parables* for the 2011 Crawford Concert in collaboration with the MSU Symphony Orchestra.



Australian-born conductor **HEATHER J. BUCHANAN**, PhD, is professor of music and director of choral activities at Montclair State University, where she conducts the Chorale, University Singers and Vocal Accord. Choirs under her direction have won critical acclaim and have collaborated with world-renowned artists including Meredith Monk, Richard Alston, Mícheál Ó Súilleabháin, Tarik O'Regan and Chen Yi. Buchanan is co-editor and compiler of the



## ABOUT THE ARTISTS

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landmark GIA Publications choral series *Teaching Music through Performance in Choir* and has released a DVD, *Evoking Sound: Body Mapping & Gesture Fundamentals*.

A licensed Andover educator, Buchanan specializes in the teaching of body mapping for musicians and holds degrees from the University of New England in Australia, Westminster Choir College of Rider University and the Queensland Conservatorium at Griffith University in Australia. A vibrant teacher, dynamic performer and passionate advocate for musicians' health, she is in demand as a guest conductor, somatic educator and choral clinician in the United States and abroad.

## PROGRAM NOTES By Laurie Shulman, ©2014

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### VERDI: *Requiem*

#### GIUSEPPE VERDI

**Born:** October 10, 1813, in Le Roncole, near Busseto, Parma, Italy

**Died:** January 27, 1901, in Milan, Italy

**Composed:** 1869–74

**Premiered:** May 22, 1874, in Milan; the composer conducted.

**NJSO premiere:** 1951–52 season; Samuel Antek conducted.

**Duration:** 84 minutes

Giuseppe Verdi's mighty *Requiem* is a major artistic event whenever it is performed. This grand, moving and noble work constitutes a fully satisfying musical and spiritual experience. Though it draws its text from the traditional Roman Catholic liturgy, the work is clearly written for concert performance, rather than part of a church service.

Verdi initially began composing his *Requiem* intending to pay tribute to Gioachino Rossini, composer of *The Barber of Seville* and dozens of other operas, who had died in Paris in November 1868. Over the course of the next several years, the work grew in scope, and

Verdi's focus shifted away from Rossini. Eventually, he chose to honor the memory of Alessandro Manzoni, a poet and author who was an Italian national hero and Verdi's personal idol.

The Roman Catholic Church was askance at the idea of Verdi composing a sacred work because he was known to be a non-religious man. At the time of the *Requiem*'s first performance in May 1874, some musicians criticized Verdi's score for being overly operatic. The conductor and pianist Hans von Bülow famously dismissed it as an "opera in ecclesiastical vestments." (Years later, he recanted that hasty judgment and apologized to Verdi. Today, many musicians affectionately refer to the *Requiem* as "Verdi's greatest opera.") Despite any early controversy, Verdi's *Requiem* has taken a proud place alongside those of Mozart, Berlioz, Brahms, Fauré and Britten as cornerstones of Western choral literature.

"This *Requiem* is unique, because of who Verdi was," Music Director Jacques Lacombe says. "Very often for composers—Mozart, Berlioz, Brahms—a *Requiem* holds a very special place among his works. A *Requiem* is such a personal statement, whether or not it comes at the end of one's life. With most

composers, it lines up with his other music in terms of style. In the case of Verdi, there is something quite spectacular about the piece. I think it is perhaps the most theatrical *Requiem* of all. Verdi was, first and foremost, a man of the theater, yet the *Requiem* came at a point in his production, after *Aida*, when he wasn't writing a lot of operas."

Lacombe points out that at this stage of his career, Verdi had become deeply involved in Italian politics and the struggle for independence from Austria: "I think the inspiration for the *Requiem* was a combination of his fight for Italian identity and the death of the great Italian poet Manzoni. Those factors make this work very moving, very powerful. It has all the elements that one deals with at the end of life, when confronting death. The Dies Irae is extremely violent: some of the most violent music ever composed for chorus and orchestra. You have to experience that at least once in your life: these shocks, these big slams of sound in the concert hall.

"Other movements are very lyrical, like tender ariosos," he continues. "I think there is a parallel with some of the most tender and beautiful moments in Verdi's operas, which are often inspired by belief—the Miserere in *Il Trovatore*, Leonora's prayer in Act II of *La forza del destino*, Desdemona's 'Ave Maria' in *Otello*. He seemed to find a special inspiration when putting the mystery of faith, the mystery of life and death, into his music."

Verdi's theatrical sense manifests itself in the *Requiem* in other ways. Lacombe cites his use of the trumpets in the Tuba Mirum, which follows the Dies Irae in the second movement. "The trumpet fanfare is an outgrowth of his experience in the theater, his knowledge of how to use the space."

In addition to showcasing the NJSO brass, the Tuba Mirum is also one of many splendid movements featuring chorus in the *Requiem*. Lacombe and the NJSO are pleased to welcome back the Montclair State University Chorale for these performances. "Heather Buchanan is one of the best chorus masters with whom I've ever worked," Lacombe asserts. "We are fortunate to have a chorus at such a high level as one of our partners."

Audiences have always loved the *Requiem*'s richly dramatic solo and choral parts. We all have our ways of dealing with grief and loss. In the power and humanity of Verdi's magnificent score, there is something for everyone.

*Instrumentation: three flutes (third doubling piccolo), two oboes, two clarinets, four bassoons, four horns, eight trumpets (including offstage), three trombones, tuba, timpani, bass drum, strings, quartet (soprano, mezzo-soprano, tenor and bass) of vocal soloists and mixed chorus.*



Learn more about Verdi's *Requiem* at [www.njsymphony.org/notesApr3-6](http://www.njsymphony.org/notesApr3-6).

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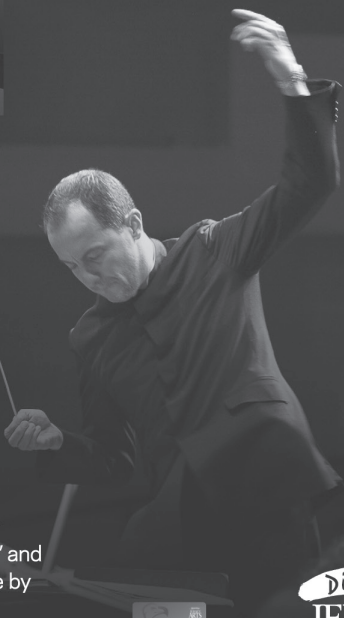


*inspiring*

*membership is  
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You're more than just a casual theater- or concert-goer. You believe in the arts and the joy, entertainment, and enrichment they bring to our communities and lives. You're a "Culture Vulture," and we invite you to get more out of the arts you love by becoming a Jersey Arts Member.

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Discover Jersey Arts is a cosponsored project of the ArtPride New Jersey Foundation and New Jersey State Council on the Arts, a partner agency of the National Endowment for the Arts. Photography (top to bottom): New Jersey Ballet, photo by VAM Productions; "One Day More" The Company of the New 25th Anniversary of Les Misérables at Paper Mill Playhouse, photo by Deen van Meer; "Picturing America" gallery at the Newark Museum; Symphony in C, photo by Kevin Monko.



### DUG AND LINDA SCHROEDER

**HOMETOWN:** Carle Place, NY (Dug), Keansburg, NJ (Linda)

**CITY OF RESIDENCE:** Colts Neck, NJ

**NJSO VENUES YOU ATTEND:** We subscribe to the New Brunswick series, and we also enjoy going to concerts in Red Bank and NJPAC. All are great venues.

**WHY DO MUSIC AND THE ARTS MATTER TO YOU?** Music and the arts enrich our lives in many ways. We both grew up enjoying listening to and performing music. The arts are a focus of our lives every day, be it listening to music while making dinner, exploring art museums when on vacation or attending concerts of many genres.

**WHY DO YOU SUPPORT THE NJSO?** We support the NJSO for many reasons, but there are two primary drivers. The NJSO supports education and provides children with exposure to classical music and the performing arts. We realize that tickets only fund a portion of the cost of maintaining the Orchestra. In the current environment, it is incumbent upon individuals to step up to ensure the Orchestra will thrive both today and for future generations.



### Charitable Foundation

**TD CHARITABLE FOUNDATION GIVING PHILOSOPHY:** Through the TD Charitable Foundation, we focus our grant-making to make communities stronger, more vibrant and prosperous. We are working day after day, year after year, to help sustain the well-being of the communities we serve.

**NJSO SPONSOR:** The TD Charitable Foundation is supporting NJSO CHAMPS (Character, Achievement and Music Project) during the 2013–14 season. This is the Orchestra's El Sistema-inspired after-school music education program at University Heights Charter School in Newark.

### WHY DOES THE TD CHARITABLE FOUNDATION SUPPORT THE NJSO?

Through philanthropy, we can support and help our neighbors and organizations like the NJSO who are making a significant impact in the communities in which we live and do business. We believe that NJSO CHAMPS is a valuable investment in ensuring the sustainability of our vibrant communities.



# 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](http://www.njsymphony.org/plannedgiving) or contact Anne DeVivo DeMesa, Director of Major & Planned Gifts, at 973.735.1724 or [ademesa@njsymphony.org](mailto: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.**

- ☐ Yes, I would like to participate in the Challenge and would like more information about:
- ☐ Wills   ☐ Life Income Gifts   ☐ IRA Distributions   ☐ Other
- ☐ I have already included the NJSO in my estate plans and would like to designate my gift to help grow the NJSO endowment through the Centennial Legacy Challenge.

Name

Address

City  State  Zip

Phone  Email

**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.*

## SYMPHONY ANGELS Gifts of \$500,000–\$1 Million +

The New Jersey Symphony Orchestra wishes to thank each of the donors in the Symphony Angels Society for their significant generosity to the Orchestra. Over time, each contributor has cumulatively donated \$500,000 or more to the NJSO, and we applaud these very special patrons for their collective vision and for providing the bedrock of the NJSO for the past 91 seasons. Included are all gifts and pledges received prior to July 1, 2013.

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## LAUREATE SOCIETY: LEAVING A LIVING LEGACY

The Laureate Society honors those who have provided for the future of the Orchestra through a provision in their wills or planned gifts. Included are all donors who have shared with us their intention to make a deferred gift, as of December 31, 2013.

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The New Jersey Symphony Orchestra wishes to express appreciation to all of the individuals and institutional supporters who helped make our 2012 Opening Night, 2013 Spring into Music and 2013 Auction fundraising events such a success. Included are all gifts and pledges of \$5,000 and above received for Special Events during the 2012–13 season.

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The New Jersey Symphony Orchestra wishes to thank all the steadfast members of the Amadeus Circle for their continued support. Included are all Annual Fund and endowment gifts and pledges of \$2,000 and above received from individuals for the 2012–13 season.

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\* Indicates Amadeus Circle charter member.

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We are pleased to acknowledge the following donors, who are new to the Amadeus Circle for the 2013–14 season. Included are gifts and pledges received as of December 31, 2013.

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### NEW JERSEY SYMPHONY ORCHESTRA

Named “a vital, artistically significant musical organization” by *The Wall Street Journal*, the New Jersey Symphony Orchestra embodies that vitality through its statewide presence and critically acclaimed performances, education partnerships and unparalleled access to music and the Orchestra’s superb musicians.

Under the bold leadership of Music Director Jacques Lacombe, the NJSO presents classical, pops and family programs, as well as outdoor summer concerts and special events. Embracing its legacy as a statewide orchestra, the NJSO is the resident orchestra of the New Jersey Performing Arts Center in Newark and regularly performs at the State Theatre in New Brunswick, Count Basie Theatre in Red Bank, Richardson Auditorium in Princeton, Mayo Performing Arts Center in Morristown and bergenPAC in Englewood. Partnerships with New Jersey arts organizations, state universities and civic organizations remain a key element of the Orchestra’s statewide identity.

In addition to its lauded artistic programming, the NJSO presents a suite of education and community engagement programs that promote meaningful, lifelong engagement with live music. Programs include the three-ensemble Greater Newark Youth Orchestras, school-time Concerts for Young People performances and multiple initiatives that provide and promote in-school instrumental instruction. The NJSO’s Resources for Education and Community Harmony (REACH) chamber music program annually brings original programs—designed and performed by NJSO musicians—to a variety of settings, reaching as many as 17,000 people in nearly all of New Jersey’s 21 counties.

For more information about the New Jersey Symphony Orchestra, visit [www.njsymphony.org](http://www.njsymphony.org) or email [information@njsymphony.org](mailto: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.*

# NEW JERSEY SYMPHONY ORCHESTRA

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Louisa Hanshaw, *Vice President of Development*  
✱ Roxanne Kam, *Chief Financial Officer*  
Marshall Jones Kumahor, *Vice President of Education & Community Engagement, The Marjorie Bunnell Charitable Fund Chair*  
★ Philip Leininger, *Chief of Staff & Board Liaison*  
Catherine Ogden Levin, *Vice President of Marketing & External Affairs*

### ADMINISTRATION & FINANCIAL SERVICES

★ Karen Duda, *Office Manager*  
Denise Jaffe, *Controller*

### ARTISTIC OPERATIONS

Amanda Fischer, *Artistic Operations Coordinator*  
✱ Laurel Gilmer, *Assistant Director of Artistic Operations*  
Dervin Sabater, *Stage Technician*

### DEVELOPMENT

Heidi Baumbach, *Manager of Institutional Giving*  
Alicia Benoist, *Senior Director of Development*  
Anne DeVivo DeMesa, *Director of Major & Planned Gifts*  
Alice Golembo, *Senior Manager of Special Events*  
✱ Florence Johnson, *Coordinator of Patron & Community Relations*  
Brittany Lavallee, *Manager of Individual Giving*  
Ingrid Novak, *Director of Institutional Giving*  
✱ Renée Pachucki, *Senior Director of Patron Relations*  
Christopher Van Cleve, *Manager of Donor Database & Research*

### EDUCATION & COMMUNITY ENGAGEMENT

✱ Stacy Beltran, *Assistant of Education & Community Engagement*  
Shirley Chang, *Senior Manager of Education & Community Engagement*  
Sophie Kossakowski, *NJSO CHAMPS Site Coordinator*  
Lester Vrtiak, *Coordinator of Education & Community Engagement*

### MARKETING & EXTERNAL AFFAIRS

✱ Julia Escueta-Acosta, *Ticketing Services Manager*  
✱ Geoffrey Anderson, *Marketing & Digital Communications Manager*  
Gabriella Bacchus, *Ticketing Representative*  
✱ Raquel Bonassisa, *Art Director*  
✱ Mary Brenycz, *Director of Ticketing Services*  
✱ Amy Brondyke, *Director of Marketing & External Affairs*  
Terri Campbell, *Sales Consultant*  
✱ Enide Charlemagne, *Single Ticket Lead*  
✱ Tess Giardina, *Subscription Services Manager*  
Rebecca Ludkiewicz, *Marketing & Social Media Manager*  
✱ Victoria McCabe, *Communications & External Affairs Manager*  
✱ Kathy McCaffery, *Ticketing Representative*  
✱ Carissa Taliaferro, *Ticketing Representative*

✱ 5+ years of service ♦ 10+ years of service ★ 20+ years of service