

A MESSAGE FROM THE PRESIDENT & CEO



Greetings and welcome to the New Jersey Symphony Orchestra's 2014–15 season, one filled with music you know and love.

As a former player in the Orchestra, I am intrigued to discover the new works scheduled this year, and I look forward to the NJSO's delivery of some of the classical repertoire's beloved works (e.g. Rimsky-Korsakov's *Scheherazade*, Brahms' Fourth Symphony and Mendelssohn's Violin Concerto with my friend Gil Shaham) this fall. I also look forward to participating in the numerous NJSO Accent events planned to enhance the concert-going experience. These events are designed to "frame" your visit to the NJSO, and I know you will find them enlightening and meaningful. (Learn more about NJSO Accents on page 44.)

Having completed my first year as CEO, I am constantly reminded of the support of the NJSO family—its board, musicians, staff and patrons. The level of commitment and dedication these amazing people give to the programs and services of the Orchestra is both incredible and extremely gratifying.

I look forward to sharing in your continued enthusiasm for live symphonic music.

Best wishes for a delightful year of music with the NJSO!

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

www.njsymphony.org



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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 bold leadership of the NJSO. *Time Out New York* has named the Orchestra's acclaimed Winter Festivals "an eagerly anticipated annual event" for their innovative concert experiences. *The New York Times* wrote, "It was an honor to be in the hall" for Lacombe's performance with the NJSO at the 2012 Spring For Music Festival at Carnegie Hall.

In July, Lacombe helmed a pair of unique initiatives through the New Jersey Roots Project: the NJSO launched the immersive NJSO Edward T. Cone Composition Institute for young composers, and Lacombe led the world premiere of Cone's Symphony in a special lecture-concert. Other 2014–15 NJSO highlights include the "Sounds of Shakespeare" Winter Festival, featuring collaborations with violinist Sarah Chang and the Shakespeare Theatre of New Jersey.

After making his Tanglewood Music Festival debut with the Boston Symphony Orchestra, Lacombe returns to the Deutsche Oper Berlin for productions of *Carmen*, *The Damnation of Faust* and *Samson and Delilah*; L'Opéra de Monte Carlo for Shostakovich's *Lady Macbeth of Mtsensk* and Vancouver Opera for *Carmen*.

He has appeared with the orchestras of Cincinnati, Columbus, Québec, Toronto, Vancouver, Ottawa and New Zealand. He frequently conducts 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 and numerous productions with the Deutsche Oper Berlin and Metropolitan Opera, as well as engagements at opera houses in Marseille, Strasbourg, Turin and Munich. He has recorded for the CPO and Analekta labels and has been broadcast on PBS, the CBC, Mezzo TV and Arte TV.

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



Photo by Fred Stucker

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 •

SECOND VIOLIN

Francine Storck,
Principal,
The Dr. Merton
L. Griswold, Jr. Chair
Rebekah Johnson,
Assistant Principal
Debra Biderman
Ann Kossakowski
John Connolly
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,
Associate 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,
Assistant Principal
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.

NEW JERSEY SYMPHONY ORCHESTRA



Fri, Oct 10, 2014, at 7 pm
Sat, Oct 11, 2014, at 8 pm
Sun, Oct 12, 2014, at 3 pm

NJPAC in Newark
State Theatre in New Brunswick
Mayo Performing Arts Center
in Morristown

CARMINA BURANA

JACQUES LACOMBE conductor

ALINE KUTAN soprano

JEAN-FRANCIS MONVOISIN tenor

JONATHAN BEYER baritone

WESTMINSTER SYMPHONIC CHOIR Joe Miller, director

NEW JERSEY SYMPHONY ORCHESTRA

ANTHEIL

McKonkey's Ferry 

DEBUSSY

Nocturnes for Orchestra and Womans' Chorus

"Nuages" ("Clouds")

"Fêtes" ("Festivals")

"Sirènes" ("Sirens")

Women of the WESTMINSTER SYMPHONIC CHOIR

~INTERMISSION~

ORFF

Carmina Burana

Fortuna imperatrix mundi

"O Fortuna"

"Fortune plango vulnera"

I. Primo vere

"Vertis leta facies"

"Omnia sol temperat"

"Ecce gratum"

Uf dem Anger

"Tanz"

"Floret silva"

"Chramer, gip die varwe mir"

"Reie"

"Were diu werlt alle mi"

Program continued
on next page

II. In taberna

"Estuans interius"

"Olim lacus colueram"

"Ego sum abbas"

"In taberna quando sumus"

III. Cour d'amours

"Amor volat undique"

"Dies, nox et omnia"

"Stetit puella"

"Circa mea pectora"

"Si puer cum puellula"

"Veni, veni, venias"

"In trutina"

"Tempus et iocundum"

"Dulcissime"

Blanziflor et Helena

"Ave formosissima"

Fortuna imperatrix mundi

"O Fortuna"

ALINE KUTAN soprano

JEAN-FRANCIS MONVOISIN tenor

JONATHAN BEYER baritone

WESTMINSTER SYMPHONIC CHOIR

Horizon.



The Horizon Foundation for New Jersey
CONCERT SPONSOR



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



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

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



Canadian soprano **ALINE KUTAN** is a versatile and refined artist with experience in both operatic and concert repertoire. She has performed in such prestigious theaters as the Opéra de Paris, San Carlo di Napoli, Teatro Colón in Buenos Aires, Grand Theatre de Genève, Opéra de Marseille, Teatro de Santiago Chile, Capitole de Toulouse and La Scala de Milan; at the Glyndebourne Festival and Chorégies d'Oranges; and with the Detroit, Arizona and New York City operas. Operatic highlights include *Lakmé*, *The Magic Flute*, *Ariadne auf Naxos*, *The Abduction*

from the *Seraglio* and *La Traviata*, among others.

Concert highlights include Mozart's Mass in C Minor, Messiaen's *St. Francis of Assisi* and Glière's Concerto for a Coloratura Soprano with Montreal Symphony; Beethoven's *Christ on the Mount of Olives*, Mahler's fourth and eighth symphonies and Handel's *Messiah* with the Quebec Symphony and *Carmina Burana* with the Grands Ballets Canadiens.

A past winner of the Metropolitan Opera Competition and the International Voice Competition in Toulouse, Kutan teaches voice at the Montreal Conservatory and McGill University. She has recordings on the Atma, Analekta and Sony BMG labels.



Following his studies at the Paris Conservatory, French tenor **JEAN-FRANCIS MONVOISIN** began his career performing Chaussou's *Poème de l'amour et de la mer* with Radio-France and then singing the title role in *The Tales of Hoffmann* with Opéra de Lyon, under in the direction of Kent Nagano, in 1994. He began his international career in 1998.

Highlights include Bellini's *The Puritans* with Richard Bonyng in Italy, as well as engagements with Scottish National Opera in *Norma*, Edinburgh Festival in

Verdi's *Joan of Arc*, Cleveland Opera in *Roméo et Juliette*, Opéra de Paris-Bastille in Fénelon's *Salambô*, Opéra de Montréal in *La Bohème* and Lima Opera in *Tosca* and *Carmen*.

He has performed in *The Damnation of Faust* in Bremen under the direction of Gunther Neuhold; *The Egyptian Helen* in Cagliari, Canio and Turridu with Hawaii Opera; *Aida* in Lübeck; *Carmen* with Giuliano Carella and *Ariadne auf Naxos* in Marseille. In 2003, he made his debuts at La Monnaie de Bruxelles with José van Dam in the world premiere of *Odipe sur la route* and at the Grand Théâtre de Genève in *The Damnation of Faust*.



Lyric baritone **JONATHAN BEYER** has performed with Pittsburgh Opera, Austin Lyric Opera, Chicago Opera Theater, Fort Worth Opera, Opera Santa Barbara, Chautauqua Institution, Tanglewood, Accademia Verdiana and Teatro di Verdi.

Most recently, he made his Metropolitan Opera debut as Wagner in Gounod's *Faust* and performed Escamillo in *Carmen* with Opera Company of Philadelphia, *The Barber of Seville* at Teatro Petruzzelli and with the Boston Lyric Opera, the Count in *The Marriage of Figaro*

with Fort Worth Opera and Austin Lyric Opera, *La Bohème* with the Munich Philharmonic and *I Vespri Siciliani* with Frankfurt Opera.

In concert, he recently performed Beethoven's Ninth Symphony with the Philadelphia Orchestra, Haydn's *Creation* with Netherlands Radio Orchestra and *Candide* with the Chicago Symphony Orchestra. He also has appeared with the Pittsburgh, Indianapolis, Baton Rouge and Vermont symphonies; Lorin Maazel's Chateaufville Foundation; Chatam Baroque; Erie Philharmonic and the Festival at Aix-en-Provence.

He is a graduate of the Curtis Institute of Music and Chicago College of Performing Arts at Roosevelt University.

Recognized as one of the world's leading choral ensembles, the **WESTMINSTER SYMPHONIC CHOIR** has recorded and performed with major orchestras under many internationally acclaimed conductors of the past 80 years. Prepared for this performance by Westminster Director of Choral Activities Joe Miller, the ensemble is composed of students at Westminster Choir College.

The ensemble's 2014–15 season includes three series of performances with The Philadelphia Orchestra and Yannick Nézet-Séguin: Mahler's Symphony No. 2, "Resurrection;" Bach's *St. Matthew Passion* and Bernstein's Mass. The choir also performs Brahms' *German Requiem* with the Vienna Philharmonic, conducted by Daniele Gatti.

Westminster Choir College is a division of Rider University's Westminster College of the Arts, which has campuses in Princeton and Lawrenceville, NJ. A professional college of music with a unique choral emphasis, Westminster prepares students at the undergraduate and graduate levels for careers in teaching, sacred music and performance.

In addition to his responsibilities as director of choral activities at Westminster Choir College, **JOE MILLER** is artistic director for choral activities for the renowned Spoleto Festival USA.

THE NJSO WELCOMES THE FOLLOWING GROUPS:

FRI, OCT 10—Rider University & Westminster Choir College

SAT, OCT 11—Rider University & Westminster Choir College Alumni

Add your group to this list! Visit www.njsymphony.org/groups to find out more about group ticket pricing.

CARMINA BURANA

Introduction

In recent years, Music Director Jacques Lacombe has launched the NJSO season with a major choral work. For these opening concerts, he gives us a bonus—not only Carl Orff's thrilling *Carmina Burana*, but also Claude Debussy's *Nocturnes* for orchestra, whose finale incorporates a sultry, wordless women's chorus.

The program begins with George Antheil's *McKonkey's Ferry*, an overture that has long been on Lacombe's wish list to perform. "This was the right year, when we are celebrating New Jersey's 350th anniversary," he says. "When I first came to the NJSO, I was unaware that Antheil was from New Jersey, but I did know that he was a unique figure among American composers. His music spans diverse styles in a very personal way."

Lacombe points out that *McKonkey's Ferry* has military accents that are appropriate to its Revolutionary War subject matter. "Antheil balances them with lyrical moments and some Hollywood elements reminiscent of his film music. It's a nice mixture," says Lacombe. And, of course, its performance is part of the NJSO's critically lauded New Jersey Roots Project.

Carmina Burana was the first piece that Lacombe conducted with the NJSO; thus, it holds a special place in his heart. He is equally happy to return to the Debussy, which the Orchestra has not performed in more than 30 years. "*Nocturnes* is a remarkable piece that is almost visual. In 'Nuages,' you can practically see the passing of the clouds, like a painting. In the last movement, 'Sirènes,' Debussy uses the women's chorus almost like another orchestral instrument, another texture. I'm surprised it is not performed more often!"

ANTHEIL: *McKonkey's Ferry*

GEORGE ANTHEIL

Born: July 8, 1900, in Trenton, New Jersey

Died: February 12, 1959, in New York, New York

Composed: 1948

World premiere: December 12, 1948, in Washington DC; Hans Kindler conducted the National Symphony Orchestra.

NJSO premiere: 1950–51 season; Samuel Antek conducted.

Duration: 9 minutes

Anyone who writes an autobiography entitled *Bad Boy of Music* has an attitude. George Antheil was a rule-breaker, and he was one of America's first proponents of machine-age music. He gained notoriety in Berlin and Paris in the early 1920s with experimental, anti-romantic music, boldly embracing new ideas. Antheil's wide social circle included Stravinsky and Picasso, Ezra Pound, James Joyce, William Butler Yeats, Erik Satie and the violinist Olga Rudge, for whom he composed several sonatas.

Antheil returned to the United States in 1933—initially to New York, then Hollywood. In the 1940s he became keenly interested in

Shostakovich's music and veered back toward a neo-romantic aesthetic in his own works.

This overture was inspired by a pivotal event early in the American Revolution. On Christmas night, 1776, the eve of the Battle of Trenton, General George

Washington and his troops crossed the Delaware River into New Jersey. Washington and his aides took refreshment at McKonkey's Ferry Inn, planning their encounter with the British the next day.

Like Antheil's symphonies of the 1940s, *McKonkey's Ferry* is neoclassical and reminiscent of Shostakovich in its musical language. Nevertheless, the pacing and sturdy melodic ideas have strong American backbone.

Instrumentation: piccolo, three flutes, two oboes, English horn, two clarinets, bass clarinet, two bassoons, contrabassoon, four horns, three trumpets, three trombones, tuba, timpani, snare drum, triangle, tambourine, cymbals, bass drum, castanets, harp and strings.

* * * *

DEBUSSY: *Nocturnes* for Orchestra and Women's Chorus

CLAUDE DEBUSSY

Born: August 22, 1862, in St-Germain-en-Laye, France

Died: March 25, 1918, in Paris

Composed: 1897–99; revised 1900–01

World premiere: December 9, 1900, in Paris; Camille Chevillard conducted the first two movements with the Lamoureux Orchestra.

NJSO premiere: "Nuages" and "Fêtes" in 1938–39 season; Rene Pollain conducted. Complete work premiered in 1978–79 season with the Summit Chorale; Thomas Michalak conducted.

Duration: 25 minutes

Nocturnes is one of Debussy's earliest orchestral compositions to secure a niche in the repertoire. His letters to friends reveal the origins of its three mysterious, irresistible movements. Debussy told Henri Lerolle that walks in the Bois de Boulogne had been the impetus for "Fêtes." Later, he specifically linked *Nocturnes* to the Impressionist movement in art, writing:

"'Nuages' renders the immutable aspect of the sky and the slow, solemn motion of the clouds, fading away in grey tones lightly tinged with white. 'Fêtes' gives us the vibrating, dancing rhythm of the atmosphere with sudden flashes of light. 'Sirènes' depicts the sea and its countless rhythms and presently, among the waves silvered by the moonlight, the mysterious song of the Sirens

as they laugh and pass on."

"Nuages" is music of contemplation, introspection and deep thought. The mood is passive and private. "Fêtes" is public, active music, implying involvement in the celebration. "Sirènes" returns to the private sector. The Sirens were seductresses, and Debussy's ravishing music lifts us effortlessly into a state of complete surrender. A master of effective understatement, he understood that dramatic power did not necessarily require fanfare and volume.

Instrumentation: Debussy scored the first two movements for three flutes (third doubling on piccolo), two oboes, English horn, two clarinets, three bassoons, four horns, three trumpets, three trombones, tuba, timpani, cymbals, snare drum, two harps and strings. The finale adds women's chorus.

* * * *

ORFF: *Carmina Burana*

CARL ORFF

Born: July 10, 1895, in Munich, Germany

Died: March 29, 1982, in Munich

Composed: 1935–36

World premiere: June 8, 1937, in a Frankfurt Opera staged production; Bertil Wetzelsberger conducted.

NJSO premiere: Summer 1968 during the premiere season of the Garden State Arts Center in Holmdel; Henry Lewis conducted.

Duration: 60 minutes

Carmina Burana catapulted Carl Orff to international fame in 1937. The work remains his crowning achievement as a composer; his other stage and choral compositions are infrequently recorded and rarely performed. His most enduring legacy beyond *Carmina Burana* is the educational material he developed for schoolchildren.

Orff took his texts from a manuscript discovered at Benedictbeuern Monastery in the Bavarian Alps. Dating from the 11th through 13th centuries, the poems—in medieval German, Latin and old French—deal with love, religion and moral issues, the worldly and the metaphysical. Their style

ranges from naïve to vulgar, from cynical to philosophical.

Orff's rhythm is enormously complex. Vibrant, driven and atavistic, the primitive pulsation unites medieval peasantry with sophisticated effects available from a bevy of modern instruments. An expanded percussion section provides much of the vivid color so essential to *Carmina's* impact.

Yet, Orff sought to echo the simple style of the poems; thus, *Carmina Burana* contains primarily strophic songs with little or no variation in verses. His melodies are diatonic and frequently scalar, similar to Gregorian chant.

Carmina divides into three principal segments. Part I, "Spring," celebrates youth and the promise of the season. It introduces the theme of love and the eternal games played by young people seeking to attract one another.

Part II, "In the Tavern," belongs to the men: the tortured hypocrite with craven heart (baritone solo); the swan roasting on the spit as he contemplates being devoured by hungry men (tenor solo and men's chorus); the corrupt abbot (baritone and men's chorus) and finally "In Taberna," one of the great drinking choruses.

In Part III, "The Court of Love," Orff presents a mini-drama of contemplated love, indecision ("In trutina," soprano solo), seduction and the joy of ultimate surrender to passion ("Dulcissime," soprano solo). Following the exultant "Blanziflor et Helena" hymn, his repetition of the "O Fortuna" chorus reminds us that all human happiness is transitory.

Instrumentation: three flutes (second and third doubling piccolo), three oboes (third doubling English horn), three clarinets (second doubling bass clarinet, third doubling E-flat clarinet), two bassoons, contrabassoon, four horns, three trumpets, three trombones, tuba, extensive percussion, two pianos, celeste, strings, soprano, tenor and baritone soloists and mixed chorus.

Learn more about the works on the program at
www.njsymphony.org/notes0ct10-12.



HÉCTOR FALCÓN, second violin

MUSICAL INSPIRATION: My first violin teacher in Puerto Rico was my greatest influence and mentor. If it wasn't for him, I wouldn't have continued with the violin. I started playing at a pretty late age (12), and I wasn't very interested in it until I met this teacher, who really got that fire going. There was a good classical-music atmosphere in Puerto Rico when I was growing up, thanks to [cellist and conductor] Pablo Casals, and I come from a family of music lovers, so there was always great music around me.

MOTIVATION: I have always had a good sense of self-motivation, and in the NJSO, I have so many great musicians around me that to be anything less than the best I can be wouldn't be fair to them. It's a great influence to have top musicians around you all the time. I'm privileged to be a member of the NJSO.

ADVICE FOR YOUNG MUSICIANS: If music is your passion, you should pursue it as far as you can. Hard work always pays off.

WHY MUSIC MATTERS: To me, music is pretty much everything. It matters because it enriches your life whenever you [hear or play] it. I cannot imagine a world or a life without music and the benefits of having it around you.

RECORD COLLECTOR: My biggest, all-consuming passion is record collecting. I have 20,000 or 30,000 LPs, CDs and 78s in my collection—I haven't counted recently. My house is a wall-to-wall collection! I collect mostly violin, string-related and chamber music; it's a pretty thematic selection, and it's almost like a reference library now. I'm a completist, and I'm pretty fanatical about it; I'll go to Japan and bring back 30 or 40 CDs at a time, sometimes more. I'm interested in new music and unusual composers, but I'd say about 75% of what I have has a historical emphasis.

MOST UNFORGETTABLE MUSIC MOMENT: Watching the great violinist Nathan Milstein play at Carnegie Hall.

BEST THING ABOUT NEW JERSEY (Besides the NJSO!): restaurants in the Ironbound [section of Newark].

NEW JERSEY SYMPHONY ORCHESTRA



Thu, Oct 23, 2014, at 1:30 pm
Sat, Oct 25, 2014, at 8 pm
Sun, Oct 26, 2014, at 3 pm

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

+ Enjoy a lively Classical Conversation beginning one hour before the performance.

GIL SHAHAM PLAYS MENDELSSOHN

JACQUES LACOMBE conductor

GIL SHAHAM violin

NEW JERSEY SYMPHONY ORCHESTRA

ROSSINI

William Tell Overture

MENDELSSOHN

Violin Concerto in E Minor, Op. 64

Allegro molto appassionato

Andante

Allegretto non troppo – Allegro molto vivace

GIL SHAHAM violin

~INTERMISSION~

FRANCK

Symphony in D Minor

Lento – Allegro non troppo

Allegretto

Allegro non troppo



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



GIL SHAHAM is one of the foremost violinists of our time: his combination of flawless technique, inimitable warmth and generosity of spirit have solidified his renown as an American master. Highlights of his 2014–15 season include a Parisian-themed opening-night gala with the Seattle Symphony and a return to the San Francisco Symphony under Michael Tilson Thomas for Mozart's "Turkish" concerto. He also performs Prokofiev's Second Violin Concerto as part of Tilson Thomas' 20th-anniversary tour at venues including Carnegie Hall.

Upcoming orchestral highlights include world-premiere performances of a new concerto by David Bruce with the San Diego Symphony and concerts in Philadelphia, Berlin, London, Dallas, Tokyo and Paris. In recital, he presents Bach's complete solo sonatas and partitas at Chicago's Symphony Center, Los Angeles' Disney Hall and other venues in a special multimedia collaboration with photographer and video artist David Michalek.

Shaham already has more than two dozen concerto and solo CDs to his name, including bestsellers that have ascended the record charts in the United States and abroad. These recordings have earned multiple Grammys, a Grand Prix du Disque, Diapason d'Or and *Gramophone* Editor's Choice awards. His recent recordings are issued on the Canary Classics label, which he founded in 2004.

Shaham garnered an Avery Fisher Career Grant in 1990, and he received the coveted Avery Fisher Prize in 2008. In 2012, *Musical America* named him Instrumentalist of the Year, citing the "special kind of humanism" with which his performances are imbued. He plays the 1699 "Countess Polignac" Stradivarius and lives in New York City with his wife, violinist Adele Anthony, and their three children. More information is available at www.gilshaham.com.

THE NJSO WELCOMES THE FOLLOWING GROUPS:

THU, OCT 23—Great Outings

SUN, OCT 26—Tunde Gaal's students and families

Add your group to this list! Visit www.njsymphony.org/groups to find out more about group ticket pricing.

GIL SHAHAM PLAYS MENDELSSOHN

Introduction

Poetry is at the heart of all three works the NJSO performs this weekend. Music Director Jacques Lacombe has chosen music with multicultural influences, challenging our expectations even as these pieces tug at our heartstrings.

The program begins with Rossini's Overture to *William Tell*, a French opera by an Italian composer, set in Switzerland and based on a poetic drama by a German author. Lacombe is struck by the piece's unusual architecture: "The *William Tell* Overture is in four clear parts, starting with the wonderful introduction by the cello section. That sets the tone; of all Rossini's overtures, this is the most poetic. Then, you have the dramatic storm, followed by the more intimate duet between English horn and flute, before the famous finale."

The Music Director finds the Mendelssohn Violin Concerto equally expressive: "Mendelssohn is difficult to classify. He was a Romantic, but one with a strong Classical background. You hear his poetic side most clearly in the slow movement, which I find very moving."

Lacombe is pleased to be working again with NJSO favorite Gil Shaham. "Gil is such an honest musician, so versatile in a wide range of repertoire," he says. Shaham has played Berg and Korngold with the NJSO in recent seasons. This weekend, he turns his gift to the poetry of the Mendelssohn concerto.

Rounding out the program is César Franck's Symphony in D Minor. Lacombe points out that Franck was Belgian-born, worked most of his career in France and was strongly influenced by the German school. "I hear poetry again in this symphony. It is darker at the beginning, and it lightens up in the last movement. His handling of the orchestra is very attractive. I think I am drawn to it because Franck was an organist—and so was I."

ROSSINI: *William Tell* Overture

GIOACHINO ROSSINI

Born: February 29, 1792, in Pesaro, Italy

Died: November 13, 1868, in Passy, near Paris, France

Composed: 1828–29

World premiere: August 3, 1829, at the Paris Opéra; François-Antoine Habeneck conducted.

NJSO premiere:
1963–64 season; Kenneth Schermerhorn conducted.

Duration: 12 minutes

Rossini's *William Tell* Overture might well be the most popular classical work in the entire literature. Thanks to the old radio and television show "The Lone Ranger," whose theme music adapted the overture's final segment, Americans have for generations identified Rossini's music with the excitement of Wild West heroism.

William Tell is indisputably Rossini's finest achievement in the realm of the operatic overture, an area in which he excelled. Unlike his sprightly Italian overtures, this one does not adhere to modified sonata form, nor does it derive its momentum from a signature "Rossini crescendo." This one is divided into

four segments, each with its own character. The cellos open quietly, evoking the lovely Swiss countryside and painting an aural picture of calm before a storm. The famous storm ensues, a masterly musical canvas of nature's dramatic

summertime wrath. Next is a pastorale, featuring one of the most coveted English horn solos in the orchestral literature. Finally, the overture concludes with the martial and patriotic galloping section so well known from the television show.

Instrumentation: piccolo, flute, two oboes (second doubling English horn), two clarinets, two bassoons, four horns, two trumpets, three trombones, timpani, triangle, bass drum, cymbals and strings.

* * * *

MENDELSSOHN: Violin Concerto in E Minor, Op. 64

FELIX MENDELSSOHN

Born: February 3, 1809, in Hamburg, Germany

Died: November 4, 1847, in Leipzig, Germany

Composed: Primarily in 1844, drawing on sketches and ideas dating back to 1838.

World premiere: March 13, 1845, at the Leipzig Gewandhaus; Ferdinand David was the soloist; Niels Gade conducted.

NJSO premiere: 1925–26 season. Ruth Breton was the soloist; Philip James conducted.

Duration: 27 minutes

From 1835, Felix Mendelssohn planned to compose a violin concerto for Ferdinand David, a Hamburg-born violinist who had studied with Louis Spohr. Mendelssohn and David met in the late 1820s and played chamber music together. By the time David became leader (we would call it concertmaster) of the Leipzig Gewandhaus Orchestra in 1836, they were close friends and associates. However, the demands caused by Mendelssohn's growing fame—particularly his extensive conducting obligations—forced him to postpone the concerto project for almost 10 years.

Some critics have castigated Mendelssohn for an alleged flagging of inspiration in his mature works. Certainly that is not the case in the violin concerto. Melodically, it is a triumph,

overflowing with delicious ideas, all splendidly violinistic and ingeniously developed. In its form, Mendelssohn's concerto was a trendsetter for the balance of the 19th century. Foregoing the customary orchestral exposition, he plunges his soloist directly into the fray in the opening measures. Another break from tradition is the unusual—and unprecedented—placement of the cadenza at the end of the development section, instead of just before the end of the first movement.

A single bassoon note connects the first movement to the Andante, defusing the agitation and drama of the opening. Emotionally, this rapid transition demands a great deal from both soloist and orchestra. As a unifying device, it is the essence of simplicity and it works. No less satisfying are the latter two movements, seamlessly bound by a glorious transitional passage that eases us into the joyous finale. Before we have even noticed that we have changed key, tempo and mood, the exuberance of the finale sweeps us up into a maelstrom of irrepressible energy. It is exceptionally difficult not to smile during this movement, one of Mendelssohn's greatest strokes of genius.

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

* * * *

FRANCK: *Symphony in D Minor*

CÉSAR FRANCK

Born: December 10, 1822, in Liège, Belgium

Died: November 8, 1890, in Paris, France

Composed: 1886–88

World premiere: February 17, 1889, at Paris Conservatory Concerts in Paris; Jules Garcin conducted.

NJSO premiere: 1930–31 season; Rene Pollain conducted.

Duration: 37 minutes

César Franck was one of the most influential musicians of the late 19th century. He gathered many disciples around him, including important composers such as Vincent d'Indy, Ernest Chausson, Henri Duparc and Louis Vierne. Like Mendelssohn before him, Franck was one of the key figures to acknowledge and make known the rich musical legacy of the past, from Gregorian chant and the Renaissance master Palestrina through Bach and Beethoven. He was also a champion of Richard Wagner in France.

Franck's later years yielded virtually all the works for which he is best remembered: his piano quintet, violin sonata, *Variations*

symphoniques for piano and orchestra, string quartet and, of course, the D-minor symphony.

Franck was 66 in 1888, when he completed his first and only symphony. At the time, Brahms reigned supreme among living Austro-German composers and had completed his four symphonies. Antonín Dvořák was at work on an eighth. While Franck was well versed in the Viennese symphonic tradition and thoroughly understood the accepted norms of symphonic structure, he broke from those conventions in his symphony, imposing a highly personal stamp.

The most obvious manifestation of his individuality is his framework of three movements instead of the customary four. The first movement shifts back and forth between Lento and Allegro, crossing elements of slow introduction, conventional first-movement sonata form and slow movement. The central movement, which is generally regarded to be the most successful of the three, combines slow movement and scherzo; its consistency of tempo lends it a smoothness that is somewhat lacking in the outer movements. Franck's finale opens with the most straightforward theme in the entire work, but its structure becomes more complex as Franck reintroduces material from the previous two movements.

From an historical standpoint, the work's importance lies primarily in the composer's highly chromatic musical language and in the application of cyclic theory (the use of related thematic material in all or some movements of a multi-movement work) to unify the symphony. Franck adapts his opening motive with skill and effectiveness, reinforcing the sweep and power of his symphony.

Instrumentation: two flutes, two oboes, English horn, two clarinets, bass clarinet, two bassoons, four horns, two trumpets, two cornets, three trombones, tuba, timpani, harp and strings.

Learn more about the works on the program at www.njsymphony.org/notes0ct23-26.

NEW JERSEY SYMPHONY ORCHESTRA



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LACOMBE CONDUCTS SCHEHERAZADE

JACQUES LACOMBE conductor
NEW JERSEY SYMPHONY ORCHESTRA

STRAVINSKY

Petrouchka (1947)

"The Shrovetide Fair"

"Petrouchka's Cell"

"The Moor's Cell"

"The Fair (towards evening)"

~INTERMISSION~

RIMSKY-KORSAKOV

Scheherazade, Op. 35

"The Sea and Sinbad's Ship"

"The Kalendar Prince"

"The Young Prince and the Young Princess"

"The Festival at Baghdad – The Sea – Shipwreck
on a Rock Surmounted by a Bronze Warrior"

Special thanks to Dr. & Mrs. Michael Nakhamkin for generously underwriting the performance on Saturday, November 1.



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LACOMBE CONDUCTS SCHEHERAZADE

Introduction

Music and dance have the capacity to tell stories without words. This weekend's program focuses on fairy tales related through ballet and symphonic music. The composers are both Russian, but their music endows each story with more global appeal.

Igor Stravinsky's *Petrouchka* is a ballet about a puppet who falls hopelessly in love with a ballerina and loses her to a fierce Moor. Stravinsky's scenario sets the tale at a Shrovetide Fair, incorporating Russian folk songs into his colorful score.

Music Director Jacques Lacombe has chosen the composer's 1947 revised version of the Suite from *Petrouchka*. "I find that Stravinsky's revisions in this 1947 suite are more direct," he says, "perhaps because by then he was a more mature composer. He created brighter colors, yet they have delicacy."

The other half of the program is devoted to Nikolai Rimsky-Korsakov's *Scheherazade*, which is based on the Arabian tales of *One Thousand and One Nights*. Lacombe points out that Rimsky-Korsakov was Stravinsky's orchestration teacher. "You can hear Rimsky's influence in the Stravinsky score," he observes. "Storytelling is at the heart of the Russian ballet tradition. Diaghilev produced *Scheherazade* as a ballet in Paris one year before *Petrouchka*, so there is a natural continuum between these two works."

STRAVINSKY: *Petrouchka* (1947)

IGOR STRAVINSKY

Born: June 17, 1882, in Oranienbaum, Russia

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

Composed: 1910–11; revised 1946. The revised version of the score is dated October 1946 in Hollywood; however, it was published in 1947 and is thus generally cited as the 1947 revised version.

World premiere: June 13, 1911, at the Théâtre du Châtelet in Paris; Pierre Monteux conducted. The revised version premiered in Cleveland on January 2, 1947; Stravinsky conducted Tableau I with The Cleveland Orchestra.

NJSO premiere: 1965–66 season; Kenneth Schermerhorn conducted.

Duration: 34 minutes

Stravinsky's early success is inextricably entwined with the great Russian impresario Serge Diaghilev and the Ballets Russes. *Petrouchka* was the second of three great ballets he wrote for Diaghilev's troupe. It was preceded by *The Firebird* (1910) and followed by *The Rite of Spring* (1913). Collectively, they established Stravinsky as the most gifted Russian composer of his generation. All three ballets remain in the active dance repertoire. Their scores have achieved equal, if not even greater, success as orchestral showpieces.

Petrouchka takes place at the Shrovetide Fair, an annual pre-Lenten festival that took place in St. Petersburg's Admiralty Square. The tale unfolds on two levels. One is the personal drama that deals with a private tragedy; the other is the public carnival and a more kaleidoscopic view of the Russian people. The relationship between these two levels, both musically and psychologically, constitutes

the larger message of *Petrouchka*, which is a commentary on the isolation and insignificance of the human condition.

The principal characters in the drama form a classic love triangle: three puppets (Petrouchka, a Ballerina and a Moor) presented at the Shrovetide Fair by a Showman. As the first tableau illustrates, the puppet show is one of the many entertainments vying for the attention of the curious throng at the fair. In the second tableau, Petrouchka has become enamored of the lovely ballerina, who spurns his advances and mocks him. Her other suitor, the Moor, woos her in the third tableau; in the finale, the Moor challenges Petrouchka to battle for her affections. Unarmed, our hero is doomed. The crowd mingles about in shock at the sight of his wooden remains, with sawdust spilled about. A policeman helps the Showman to dispel the myth that the puppet was ever alive. The ballet closes as Petrouchka's ghost has a bitter last laugh at those whom the Showman fooled.

Stravinsky's music has striking moments. The most famous of them is the so-called "Petrouchka motive," a dissonant fanfare two clarinets first introduce in the second tableau, which takes place in Petrouchka's cell. Both instruments play arpeggios, but one is in C major and the other in F-sharp major, tonalities that are diametrically opposed to each other. The sound is queerly acidic: each line sweet and innocuous if perceived independently, but intensely pungent in simultaneous polytonal execution. It is one of several examples in this score when two keys are played at once, a musical approach that Stravinsky was to explore further, and one that did much to establish him as a daring modernist.

Because of some ambiguity in international copyright laws, the score to *Petrouchka*—among other works—was published and performed in the United States without authorization. In an effort to stem such piracy, Stravinsky revised the score in 1946 and published the new version in 1947.

Instrumentation: three flutes (third doubling piccolo), two oboes, English horn, three clarinets (third doubling bass clarinet), two bassoons, contrabassoon, four horns, three trumpets, three trombones, tuba, timpani, bass drum, crash cymbals, suspended cymbal, triangle, tambourine, tam tam, snare drum, xylophone, harp, piano, celeste and strings.

* * * *

RIMSKY-KORSAKOV: *Scheherazade*, Op. 35

When Rimsky-Korsakov began work on *Scheherazade*, he had recently completed his friend Alexander Borodin's unfinished opera, *Prince Igor*, whose music is heavily tinged with Eastern flavor. The exotic harmonies of Eastern culture, which carried great sway in late 19th-century Russia, exerted a strong influence on Rimsky-Korsakov's own symphonic suite.

In his memoirs, *My Musical Life*, Rimsky-Korsakov wrote of *Scheherazade*:

I had in view the creation of an orchestral suite in four movements, closely knit by the community of its themes and motives, yet presenting, as it were, a kaleidoscope of fairy-tale images and designs of Oriental character. ... All I desired was that the hearer, if he liked my piece as *symphonic music*, should carry away the impression that it is beyond doubt an Oriental narrative of some numerous and varied fairy-tale wonders.

PROGRAM NOTES

NIKOLAI RIMSKY-KORSAKOV

Born: 1844 in Tikhvin, near Novgorod, Russia

Died: 1908 in Liubensk, near St. Petersburg, Russia

Composed: 1888

World premiere: November 9, 1888, in St. Petersburg; the composer conducted.

NJSO premiere: 1936–37 season; Rene Pollain conducted.

Duration: 47 minutes

He placed a note at the head of his score recapitulating the story. Sultan Shakriar, convinced that all women are faithless, determines to put each of his wives to death after the first night. Clever Sultana Scheherazade saves herself one night after another by captivating her husband with different fairy tales and adventures. Driven by curiosity, the sultan repeatedly postpones her execution, eventually abandoning his bloodthirsty plan.

Curiously, in later life Rimsky-Korsakov spoke of aversion to an overly specific program for the suite. While he acknowledged that

the solo violin represented the silken voice of the gifted Sultana as she related her stories, he held that his technique was a musical unifier, rather than a programmatic device. The composer wanted the story to act as a catalyst for each individual listener's imagination, rather than having us interpret the music as a literal illustration of the literary program.

Perhaps the greatest glory of this suite is that the composer succeeded so completely in evoking the lush, exotic orientalism of his subject without the use of unconventional instruments. It is a veritable festival for the orchestra. Colorful solos for nearly every instrument ingeniously interweave the different melodic lines that connect the music and evoke the magical spirit of the Arabian nights.

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

Learn more about the works on the program at www.njsymphony.org/notes0ct30-Nov2.

SEE THE ART STRINGS PAINTED VIOLINS RAFFLE IN THE LOBBY

SAT, NOV 1—Lacombe Conducts Scheherazade

SUN, NOV 9—Classic Vienna: Mozart, Strauss Jr. & Schubert

+ Enjoy a lively Classical Conversation beginning one hour before the performance.

CLASSIC VIENNA: MOZART, STRAUSS JR. & SCHUBERT

EUGENE TZIGANE conductor
LISE DE LA SALLE piano
NEW JERSEY SYMPHONY ORCHESTRA

STRAUSS JR. "Artist's Life" Waltz, Op. 316

MOZART Piano Concerto No. 9 in E-flat Major,
"Jeunehomme," K. 271
Allegro
Andantino
Rondo: Presto
LISE DE LA SALLE piano

~INTERMISSION~

SCHUBERT Symphony No. 3 in D Major, D. 200
Adagio maestoso – Allegro con brio
Allegretto
Menuetto
Presto vivace

STRAUSS JR. *Die Fledermaus* Overture



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EUGENE TZIGANE's natural musical authority and elegant style on the podium have earned him many supporters. He achieved early recognition winning Second Prize at the 2008 Solti Competition and was invited to conduct the Deutsches Sinfonieorchester Berlin, Frankfurt Radio Symphony, Duisburg Philharmonic and Nordwestdeutsche Philharmonie, which resulted in his appointment as the latter's principal conductor.

His engagements across Europe, America and Japan have led to numerous re-invitations. In 2011, Tzigane made his US debut conducting the Indianapolis Symphony; 2012 saw his Japanese debut with the Tokyo Metropolitan Symphony Orchestra.

Highlights of the 2014–15 season include return visits to the Tampere Philharmonic, Lahti Symphony and Kymi Sinfonietta, as well as concerts with the West Australian, North Carolina, Columbus and Fort Worth symphonies.

Born to American and Japanese parents, Tzigane studied conducting with James dePriest at The Juilliard School, where he received the Bruno Walter Memorial Scholarship. He completed his studies at the Royal College of Music in Stockholm under the guidance of renowned pedagogue Jorma Panula.



Through her international concert appearances and her award-winning recordings on the Naïve label, 26-year-old **LISE DE LA SALLE** has, in just a few years, established a reputation as one of today's most exciting young artists and a musician of uncommon sensibility and maturity.

A native of France who lives in Paris, de la Salle first came to international attention in 2005 with a Bach/Liszt recording that *Gramophone* selected as its Recording of the Month. Her most recent recording, released this year, offers works of Schumann, including *Kinderszenen* and the Fantasy in C Major.

She has played with many leading orchestras and conductors worldwide and recently made her London Symphony Orchestra debut with Fabio Luisi, who invited her to become the first artist-in-residence of the Zurich Opera. She has appeared frequently with Luisi and the Vienna Symphony, and she has played with the Boston Symphony Orchestra, Chicago Symphony at the Ravinia Festival, San Francisco Symphony and the Los Angeles Philharmonic, among others. More information is available at www.lisedelasalle.com.

CLASSIC VIENNA: MOZART, STRAUSS JR. & SCHUBERT**Introduction**

Vienna holds a special place among Europe's capital cities, particularly in the cultural arts. The Viennese symphonic tradition dominated western classical music for nearly three centuries and still constitutes the bedrock of orchestral repertoire. Vienna's popular music has wielded a powerful influence on the city's composers. Haydn, Mozart, Beethoven and Schubert all incorporated folk songs and dance-hall ditties into their original compositions, often blurring the boundaries between art music and the vernacular.

This weekend's program includes a piano concerto by Mozart and a symphony by Schubert. Both are early works: Mozart was barely 21 when he composed the concerto; Schubert only 18 when he wrote the symphony. These upbeat, joyous works overflow with youthful energy and humor. Complementing them are two pieces by Johann Strauss Jr., the "Waltz King," who brought elegance and class to Viennese ballrooms for half a century. We hear the overture to his most beloved opera, *Die Fledermaus*, and one of his great concert waltzes—written for the ballroom, but conceived on the scale of a symphonic poem.

STRAUSS JR.: "Artist's Life" Waltz, Op. 316**JOHANN STRAUSS JR.**

Born: October 25, 1825, in Vienna

Died: June 3, 1899, in Vienna

Composed: Strauss sketched this work in autumn 1866 and completed the full score in early 1867.

World premiere: February 18, 1867, at the Dianabad-Saal in Vienna; the composer conducted.

NJSO premiere: 1964–65 season; Kenneth Schermerhorn conducted.

Duration: 8 minutes

The occasion for Johann Strauss Jr.'s "Artist's Life" Waltz was the Hesperus Ball in the 1867 Carnival season. From 1859–1870, the Hesperus Society was dedicated to the musicians, sculptors, painters, actors and literary figures who contributed to Vienna's rich cultural heritage and reputation. Its annual ball was the site of many premieres by the Strauss brothers: polkas, quadrilles, marches, galops and, above all, waltzes.

The 1867 ball took place at a difficult time for the Austrian empire. In July 1866, Prussia had soundly defeated Austria at the Battle of Königgrätz. Austrian casualties exceeded 31,000—nearly three times the Prussian

losses. The battle was decisive, effectively ending the Austro-Prussian war and humiliating the Austrian people. Morale in Vienna was low for the rest of the year. Many high-profile social events, including balls, were canceled.

As Carnival season drew nigh, the Strauss brothers perceived an opportunity to boost morale. Historically, the pre-Lenten weeks were festive. The composers were determined to focus their efforts on new works that would lift spirits. Music became a metaphor for Vienna's zest for life. Johann Strauss Jr. was especially productive. In short order he composed a handful of new pieces including polkas, the *Leichtes Blute Galop* and three superb waltzes: *Telegramme-Walzer*, *On the Beautiful Blue Danube* and the "Artist's Life" Waltz.

Like most of Strauss' mature concert waltzes, "Artist's Life" opens with a slow introduction, then proceeds to a set of waltz episodes in contrasting moods. Strauss then reminisces with melodies introduced earlier, before drawing the work to a close in a lively coda. His melodic invention and inherent grace are superbly in evidence.

Instrumentation: flute, piccolo, two oboes, two clarinets, two bassoons, four horns, two trumpets, one trombone, timpani, bass drum, snare drum, triangle, cymbals and strings.

* * * *

MOZART: Piano Concerto No. 9 in E-flat Major, "Jeunehomme," K. 271

WOLFGANG AMADEUS MOZART

Born: January 27, 1756, in Salzburg, Austria

Died: December 5, 1791, in Vienna, Austria

Composed: January 1777 in Salzburg

World premiere: Undocumented, but probably in Salzburg in January or February 1777.

NJSO premiere: 1996–97 season; Zdenek Macal conducted.

Duration: 31 minutes

Mozart's keyboard concerti constitute a marvelous overview of his finest music. The genre occupied him his entire career, from his childhood through to his full maturity. Furthermore, the concerti as a group are exceptionally high in quality, distinguished even among the oeuvre of an acknowledged genius like Mozart. In this select company, K. 271 is a standout.

Normally, in a Mozart concerto, the soloist does not enter until the conclusion of the orchestral exposition. In this work, however, the orchestra declares a miniature fanfare, to which the piano responds promptly, asserting the keyboard's independent nature

in the second measure. The entire dialogue between piano and orchestra is thus established on unconventional footing. Such unusual, daring treatment is sustained throughout the work.

The second and third movements also have unique features. In Mozart's day, Andantino signified a tempo slower than Andante; the tempo designation adds to the solemnity of the C-minor slow movement. Minor keys are always noteworthy and somewhat unusual in late 18th-century music. In this case, Mozart's emotional intensity takes on an operatic, occasionally recitative-like character.

The finale, a Rondo at breathtaking pace, features three interruptions: two solo cadenzas and a courtly Minuet episode. The latter, controlled and stately, lasts almost—but not quite—long enough to dispel the memory of the rapid-fire passage work, which returns with irrepressible energy to conclude the concerto.

Instrumentation: two oboes, two horns, strings and solo piano.

* * * *

SCHUBERT: Symphony No. 3 in D Major, D. 200

Franz Schubert was an early bloomer. By his early teens, he had penned a number of pieces for four-hand piano, an opera, several overtures and dozens of songs. By 1815, the year of the Third Symphony, he had accumulated nearly 200 original works!

FRANZ SCHUBERT

Born: January 31, 1797, in Liechtenthal, Vienna, Austria

Died: November 19, 1828, in Vienna

Composed: May 24 to July 19, 1815

World premiere: Undocumented. We know the last movement was performed in public at Vienna's Redoutensaal in December 1860; Johann Herbeck conducted. The Third Symphony was not published until 1884.

NJSO premiere: 1972–73 season; Henry Lewis conducted.

Duration: 25 minutes

Knowing he had that much experience already under his belt, it is less surprising to learn that this Third Symphony was written when he was barely 18. Schubert's youthful exuberance suffuses all four movements. Their form is clearly influenced by the standard late-18th-century models of Mozart and Beethoven.

What distinguishes this work from those composers' symphonies is a lightness of touch both in orchestration and the handling of the melodies. For example, after a stately slow introduction clearly taking its cue from Haydn, Schubert's opening theme is a half-mocking clarinet line in dotted rhythm that does little beyond outlining the D-major triad. But, both rhythmically and melodically, this motive lends itself to rich development and serves as a joyous springboard for Schubert's imagination.

The gracious Allegretto replaces the slow movement; its charm lies in artless simplicity. Schubert plays games with misplaced beats in the Minuet and closes the symphony with a racing tarantella finale that captures the zany high spirits of Rossini's operatic overtures.

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

* * * *

STRAUSS JR.: *Die Fledermaus* Overture

JOHANN STRAUSS JR.

Composed: in 42 nights in 1873

World premiere: Vienna, April 5, 1874, at the Theater an der Wien.

NJSO premiere: Summer 1957; Samuel Antek conducted.

Duration: 9 minutes

Beginning in 1870, Johann Strauss Jr. produced a series of three-act operettas for Vienna's fashionable Theater an der Wien. He was then at the peak of his career, and many of his finest dances are to be found among these rich vocal scores. Nowhere is his brilliance more evident than in *Die Fledermaus* (*The Bat*), the quintessential Viennese operetta. From the overture's opening champagne-cork flourish,

this irresistible masterwork sweeps us up in its riotous good humor, captivating our ears with a veritable cornucopia of scintillating melodies.

The overture is sectional, with interludes based on arias in the operetta. Its centerpiece is the rollicking waltz that encapsulates *Die Fledermaus'* ineffable charm and élan.

Instrumentation: two flutes (second doubling piccolo), two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, timpani, snare drum, bass drum, triangle, orchestra bells and strings.

Learn more about the works on the program at www.njsymphony.org/notesNov6-9.

NEW JERSEY SYMPHONY ORCHESTRA



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* Pre-Concert Prelude Performance by NJSO Academy musicians.

CHOPIN PIANO CONCERTO NO. 1

STEFAN SANDERLING conductor
INON BARNATAN piano
NEW JERSEY SYMPHONY ORCHESTRA

CHOPIN Piano Concerto No. 1 in E Minor, Op. 11
Allegro maestoso
Romanze – Larghetto
Rondo – Vivace
INON BARNATAN piano

~INTERMISSION~

BRAHMS Symphony No. 4 in E Minor, Op. 98
Allegro non troppo
Andante moderato
Allegro giocoso
Allegro energico e passionato



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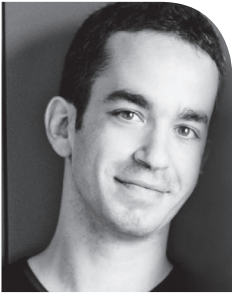


STEFAN SANDERLING has swiftly emerged as one of the leading international conductors of his generation. He is principal conductor and artistic advisor of the Toledo Symphony Orchestra, and he served as music director of The Florida Orchestra from 2003–12.

Sanderling made his US debut at the 1989 Tanglewood Music Festival. Since then, he has led such prestigious North American orchestras as those of Baltimore, Colorado, Detroit, Houston, Indianapolis, Los Angeles, Montreal, Ottawa, Saint Louis, Salt Lake City,

San Francisco, Toronto and Vancouver, as well as the Saint Paul Chamber Orchestra, among others.

Born in East Berlin in 1964, and the son of legendary conductor Kurt Sanderling, he studied musicology at the University of Halle and conducting at the conservatory in Leipzig before leaving East Germany to continue his studies in Los Angeles at the University of Southern California. After the fall of the Iron Curtain, he returned to Germany, where his career ascended rapidly. He has held conducting positions at the Brandenburgische Philharmonie, Potsdam Opera and Chautauqua Symphony Orchestra, among others.



Pianist **INON BARNATAN** has been named the New York Philharmonic's first artist-in-association, a major three-season appointment highlighted by multiple concerto and chamber collaborations with the orchestra. The Avery Fisher Career Grant recipient has performed recitals at Carnegie Hall, Kennedy Center, Wigmore Hall and the Concertgebouw, among others. He is a member of The Chamber Music Society of Lincoln Center and frequently performs as a recital partner of cellist Alisa Weilerstein.

Barnatan has performed with many of the world's leading orchestras, including the symphony orchestras of Atlanta, Dallas, Cleveland, Los Angeles, Philadelphia and San Francisco, as well as the Academy of St. Martin-in-the-Fields, Deutsche Symphonie Orchester Berlin, National Arts Centre Orchestra and Orchestre de la Suisse Romande.

Born in Tel Aviv in 1979, Barnatan started playing piano at the age of 3 and made his orchestral debut at 11. He has studied with Victor Derevianko, himself a pupil of Russian master Heinrich Neuhaus; Maria Curcio, a student of the legendary Artur Schnabel; Christopher Elton at London's Royal Academy of Music and Leon Fleisher. More information is available at www.inonbarnatan.com.

CHOPIN PIANO CONCERTO NO. 1

Introduction

Orchestral concerts with only two works present special challenges. Each composition must have both musical substance and psychological weight to balance the program halves. This weekend, guest conductor Stefan Sanderling complements an early concerto by Frédéric Chopin with the last symphony of Johannes Brahms.

Chopin was born to a Polish mother and a French father. He grew up in Warsaw but spent most of his adult life in France. While his music has intuitive French grace, Polish spirit is never far off. Both of Chopin's concertos are teenage works that date from his Warsaw years. Chopin's Piano Concerto No. 1 in E Minor bears the hallmarks of his style: delicate filigree work for the pianist, impassioned and noble themes and unfailing elegance. Our soloist is the Israeli-born virtuoso Inon Barnatan in his NJSO debut.

Johannes Brahms is often cited as the Romantic era's standard-bearer for absolute music: music for its own sake, absent of any programmatic association. Yet his Symphony No. 4 in E Minor breathes with passion, regret, nostalgia, determination and a myriad of other emotions and sensations. Every one of them reminds us that Brahms was not only a great composer but also a human being with joys and sorrows like the rest of us. At once darkly tragic and profoundly human, this symphony is rich and layered in its messages.

CHOPIN: Piano Concerto No. 1 in E Minor, Op. 11

FRÉDÉRIC-FRANÇOIS CHOPIN

Born: March 1 or February 22, 1810, in Zelazowa Wola (near Warsaw), Poland

Died: October 17, 1849, in Paris, France

Composed: 1830

World premiere: October 11, 1830, in Warsaw; Chopin was the soloist.

NJSO premiere: 1977–78 season with soloist Emanuel Ax; Ling Tung conducted.

Duration: 39 minutes

Chopin was one of the first keyboard superstars of the 19th century. His musical education in Poland included an intimate knowledge of opera, especially the Italian operas that were fashionable in early 19th-century Warsaw. Chopin instinctively grasped the relationship between opera and other musical genres. He was one of the most successful composers in merging the delicacy and flexibility of coloratura vocal ornamentation with the growing technical capabilities of the piano.

The path from Mozart to Chopin

Chopin's two piano concertos are a far cry from the refined works of Mozart's maturity, yet they are logical outgrowths of Mozart's late 18th-century model. The links connecting the two are the Irish composer John Field and his Austro-Czech contemporary Johann Nepomuk Hummel, who was himself a student of Mozart, Haydn and Salieri. Like most pianist-composers of the era, Mozart, Field and Hummel all wrote virtuoso works as vehicles for their own performing careers. While Field and Hummel were both elegant, underrated and eminently listenable composers, Chopin towers over them in his finely shaped phrases and the exquisite beauty of his passagework.

Chopin completed the E-minor concerto shortly before he left Warsaw; he performed it there in October 1830. At the time, he fancied himself in love with a soprano named Constantia Gladkowska, and his letters to his friend Titus Woyciechowski are filled with rapturous descriptions of her. His Larghetto is an expression of that infatuation, rendered with remarkable maturity for a young man in his late teens.

After Italian opera, the dance rhythms of Chopin's native Poland had the most significant influence on his music. The First Concerto's finale is a *krakowiak* in the form of a rondo. This lively, syncopated dance takes its name from Poland's second city, Krakow. It was popular in the early 19th century, and Chopin had already employed it in a *krakowiak* for piano and orchestra he wrote in 1828, then published in 1834 as Op. 14.

Instrumentation: woodwinds in pairs, four horns, two trumpets, trombone, timpani, strings and solo piano.

* * * *

BRAHMS: Symphony No. 4 in E Minor, Op. 98

JOHANNES BRAHMS

Born: May 7, 1833, in Hamburg, Germany

Died: April 3, 1897, in Vienna, Austria

Composed: August 1884 to August 1885

World premiere: October 25, 1885, in Meiningen; the composer conducted.

NJSO premiere: 1940–41 season; Frieder Weissmann conducted.

Duration: 40 minutes

Brahms once remarked that his Fourth Symphony had been written in Mürzzuschlag, in the Styrian Alps—a place, he drily pointed out, “where the cherries do not become ripe and sweet.” His oblique observation tells us as much about the composer as it does the work he chose to describe by metaphor. A lifelong believer that music required no literary or descriptive association to make its statement, Brahms also recognized that his compositions demanded more concentration and effort from listeners. In his Fourth Symphony, the most unrelievedly tragic of Brahms’ orchestral compositions, that effort is amply rewarded.

It is a disciplined, controlled work—sometimes severe, but always profoundly human.

Brahms began work on his E-Minor Symphony during the summer of 1884. It was his custom in later years to spend the summer months in a restful, idyllic location where the beauty of nature would serve as inspiration for composing. Though Mürzzuschlag—today, a town of 8,000 little more than an hour’s drive from Vienna—was hardly far removed from the buzzing activity of the Austrian capital, it served the purpose that the other summer holiday destinations had, and Brahms was able to concentrate on drafting the first two movements of the symphony. He returned to Mürzzuschlag in summer 1885 to complete it.

That September, having arranged the work for two pianos, he assembled a group of his friends in Vienna to hear a read-through. For the most part, they were hesitant; Elisabeth von Herzogenberg went so far as to suggest that he withhold the work until extensive revisions were made. Eduard Hanslick, the notable critic who championed Brahms over the Wagnerites, is said to have remarked after hearing the two-piano version, “You know, I had the feeling that two

enormously clever people were cudgeling one another.”

It was the finale, consisting of 30 sequential variations on a repeated bass line, which caused the bewilderment and hesitation. Brahms had considered such an idea for almost a decade.

We know that Brahms had also looked at passacaglias (a closely related continuous variation form) by Georg Muffat (1653–1704) and François Couperin (1668–1733) before composing the Fourth Symphony. These sources are significant, for they show us that he drew his inspiration not so much from Beethoven and Schumann, but rather from Baroque models. An austere musical character and extensive modal harmonies, particularly in the slow movement and the finale, frequently evoke the earlier era.

Unusual tonality

E minor is an exceptional key for a symphony. Only one major precedent, Haydn's 1772 *Trauersymphonie*, exists for Brahms' Fourth. *Trauer* means mourning, grief or sorrow; the key associations of E minor are clear enough. Tchaikovsky's Fifth Symphony, also in E minor, followed Brahms' by only three years; his piece too has that dark, autumnal, tragic character.

Relieving the uncompromising darkness of the outer movements are the E-major Andante and the C-major scherzo, Allegro giocoso. Despite their apparent release of tension, each is shadowed by constant intimations of something ominous on the horizon. Brahms achieves this by using modal harmonies to imply minor keys. He thereby underscores the faint Baroque flavor that permeates the entire symphony, culminating in his magnificent final variation set. Brahms delighted in the variations form throughout his career. In the eloquent, powerful finale, he gave us his ultimate set of variations—and a world of philosophy upon which to reflect.

Instrumentation: two flutes (second doubling piccolo), two oboes, two clarinets, two bassoons, contrabassoon, four horns, two trumpets, three trombones, timpani, triangle and strings.

Learn more about the works on the program at
www.njsymphony.org/notesNov28-30.

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SPOTLIGHT ON NJSO CHAMPS

NJSO CHAMPS (Character, Achievement and Music Project)—part of the NJSO Academy—is an intensive education program inspired by the Venezuelan social change and music education program El Sistema. NJSO CHAMPS seeks to develop students' goal-directed behavior and skills to foster social and academic success. It also seeks to bolster students' self-esteem, academic achievement and character traits like perseverance and leadership as they learn the intricacies of playing a stringed instrument. In partnership with University Heights Charter School in Newark, students in grades four through seven receive six hours of after-school instruction each week in violin, viola or cello.

In June 2014, CHAMPS performed at Fiddle-and-Fa-La-La-Fest—the first joint performance by the El Sistema New Jersey Alliance of music-instruction programs across the state—at NJPAC in Newark.

Seventh-grade violist Al T. says of his on-stage CHAMPS experience: "It was very fun and exciting. I feel very proud of what I've accomplished so far. The best thing I've learned is how to control my instrument and know it very well—[it's cool] to feel that the instrument is part of you, like it's your partner."

CHAMPS teaching artist Jessica Garand says: "Performing [at NJPAC] opens up exciting possibilities for them. When you've performed in front of hundreds of people, you see yourself a little differently. After those concerts, I see them come away standing a little taller."

Al says the lessons he's learned in CHAMPS extend beyond music and into the classroom: "If you want to put your mind to something, you really have to put effort into it. Practicing is pretty much the same as studying. In my class, I've improved my grades to an A. Sometimes when I'm doing a test, I might think about music and how inspired it makes me, so then I might get inspired to [work harder to] answer the questions."

Watch videos of CHAMPS in action and learn more at www.njsymphony.org/champs.

Learn more about the programs that comprise the NJSO Academy at www.njsymphony.org/academy.



RUTH THORNTON

Symphony Friend & Former NJSO Trustee (1979–89)

WHY DO MUSIC AND THE ARTS MATTER TO YOU?

Childhood visits with my mother to concerts at Carnegie Hall instilled an abiding love for music as the universal language. I cannot imagine life without music in all its various forms as a central joy.

WHY DO YOU SUPPORT THE NJSO? I support the NJSO because it supports me with its life-embellishing mission. Unlike many other orchestras, the NJSO doesn't simply stay comfortably put at its home base in Newark. It comes to us—to our schools and communities around the state, bringing its commitment to education and excellence. These reasons undergird the following credo: 1. We give our time, talent and treasure to what we believe in; 2. We give most to what we believe in most; and especially, 3. We believe that what we believe in most must be continued.

WHAT IS IMPORTANT TO YOU ABOUT BEING PART OF THE NJSO FAMILY?

Who wouldn't want to get a little more tuned in to better know and celebrate our gifted musicians? To gain insights into the complex world of the performing arts and learn something of what it takes to make concerts happen? To share with other patrons and volunteers the conviviality, euphoria and reality of being an essential component of the music's magic? If our Orchestra can be imagined as a model of diversity, working collectively to explore and create beauty in the world, wouldn't we all happily claim NJSO "family" membership?



The Horizon Foundation for New Jersey



GIVING PHILOSOPHY: Horizon Blue Cross Blue Shield of New Jersey and its charitable arm—The Horizon Foundation for New Jersey—take pride in a longstanding tradition of caring for others and supporting community-based organizations. Celebrating its 10-year anniversary in 2014, The Horizon Foundation for New Jersey has awarded grants to arts, cultural and health-focused non-profit organizations around the state. Through the company's community involvement and employee volunteerism, Horizon Blue Cross Blue Shield of New Jersey strives every day to fulfill our promise to enrich the lives and health of our members and the communities we serve.

NJSO SPONSOR: For the third consecutive season, Horizon Blue Cross Blue Shield of New Jersey is sponsoring the 2014–15 NJSO Family Series, and The Horizon Foundation for New Jersey is sponsoring 12 of the NJSO's classical concerts.

WHY DO YOU SUPPORT THE NJSO? As one of the largest cultural institutions in the state, the NJSO has a broad impact, enriching the lives of as many as 120,000 people in communities from Englewood to Princeton to Cape May. We believe that the NJSO enhances the accessibility and variety of cultural opportunities for many New Jersey residents, bringing us closer to our goal of promoting overall health and well being.



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 eight years but also about the next 100 after that. Created in honor of this upcoming milestone, the Centennial Legacy 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.



Judith Musser, a longtime NJSO supporter and Amadeus Circle charter member, recently joined the growing list of patrons who have made a planned gift to the NJSO through the Challenge.

WHY DID YOU CHOOSE TO LEAVE A LEGACY TO THE NJSO THROUGH YOUR PLANNED GIFT TO THE CHALLENGE?

A year and a half ago, I realized it was time for me to support the NJSO in a way that would allow the Orchestra to continue its performance mission as well as its community outreach—and that I could plan my estate with this goal in mind. The Centennial Legacy Challenge is an important method to support the NJSO today—and beyond today.

WHY DO YOU SUPPORT THE NJSO?

I became a donor to the NJSO a long time ago because I believe in this Orchestra and its mission and, thus, must support it financially. Belief must lead to tangible support—otherwise, it is hollow. So much of the NJSO's work gives me satisfaction. It is always reassuring to hear the classics of music to remind us why we fell in love with them. But I also love new, edgy pieces performed by the Orchestra, and I applaud the effort to present them. My financial support will help this continue. In 1996, my late husband, George, made sure we were among the first members of the Amadeus Circle.

WHEN YOU THINK OF THE NJSO, WHAT WORDS COME TO MIND?

I think of the dedication of the performers, administration and committed board members; the traveling professionalism of the Orchestra (which is not easy); community engagement and the high quality of the music, so close to home.

For more information about how you can join Judith in supporting the NJSO with a planned gift, please visit www.njsymphony.org/plannedgiving or contact Anne DeVivo DeMesa, Director of Major & Planned Gifts, at 973.735.1724 or ademesa@njsymphony.org.

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Inspired by the concerts and designed to inspire you, **NJSO Accents** are pre- or post-concert events that complement the musical encounters and provide audience members with more opportunities to personally connect to the concert experience. Most events are free and open to all ticketholders; events with additional admission charges are noted.

Listed below are just some of this season's Accent events; be sure to visit www.njsymphony.org/accents for more events and more details!

NJSO STORIES Tell your own NJSO story as we look ahead to the Orchestra's 100th anniversary. Oct 30 and Nov 2

STORYTELLING EVENT Be inspired by the musical stories on the program in a participatory post-concert storytelling experience. Nov 1

COLLEGE NIGHT Two special nights for college-aged music lovers, with \$10 student tickets and an exclusive post-party. Nov 8 and Feb 27

SATURDAY NIGHT OUT: AN LGBT EVENT An NJSO tradition returns when we welcome members of the LGBT community. Nov 29

#CHORALEYOU Join a massive choir of audience members and NJSO musicians in the lobby following the concert. Dec 13

BUFFET DINNER Enjoy a delicious buffet in the lobby before the Handel's *Messiah* performance in Neptune (additional charge). Dec 20

WINTER FESTIVAL PANEL DISCUSSIONS Explore the relationship between Shakespeare and music through in-depth discussions. Jan 16–18 and Jan 22–25

#ORCHESTRAYOU Be part of the experience everyone was talking about last spring—play music together with NJSO musicians! Mar 13

RUSSIAN POETRY READING Feed your soul with post-concert readings of stirring poems from Russia's Gold and Silver age of poetry. Mar 19 and 22

"THE BEST OF THE WURST" Experience a Czech-inspired beer garden, a perfect tie-in to the evening's concert (additional charge). Apr 25

NJSO Accents are generously sponsored by The Prudential Foundation.



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 NJSO 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 or email information@njsymphony.org. Tickets are available for purchase by phone 1.800.ALLEGRO (255.3476) or on the Orchestra’s website.

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

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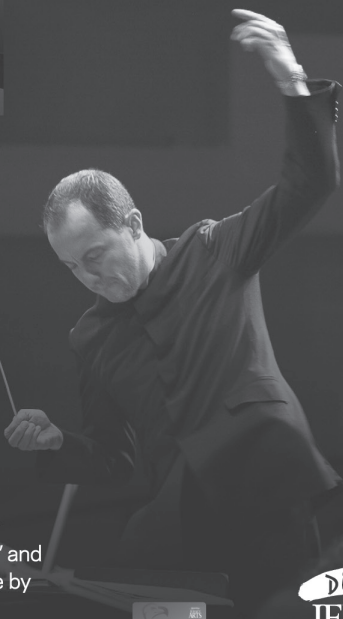


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NEW JERSEY SYMPHONY ORCHESTRA

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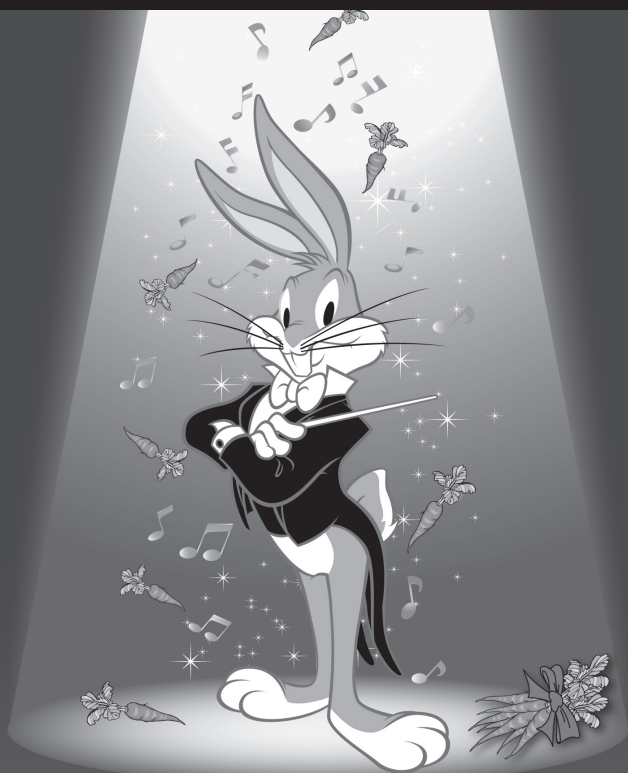
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NEW JERSEY SYMPHONY ORCHESTRA
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Sat, Jan 3 at 3 pm NJPAC in Newark
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Bugs Bunny at the Symphony II celebrates **Looney Tunes** and its legendary stars! See everyone's favorites—*Bugs Bunny, Daffy Duck, Elmer Fudd, Sylvester, Wile E. Coyote, Road Runner* and more—projected on the big screen while the NJSO performs the extraordinary original scores live. This concert has delighted audiences around the world, spotlighting classics like *What's Opera, Doc?* and *The Rabbit of Seville*, plus new Warner Bros. 3D theatrical shorts *I Tawt I Taw A Puddy Tat* and *Coyote Falls*.

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