

# A MESSAGE FROM THE PRESIDENT & CEO



## Greetings!

The New Jersey Symphony Orchestra's 91st season has been a resounding success, with standing ovations and glowing press week after week. On a personal note, spending this season with you as an audience member has been a real pleasure. I have enjoyed getting to know many of you and hearing about your passion for great classical music and your love for the NJSO! I look forward to meeting more of you in the seasons to come.

Our next season is steeped in the rich traditions of the orchestral repertoire. There is a lot to love coming up, and we hope you have already subscribed for 2014–15.

Your support makes all this great music possible. If you love the Orchestra, please consider making a donation to our Annual Fund. Gifts received by June 30 will help celebrate the wonderful season we've just shared.

I hope to see you at one of our parks concerts this summer and all throughout next year.

A handwritten signature in black ink, appearing to read 'James Roe'.

James Roe  
President & CEO

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

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



## Contents

A Message from the President & CEO	1
Music Director Jacques Lacombe	2
NJSO Orchestra Roster	3
Musician Spotlight: Andrew Adelson	4
The Wizard of Oz with Orchestra <i>Apr 26–27</i>	5
Education & Community Engagement Notes: Spotlight on the Greater Newark Youth Orchestras	7
Brahms First Symphony <i>May 1–4</i>	8
17th Annual UJA Benefit Concert <i>May 18</i>	13
Beethoven's Violin Concerto <i>May 30–June 1</i>	17
Cirque de la Symphonie <i>June 7–8</i>	22
Patron Spotlights: Jack and Beth Savage, The Geraldine R. Dodge Foundation	25
The Centennial Legacy Challenge	26
NJSO Supporters	27
About Us	31
NJSO Board & Staff	32

## 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 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.*



### ANDREW ADELSON, oboe and English horn

**HOMETOWN:** Detroit, Michigan.

**ADVICE FOR YOUNG MUSICIANS:** Listen to lots of music—especially live. There are so many great performers, so many kinds of wonderful music. A live performance can inspire you for a lifetime. Experiment—there are many ways to play music. Be creative. Try different things to find out what moves you.

**WHY MUSIC MATTERS:** Every time we choose to play music—to raise an instrument to our lips, to sing, to attend a concert or simply think of and remember music—we are playing a part in something greater than ourselves. We participate in it, and we also are cleansed and nourished by it. Music can help express emotions deeply felt. It can also ease the sadness and pain of difficult times. Music is our fast friend for life. It can be funny, exciting, beautiful and consoling. Music can instantly remind us of a love forgotten long ago. There is also music that just helps us get through vacuuming on a rainy afternoon.

**INSPIRED BY:** Poetry, paintings, concerts, colleagues, nature and dreams.

**FAVORITE PASTIMES:** Baking bread and reading and writing poetry.

**RECOMMENDED READING:** *The Essential Rumi* (trans. by Coleman Barks).

**MOST UNFORGETTABLE MUSIC MOMENT:** There are moments when I've been on stage with the orchestra where the sound spins and beauty seems inevitable, where the power of the music fills the hall. I've experienced it while playing Strauss, Mahler, Beethoven and Debussy and with Broadway as well. The room feels so small and the audience so close, and there is no place I'd rather be.

**FAVORITE BEATLE:** George Martin, the Beatles producer—he played the oboe! Of course, I also like Paul, who holds an English horn on the album cover of "Sgt. Pepper's Lonely Hearts Club Band."

**GIVING SPIRIT:** I am on the board of the Nikhil Badlani Foundation, whose mission is to expand and enhance the lives of underserved children in West Orange and neighboring communities through individualized lessons for talented musicians, scholarships for graduating seniors and traffic-safety awareness for all.



# A SYMPHONIC NIGHT AT THE MOVIES THE WIZARD OF OZ WITH ORCHESTRA

CONSTANTINE KITSOPOULOS conductor  
NEW JERSEY SYMPHONY ORCHESTRA

## CAST

Judy Garland..... Dorothy Gale  
Frank Morgan..... Prof. Marvel / Emerald City doorman  
The cabbie / The Wizard's guard  
The Wizard of Oz  
Ray Bolger..... Hunk / The Scarecrow  
Bert Lahr..... Zeke / The Cowardly Lion  
Jack Haley..... Hickory / The Tin Man  
Billie Burke..... Glinda, the Good Witch  
Margaret Hamilton ..... Miss Gulch / The Wicked Witch  
Charley Grapewin ..... Uncle Henry  
Clara Blandick ..... Auntie Em  
and The Munchkins

## SCREENPLAY BY

Noel Langley  
Florence Ryerson  
Edgar Allan Woolf

## DIRECTED BY

Victor Fleming

## PRODUCED BY

Mervyn LeRoy

## MUSIC BY

Harold Arlen and E.Y.  
"Yip" Harburg (songs)  
Herbert Stothart  
(instrumental score)

## FILM COURTESY OF

Warner Bros.  
Entertainment Inc.

## PRODUCTION CREDITS

Producer: John Goberman

Original orchestrations reconstructed by: John Wilson and Andrew Cottee

The producer wishes to acknowledge the contributions and extraordinary support of John Waxman (Themes & Variations).

A Symphonic Night at the Movies is a production of PGM Productions, Inc. (New York) and appears by arrangement with IMG Artists.

*The April 27 performance is presented in collaboration with the State Theatre.*

**UNITED**   
CONCERT SPONSOR



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.

We kindly request that you silence all electronic devices and take extra caution when recording microphones are on the stage.

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



**CONSTANTINE KITSOPOULOS** has made a name for himself as a conductor whose musical experiences comfortably span the worlds of opera and symphony, conducting in such venues as Carnegie Hall, Avery Fisher Hall and Royal Albert Hall, as well as leading orchestras in musical theater productions on Broadway.

Kitsopoulos is in his seventh year as music director of the Queens Symphony Orchestra and continues as general director of Chatham Opera, which he founded in 2005. He serves as music director of the Festival of the Arts BOCA,

a multi-day cultural arts event for South Florida, and was most recently appointed artistic director of the OK Mozart Festival in Oklahoma.

Kitsopoulos' 2013–14 season includes a highly anticipated New York Philharmonic debut and appearances with the San Francisco Symphony, Louisiana Philharmonic and Greater Bridgeport (CT) Symphony. A frequent guest conductor at Indiana University, he returns to IU for a production of Gilbert & Sullivan's *H.M.S. Pinafore*.

Other recent highlights include appearances with the North Carolina Symphony, Boca Raton Symphonia, Indiana University Symphony Orchestra, China's Macao Orchestra with Cuban band Tiempo Libre and summer concerts with the Houston Symphony and with the Philadelphia Orchestra at the Saratoga Performing Arts Center.

In addition to his symphonic work, Kitsopoulos maintains a busy opera schedule and has conducted Verdi's *Falstaff*, Bolcom's *A View from the Bridge*, Strauss' *Die Fledermaus* and Loesser's *The Most Happy Fella*, among other works. In the theater world, he served as music director and conductor of the Tony Award-winning Broadway musical revival of the Gershwins' *Porgy and Bess* featuring Audra McDonald and Norm Lewis, as well as the Tony-nominated musicals *A Catered Affair* and *Coram Boy*.

### THE NJSO WELCOMES THE FOLLOWING GROUP

**APRIL 26** – Friends of the Blauvelt Free Library

Add your group to this list! Visit [www.njsymphony.org/groups](http://www.njsymphony.org/groups) to find out more about group ticket pricing.



### SPOTLIGHT ON THE GREATER NEWARK YOUTH ORCHESTRAS

The Greater Newark Youth Orchestras—the NJSO's three-ensemble youth-orchestra family—is known as an encouraging and motivating community that develops both musical talent and critical life skills including collaboration, leadership and problem solving.

GNYO Principal Clarinet Scott Johnson, who was just accepted into the Peabody Conservatory, called the experience of performing in the top ensemble's annual side-by-side appearance with the NJSO his most memorable across his five years in the program. "You're in awe because you're on stage at NJPAC and you're with all these professionals. It was amazing—I feel like I was a part of the NJSO."

Johnson says: "GNYO has helped me decide that I want to play classical music. I plan to become a professional clarinetist, and I want to give back by doing something like coaching kids who want to become professional clarinetists."

Participation in GNYO also inspires future music educators. Dan Martinho—a GNYO alumnus from the class of 2001—is now a music teacher at Indian Field School in South Brunswick. Last year, he served as a teaching artist in the pilot of the NJSO's El Sistema-inspired NJSO CHAMPS (Character, Achievement and Music Project), teaching violin to students in Newark.

"My experience in GNYO influenced my decision to change my college major to music education," he says. "It definitely made a difference—it was an opportunity to play higher-level music with like-minded individuals who are passionate about classical music."

As a teacher, Martinho draws on what he learned in GNYO. "I often think about the GNYO conductors that we had and my favorite qualities about them. For example, I loved the knowledge each conductor brought about each piece and how that informs their interpretation of the piece."

Hear the talented GNYO musicians firsthand at their annual Spring Concert at Union County Performing Arts Center on Sunday, May 11, at 4 pm. Check out the latest GNYO news and concert photos on the youth orchestras' Facebook page at [www.facebook.com/GreaterNewarkYouthOrchestras](http://www.facebook.com/GreaterNewarkYouthOrchestras).

More information about the GNYO program, including audition dates and requirements for interested students, is available at [www.njsymphony.org/gnyo](http://www.njsymphony.org/gnyo).

# BRAHMS FIRST SYMPHONY

JACQUES LACOMBE conductor  
ANTHONY MCGILL clarinet  
NEW JERSEY SYMPHONY ORCHESTRA

BEETHOVEN *Leonore Overture No. 3, Op. 72*

DANIELPOUR Clarinet Concerto, "From the Mountaintop"  
(NJSO Co-Commission)  
ANTHONY MCGILL clarinet

~INTERMISSION~

BRAHMS  
Symphony No. 1 in C Minor, Op. 68  
Un poco sostenuto – Allegro  
Andante sostenuto  
Un poco allegretto e grazioso  
Adagio – Più andante – Allegro non troppo, ma con brio



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



Principal clarinet of the Metropolitan Opera Orchestra since 2004, **ANTHONY MCGILL** has been recognized as one of the classical music world's finest solo, chamber and orchestral musicians. He has appeared as soloist with many orchestras including the Metropolitan Opera Orchestra, American Symphony Orchestra and New York String Orchestra, all at Carnegie Hall. Other recent performances have included engagements with the Baltimore Symphony Orchestra, San Diego Symphony, Memphis Symphony, Orchestra 2001 and the Chicago Youth Symphony Orchestra.

As a chamber musician, McGill has performed throughout the United States, Europe and Asia with such quartets as the Guarneri, Tokyo, Brentano, Pacifica, Shanghai, Miro and Daedalus; with Musicians from Marlboro and The Chamber Music Society of Lincoln Center; and on such series as the Philadelphia Chamber Music Society and the University of Chicago Presents. Festival appearances include Tanglewood, Marlboro, Mainly Mozart, Music@Menlo and Santa Fe Chamber Music, among others.

McGill has collaborated with Emanuel Ax, Yefim Bronfman, Gil Shaham, Midori, Mitsuko Uchida and Lang Lang. On January 20, 2009, he performed with Itzhak Perlman, Yo-Yo Ma and Gabriela Montero at the inauguration of President Barack Obama.

He has appeared on "Performance Today," "St. Paul Sunday Morning" and "Mr. Rogers' Neighborhood." In 2013, he appeared with his brother Demarre on "NBC Nightly News," "Steve Harvey" and on MSNBC with Melissa Harris-Perry.

In demand as a teacher, McGill serves on the faculty of The Juilliard School, Peabody Institute of Johns Hopkins University, Bard College Conservatory of Music and Manhattan School of Music. He has given master classes throughout the United States, Europe and South Africa. For additional information, visit [www.anthonymcgill.com](http://www.anthonymcgill.com).

### art & strings

COME SEE THE ART STRINGS PAINTED VIOLINS RAFFLE IN THE LOBBY

Sat, Apr 26 at 8 pm – The Wizard of Oz with Orchestra

Sun, May 4 at 3 pm – Brahms First Symphony

Fri, May 9 at 8 pm – Bell & Lacombe

Fri, May 30 at 8 pm and Sun, June 1 at 3 pm – Beethoven's Violin Concerto

Sat, June 7 at 2 pm – Meet the Orchestra

Sat, June 7 at 8 pm – Cirque de la Symphonie

## BRAHMS FIRST SYMPHONY

### Introduction

The legacy of the Reverend Martin Luther King Jr. is a recurrent theme throughout this season. The NJSO's 2013–14 season opened in September with the world premiere of Geri Allen's *Stone & Streams* for piano, chorus and orchestra; Allen's music was inspired in part by King's famous "I Have a Dream" speech. This weekend we hear a new NJSO co-commission that honors King's memory—Richard Danielpour's Clarinet Concerto—as well as Beethoven's *Leonore* Overture No. 3, with its message of freedom, and Brahms' heroic First Symphony.

#### LUDWIG VAN BEETHOVEN

**Born:** December 16, 1770, in Bonn, Germany

**Died:** March 26, 1827, in Vienna, Austria

**Composed:** 1806

**Premiered:** March 29, 1806, at Theater-an-der-Wien in Vienna

**NJSO premiere:** 1943–44 season; Frieder Weissmann conducted.

**Duration:** 13 minutes

#### BEETHOVEN: *Leonore* Overture No. 3, Op. 72

"In developing the program, I immediately thought of Beethoven's *Leonore* Overture No. 3 because of the message of freedom [in the opera *Fidelio*]," says Music Director Jacques Lacombe. "If I could go back in time, I would want to be present at the reopening of the Vienna State Opera after World War II. The city had been severely damaged. Music was so important to the Viennese that they rebuilt their opera house before they reconstructed parliament or city hall. [The opera house]

opened with *Fidelio*. It must have been incredibly moving after the horror of the war.

"When you hear this overture, you sense the hero Florestan seeing the light after being imprisoned for so long. Beethoven gives us the feeling of freedom in a new world. It is very engaging, and it provides a wonderful counterpoint to the Danielpour work."

Beethoven's overture is intimately tied to the opera that inspired it (*Leonore*, later renamed *Fidelio*) and borrows some of its melodies. For example, the slow introduction uses Florestan's second-act aria. The main theme of the Allegro, however, is independent of the opera.

The climax of the overture, an offstage dramatic trumpet call, is also borrowed from the stage action. Never one to underestimate the power of effective drama, Beethoven repeats the trumpet call before resuming the forward motion of the overture. Following a brief reference to a song of thanksgiving from the opera, Beethoven sweeps us along in a torrent of a breathtaking presto section that brings the movement to a triumphant close.

*Instrumentation: woodwinds in pairs, four horns, three trumpets, three trombones, timpani and strings.*

\* \* \* \*



**RICHARD DANIELPOUR**

**Born:** January 26, 1956, in New York, New York

**Composed:** 2011–13; completed September 2013

**Premiered:** “From the Mountaintop” is an NJSO co-commission with Orchestra 2001, which premiered the concerto on January 18, 2014, in Philadelphia with Anthony McGill as soloist.

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

**Duration:** 22 minutes

**DANIELPOUR: Clarinet Concerto, “From the Mountaintop” (NJSO Co-Commission)**

“[Richard Danielpour] is one of my favorite American composers,” says Lacombe. The NJSO has performed a number of his works over the past two decades, including his *Kaddish* for violin and orchestra in 2012.

“It was clear when we talked about this new piece,” says Lacombe, “that Richard identified strongly with the message of triumph over adversity that is so central to our current season.”

The subtitle of Danielpour’s Clarinet Concerto comes from Martin Luther King Jr.’s “Mountaintop Speech,” delivered in Memphis on April 3, 1968—the day before King was assassinated. Danielpour conceived it as an allegorical work representing aspects of King’s life, particularly his last few months.

“I envision the clarinet soloist as a minister in a Southern Baptist church, telling the congregation the story of Martin Luther King Jr.,” the composer explains. “The congregation gets very involved. This is a piece about memory and respect. When you recall events that occurred 45 years ago, your remembrance is tinged with a different quality, a different energy. I have tried to cast [solo clarinetist] Anthony McGill’s part of the minister as a storyteller, as if he were someone who was there. The orchestra reacts on many levels, inhabiting widely varied responses: disbelief, indignation, anger and outrage, of course, but also occasionally lightheartedness, because Dr. King had a wonderful sense of humor.”

The concerto consists of two large movements—a faster first movement and a slower concluding one—linked by a cadenza for solo clarinet and timpani. It is played without pause.

*Instrumentation: two flutes (second doubling piccolo), two oboes (second doubling English horn), two clarinets, two bassoons, three horns, two trumpets, two trombones, timpani, percussion, piano, celeste, harp, strings and solo clarinet.*

\* \* \* \*

### JOHANNES BRAHMS

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

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

**Composed:** Primarily 1874–76 with early sketches dating from 1862 and 1868

**Premiered:** November 4, 1876, in Karlsruhe, Germany; Otto Dessoff conducted.

**NJSO premiere:** 1931–32 season; Rene Pollain conducted.

**Duration:** 45 minutes

### BRAHMS: Symphony No. 1 in C Minor, Op. 68

Lacombe chose Brahms' First Symphony to balance this program because Brahms is so closely connected to Beethoven. "Brahms lived for many years in the shadow of Beethoven," the music director comments, "and he struggled for a long time before he felt he could write a symphony of his own."

Brahms took the legacy of Beethoven very seriously, and the specter of Beethoven lay heavily on his shoulders. Brahms was a brutal critic of his own compositions, and he destroyed a large number of sketches and completed works that did not satisfy him.

Nowhere was his self-criticism more merciless than in the realm of orchestral music, because he was keenly aware that his first symphony would be compared to those of Beethoven. "You do not know what it is like hearing his footsteps constantly behind one," Brahms wrote.

More than 20 years in gestation, Brahms' First Symphony has been more than vindicated as a worthy successor to Beethoven's legacy. One unusual feature of this very large symphony is the presence of two slow introductions, one for each of the outer movements. Slow introductions are rare in Brahms' music in any case, and this double occurrence is unique among his compositions. Both introductions signal something portentous and monumental. It is a measure of Brahms' genius that the effect is entirely different in the two: ushering in heroic conflict in the opening movement; introducing serene exaltation in the conclusion.

By contrast, the inner movements are both shorter and lighter in emotional weight. In the slow movement, Brahms indulges in some orchestral decoration, embroidering his already rich music with a rare, breathtakingly lovely violin solo. Here and in the graceful *Un poco allegretto* movement, we have a welcome emotional breather between the mighty pillars of the outer movements.

If there were any shortage of melodies early on, Brahms compensates with abundance in the expansive finale. From the magical horn call to the majestic closing chords, unforgettable tunes vie with one another, providing this noble movement with some of his most beloved original themes.

*Instrumentation: woodwinds in pairs plus contrabassoon, four horns, two trumpets, three trombones, timpani and strings.*



Learn more about the works on the program at [www.njsymphony.org/notesMay1-4](http://www.njsymphony.org/notesMay1-4).

NEW JERSEY SYMPHONY ORCHESTRA



JACQUES LACOMBE MUSIC DIRECTOR

Sun, May 18, 2014, at 3 pm

NJPAC in Newark

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# 17TH ANNUAL UJA BENEFIT CONCERT

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JACQUES LACOMBE conductor

Dancers from the JOFFREY BALLET CONCERT GROUP

SHAWN HOUNSELL choreographer

NEW JERSEY SYMPHONY ORCHESTRA

STRAUSS JR.

*Emperor Waltzes, Op. 437*

TCHAIKOVSKY

Serenade in C Major for Strings, Op. 48

I. Pezzo in forma di sonatina:

Andante non troppo – Allegro moderato

**JOFFREY BALLET CONCERT GROUP**

BRAHMS

Hungarian Dances Nos. 5 and 6

RIMSKY-KORSAKOV

"Dance of the Tumblers" from *The Snow Maiden*

KHACHATURIAN

*Masquerade Suite*

I. Waltz

STRAVINSKY

*The Firebird Suite (1919)*

Berceuse and Finale

BERNSTEIN

*Fancy Free*

I. "Enter Three Sailors"

III. "Enter Two Girls"

V. "Competition Scene"

VIa. Galop

VII. Finale

**JOFFREY BALLET CONCERT GROUP**

By arrangement with Boosey & Hawkes, Inc., Sole Agent for  
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## ABOUT THE ARTISTS

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



Founded by Robert Joffrey and Gerald Arpino and located in the heart of New York City, the Joffrey Ballet School has been at the forefront of American dance education since 1953. The school's most advanced students are chosen by audition to perform with the **JOFFREY BALLET CONCERT GROUP**, which serves as a platform for some of the nation's best young dancers to launch their professional careers. Under Artistic Director Davis Robertson, the company performs a diverse repertoire including classic works by Gerald Arpino, as well as new works from emerging contemporary choreographers.

Graduates of the Joffrey Ballet School have gone on to dance for major dance companies such as American Ballet Theatre, New York City Ballet, Miami City Ballet, San Francisco Ballet and other companies throughout the United States and Europe. Esteemed alumni include Patrick Swayze, Charlize Theron, Rudolf Nureyev and Yvonne Rainer. The Joffrey Ballet Concert Group has toured the United States to rave reviews and opened the Florence Dance Festival in Italy this past summer.

### DANCERS

Margaret Aldon  
Adam Bernstein  
Jessica Borg  
Laine Byg  
Katherine Hoffman  
Kiril Filipov

Austap Klymko  
Holly Laroche  
Giovanna Montoya  
Patrick O'Brien  
Michael Requena  
Victoria Santaguida

Jennifer Soung  
Giulia Spinelli  
Kristina Weimer  
Emily Whitmore  
Melissa Westlake  
Shaina Wire



Originally from Saskatchewan, **SHAWN HOUNSELL** danced professionally with the Royal Winnipeg Ballet and Les Grands Ballets Canadiens de Montréal between 1989 and 2003. He danced solo and principal roles in works by world-renowned choreographers such as Jiří Kylián, Ohad Naharin, Nacho Duato, Rudi van Dantzig, Anthony Tudor and José Limón.

An award-winning choreographer, Hounsell has created and staged pieces for the Royal Winnipeg Ballet, Les Grands Ballet Canadiens de Montréal, Les Ballet Jazz de Montréal, Le Jeune Ballet du Québec and Festival Dance Company, among others.

He was choreographer and principal artist for the Montreal Symphony Orchestra's live national broadcast of Beethoven's Ninth Symphony with Kent Nagano and for a performance of the same work for the 375th anniversary of the city of Trois-Rivières under the direction of Jacques Lacombe. Based in Montreal, Hounsell premiered his creation *Sweet* with Ballet British Columbia and his first full-length ballet, *Wonderland*, with the Royal Winnipeg Ballet.

## 17TH ANNUAL UJA BENEFIT CONCERT

### Introduction

Dance is the underlying theme of this 17th Annual UJA Benefit Concert. Although only two of the works we hear—Stravinsky's *The Firebird* and Bernstein's *Fancy Free*—originated as ballets, the others have also been choreographed. Powerful dance rhythms underlie the music, spanning a stylistic gamut from Viennese waltz to Hungarian folk dance to American popular music. NJSO Music Director Jacques Lacombe and choreographer Shawn Hounsell have collaborated to present two works with dancers from the Joffrey Ballet Concert Group.

### About The Program

**Johann Strauss Jr.** was the brightest star in an immensely gifted family. His best music is characterized by wonderful rhythmic sweep and a flair for orchestral detail. There are few better examples than the *Kaiserwalzer (Emperor Waltzes)*, Strauss' tribute to his employer and patron Kaiser Franz Joseph on the occasion of the 40-year jubilee in 1888 and, implicitly, Strauss' farewell to the era over which the Emperor had presided so graciously.

Most of Strauss' mature concert waltzes open with a slow introduction, then move to a series of waltz episodes in contrasting moods. Strauss then reminisces with melodies introduced earlier, before drawing the work to a close in a lively coda. The cello solo that binds the *Emperor Waltzes'* most intimate moments seems to be a thoughtful window into the soul of the piece's namesake.

**Tchaikovsky's Serenade for Strings** (1880) is exactly contemporary with his bombastic *1812 Overture*. Two works further apart in spirit and taste are difficult to imagine. The composer's letters make clear that he focused his creative energy on the *Serenade for Strings*. He wrote to his publisher, "I am violently in love with this work and can't wait for it to be played."

Its opening movement, *Pezzo in forma di sonatina* (Piece in the form of a sonatina), is peculiarly reminiscent of a Handelian overture. It is framed by a rich, grand slow introduction that returns at the end after a lively middle section whose length—the movement takes 10 minutes—belies the "sonatina" of the subtitle.

We don't think of **Johannes Brahms** as a composer of pure entertainment music. Yet Brahms loved to quaff a stein or two of beer with friends and, within his circle, was treasured for his droll sense of humor. His *Hungarian Dances* demonstrate this aspect of his character: music for relaxation and diversion, intended to give pleasure to both performer and listener.

Brahms' **Hungarian Dance No. 5** (1869) is the most famous of the set of 21 dances Brahms wrote. With its footstomping main melody and surprising rhythmic interruptions, it is as colorful as a gypsy maiden's skirt. His **Hungarian Dance No. 6** (1869) derives its strong character from episodic structure, abrupt changes in tempo, mood and thematic material.

**Nikolai Rimsky-Korsakov's** opera *The Snow Maiden* (1880–81) is full of mystical Russian characters both human and otherworldly, and its story unfolds

## PROGRAM NOTES

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with drama, romance and heartbreak. But “Dance of the Tumblers” from the opera’s third act is all jolly fun. In its brief four minutes, modern listeners will have no trouble envisioning a hero and heroine in peril, a dastardly bad guy and a swirling raucous finale where all is saved and the townspeople rejoice.

Aram Khachaturian’s ancestry and name are Armenian, but his music is indisputably Russian. His reputation outside Russia rests primarily on ballet suites from *Gayane* (source of the popular “Sabre Dance”) and *Spartacus*.

*Masquerade* (1941) deserves to take its place beside them.

The Waltz comes from incidental music for Mikhail Lermontov’s *Masquerade*. Lermontov was a central figure in Russian literary romanticism. His play takes place in St. Petersburg in the 1830s. The hero, Arbenin, is an aristocrat who mistakenly believes that his wife has been unfaithful and poisons her. Khachaturian’s ravishing waltz has been used in several film and television soundtracks, most recently for Robert Dornhelm’s 2007 mini-series *War and Peace*.

*The Firebird*, Igor Stravinsky’s first ballet, is adapted from a Russian fairy tale 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. He 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.

The 1910 premiere placed Stravinsky on the musical map virtually overnight. With brilliant and lush orchestration, he proved how well he had learned from his teacher Rimsky-Korsakov. The two excerpts we hear demonstrate his ability to write both lyric and majestic music. Berceuse (Lullaby) features sultry solos for bassoon and oboe, while the grandiose and triumphant Finale is descended from Mussorgsky’s “Great Gate of Kiev” in *Pictures at an Exhibition*.

Listeners trying to place *Fancy Free* (1944) will break into a big smile as soon as they hear the opening riff, for this is the predecessor music to the better known Broadway musical and film *On the Town*. *Fancy Free* was Leonard Bernstein’s first complete stage work, a collaboration with dancer and choreographer Jerome Robbins.

The ballet was a conscious attempt to perk up morale during the war. Robbins wanted something specifically American and contemporary that would address the reality of wartime and incorporate popular music (jazz, folk, blues) and dance of the day. Bernstein conducted the premiere, with Robbins dancing one of the three sailors’ roles.



Learn more about the works on the program at  
[www.njsymphony.org/notesMay18](http://www.njsymphony.org/notesMay18).



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# BEETHOVEN'S VIOLIN CONCERTO

JACQUES LACOMBE conductor  
JAMES EHNES violin  
NEW JERSEY SYMPHONY ORCHESTRA

BEETHOVEN

Violin Concerto in D Major, Op. 61  
Allegro ma non troppo  
Larghetto  
Rondo: Allegro  
JAMES EHNES violin

~INTERMISSION~

STRAUSS

*Ein Heldenleben (A Hero's Life)*, Op. 40  
"Der Held" (The Hero) –  
"Des Helden Widersacher" (The Hero's Adversaries) –  
"Des Helden Gefährtin" (The Hero's Companion) –  
"Des Helden Walstatt" (The Hero at Battle) –  
"Des Helden Friedenswerke" (The Hero's Works  
of Peace) –  
"Des Helden Weltflucht und Vollendung" (The Hero's  
Retirement from this World and Consummation)



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## ABOUT THE ARTISTS

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



Known for his virtuosity and musicianship, violinist **JAMES EHNES** has performed in more than 30 countries on five continents, appearing regularly in the world's great concert halls and with many of the most celebrated orchestras and conductors.

In the 2013–14 season, Ehnes performs in the United States, Canada, the United Kingdom, Russia, Israel, Belgium, Norway, Germany, the Netherlands, France and Australia. An avid chamber musician, Ehnes will tour with his string quartet, the Ehnes Quartet, and lead the winter and summer festivals of the Seattle Chamber Music

Society, of which he is the artistic director.

Ehnes has an extensive discography of more than 30 recordings featuring music ranging from J.S. Bach to John Adams. Recent projects include a double CD of the complete violin works by Prokofiev, a disc featuring concertos by Britten and Shostakovich, three CDs of the music of Béla Bartók and a recording of Tchaikovsky's complete works for violin. Upcoming releases include a recording of Khachaturian's Violin Concerto paired with Shostakovich's String Quartets Nos. 7 and 8. His recordings have garnered many international awards and prizes, including a Grammy, a Gramophone and nine Juno Awards.

Ehnes was born in Brandon, Manitoba, Canada. He began violin studies at the age of 4 and, at age 9, became a protégé of the noted Canadian violinist Francis Chaplin. He studied with Sally Thomas at the Meadowmount School of Music and at The Juilliard School. Ehnes is a Member of the Order of Canada. He plays the "Marsick" Stradivarius of 1715. For more information, visit [www.jamesehnes.com](http://www.jamesehnes.com).

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## BEETHOVEN'S VIOLIN CONCERTO

### Introduction

For our classical season finale, Music Director Jacques Lacombe and the NJSO focus on the heroic aspect of music. "Beethoven's Violin Concerto is near the top of any list of monumental works, almost like a symphony with violin *obbligato*," Lacombe observes. "Richard Strauss' *Ein Heldenleben* is also significant. Both pieces have the heft of major symphonies.

"We've performed quite a bit of German music during the season, including two Beethoven symphonies, and one of our themes this year has been the Strauss sesquicentennial," he adds. "To close with Beethoven's concerto and Strauss' *Ein Heldenleben* finishes on a very high note, with two of the greatest masterworks in the literature."

#### LUDWIG VAN BEETHOVEN

**Born:** December 16, 1770, in Bonn, Germany

**Died:** March 26, 1827, in Vienna, Austria

**Composed:** 1806

**Premiered:** December 23, 1806, at Vienna's Theater an der Wien. Franz Clement was the soloist; the composer conducted.

**NJSO premiere:** 1928–29 season; Philip James conducted with soloist Mischa Elman.

**Duration:** 42 minutes

### BEETHOVEN: Concerto in D Major for Violin and Orchestra, Op. 61

Beethoven composed his iconic Violin Concerto in D Major, Op. 61, when Europe was in the throes of the Napoleonic wars. Vienna had been invaded by French troops. This concerto is thus, on one level, a salute to order and dignity in the face of chaos.

Despite its central place in the repertoire today, this work had a hard time making friends. After its premiere in December 1806, only one other performance took place during Beethoven's lifetime. Several publishers turned it down; it was not published in full score until 1894. The public was more interested in the

virtuoso concerto. The era of Paganini and Liszt was dawning, and audiences responded to flashy pieces that dazzled with technique rather than musical substance.

In fact, Beethoven's concerto demands and delivers both, with majesty and expanse that invite comparison to his splendid "Emperor" Concerto for piano (which the NJSO and Marc-André Hamelin present on the Orchestra's 2014–15 classical season finale next June). Posterity has viewed this work with reverence. Many musicians consider it to be the greatest concerto for violin: monumental, heavenly in its beauty and ultimately joyous.

Beethoven seizes our attention in the opening bars with an unexpectedly gentle opening: five quiet timpani strokes that set the tone for the concerto. Their rhythm recurs numerous times in the course of the first movement. Woodwinds answer with a chorale-like theme; strings reply, imitating the timpani rhythm with what sounds like an "off" note. The momentary disruption turns out to have perfect logic. Such is Beethoven's process in this amazing concerto.

Surprisingly, the violin actually has very little of its own thematic material in this first movement. Beethoven allows the orchestra to sing, with the violin

## PROGRAM NOTES

contributing nobility and grace. Characteristic outbursts and sudden key changes make occasional appearances, but they do not compromise the Allegro ma non troppo's overriding dignity.

The Larghetto steers a course that is both lyrical and noble. Beethoven writes in rich layers that, paradoxically, remain transparent. Essentially, his slow movement is variations, but they are so free and flexible that we feel as if the music is being improvised. It leads without pause to the concluding Rondo, whose lilting theme feels like a country village dance. The spirit looks forward to the good humor and bucolic serenity of the "Pastoral" Symphony. In the concerto, it adds up to divine music, altogether appropriate to this season finale.

Beethoven's concerto favors a violinist whose tone is both sweet and rich, and whose sense of phrasing and architecture grasp the big picture. We have that soloist in the distinguished young Canadian violinist James Ehnes. For these performances, Ehnes plays the cadenzas by Fritz Kreisler.

*Instrumentation: flute; pairs of oboes, clarinets, bassoons, horns and trumpets; timpani; strings and solo violin.*

\* \* \* \*

### RICHARD STRAUSS

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

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

**Composed:** 1898

**Premiered:** March 3, 1899, in Frankfurt; the composer conducted.

**NJSO premiere:** 1993–94 season; Zdenek Macal conducted.

**Duration:** 46 minutes

### STRAUSS: *Ein Heldenleben* (*A Hero's Life*), Op. 40

The second half of today's concert is devoted to one of Richard Strauss' most celebrated tone poems: *Ein Heldenleben*. The title means "A Hero's Life," and the hero, of course, is Strauss himself. (Modesty was not his strong suit.) In fact the work is autobiographical. "I find it amusing that a fairly young composer would have the courage—or arrogance—to call himself a hero and write this tone poem," says Lacombe, "but he shows a great sense of humor and makes fun of himself, music critics, even his wife."

When Strauss composed *Ein Heldenleben* in 1897–98, he had not yet composed *Salome*, *Elektra*, *Der Rosenkavalier*, *Ariadne auf Naxos* or any of his other famous operas. Thus it is ironic that he chose to "sum up" his career in this work. He was only 34, and would survive two world wars in the new century.

To place *Ein Heldenleben* in perspective, it is only fair to point out that Strauss was already enormously successful and quite famous. He had established his reputation as a conductor in Meiningen and Munich, and he had already completed *Don Juan*, *Till Eulenspiegel*, *Death and Transfiguration*, *Also sprach Zarathustra* and *Don Quixote*. In the late 1890s, he was regarded as the greatest German composer since Richard Wagner.

His egotism in casting himself as the hero of this monumental tone poem opened him up to a barrage of scorn and criticism. Curiously, his motivation derived in part out of reverence for Beethoven. Specifically, he felt that Beethoven was being neglected by orchestras in the German-speaking countries. During the

summer he worked on *Ein Heldenleben*, he wrote to a friend, “Beethoven’s ‘Eroica’ is so little beloved of our conductors that to fulfill this need I am composing a large-ish tone-poem entitled *Heldenleben*, admittedly without a funeral march, yet in E-flat [the key of the ‘Eroica’ Symphony], with lots of horns, which are the yardstick of heroism.”

The overall structure of the work comprises an oversize symphonic sonata movement in six sections arranged as follows:

- I. The Hero (main theme, horn section)
- II. The Hero’s Adversaries (transition)
- III. The Hero’s Companion (second principal theme)
- IV. The Hero at Battle (development section)
- V. The Hero’s Works of Peace (recapitulation)
- VI. The Hero’s Retirement from this World and Consummation (coda)

The entire piece is played without pause. The adversaries are a clear satire of music critics. Strauss’ companion section is a portrait of his wife, née Pauline de Ahna, who was a soprano with a quick temper. The concertmaster solo that delivers her personality is sometimes petulant and capricious, elsewhere seductive. The Works of Peace section is filled with quotations from earlier Strauss compositions. In the coda, Strauss retreats to the privacy and presumed happiness of his personal life.

*Ein Heldenleben* is a major score of lasting artistic significance. It showcases the talents of the NJSO horn section, with ample opportunity to display the virtuosity of the entire orchestra.

*Instrumentation: three flutes, piccolo, four oboes (fourth doubling English horn), E-flat clarinet, two B-flat clarinets, bass clarinet, three bassoons, contrabassoon, eight horns, five trumpets, three trombones, tenor tuba, bass tuba, timpani, bass drum, cymbals, small snare drum, tenor drum, two harps and strings.*



Learn more about the works on the program at  
[www.njsymphony.org/notesMay30-June1](http://www.njsymphony.org/notesMay30-June1).

# CIRQUE DE LA SYMPHONIE

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DVOŘÁK	<i>Carnival Overture</i> , Op. 92
SAINT-SAËNS	<i>Danse Macabre</i> , Op. 40
BIZET	"Danse Boheme" from <i>Carmen</i> Suite No. 2
KHACHATURIAN	Waltz from <i>Masquerade</i> Suite*
BIZET	"Les Toreadors" from <i>Carmen</i> Suite No. 1
MENDELSSOHN	Finale from Symphony No. 4 in A Major, "Italian," Op. 90
RIMSKY-KORSAKOV	"Dance of the Tumblers" from <i>The Snow Maiden</i>
WILLIAMS	Main Theme from <i>Superman</i>
~INTERMISSION~	
GOUNOD	Ballet Music No. 6 from <i>Faust</i> , "Mirror Dance"
SMETANA	"Dance of the Comedians" from <i>The Bartered Bride</i>
KABALEVSKY	Galop from <i>The Comedians</i>
OFFENBACH	Can-Can from <i>Orpheus in the Underworld</i>
STRAUSS	<i>Thunder and Lightning Polka</i> , Op. 324
ANTHEIL	<i>Hot-Time Dance</i> *
TCHAIKOVSKY	Valse from <i>Swan Lake</i>
STRAVINSKY	Selections from <i>The Firebird</i> Suite (1919)

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



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**ALEXANDER STRELTSOV** is a Russian aerial artist who started working with famed cirque choreographer Pavel Brun and producer Valentin Gneushev at age 12, performing on Broadway at the Gershwin Theatre.

**CHRISTINE VAN LOO** performed as a professional aerialist and acrobat in the 2002 Winter Olympics and at two Grammy Awards, the American Music Awards (with Aerosmith) and the Miss Universe pageant.

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**VLADIMIR TSARKOV** provides a spellbinding performance combining mime and juggling feats. A graduate of Russia's prestigious State College of Circus and Theater Arts, he won the gold medal at France's Cirque de Demain International Festival.

**ELENA TSARKOVA**, the "Lady in White," is a graduate of the famed Moscow Circus School and first-place winner of the prestigious National Russian Circus Festival.

**VITALII BUZA** competed as an elite gymnast with the Russian national team and, at age 16, joined the Moscow State Circus as a professional acrobat. He had a role in the Walt Disney movie *Enchanted*.

**IRINA BURDETSKY** grew up in a circus family in Moscow and was trained by some of the greatest names in acrobatics, gymnastics and hoops. She traveled as one of the youngest performers with the Moscow Circus.

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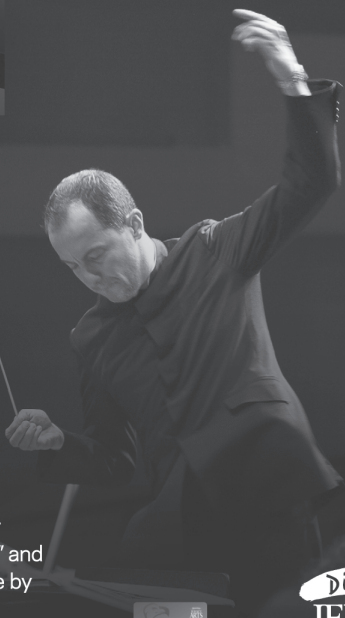


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Under the bold leadership of Music Director Jacques Lacombe, the NJSO presents classical, pops and family programs, as well as outdoor summer concerts and special events. Embracing its legacy as a statewide orchestra, the NJSO is the resident orchestra 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.*

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