

FREE ADMISSION

SUNDAY, MAY 21, 2023 ~ 3:00 PM



NEW JERSEY INTERGENERATIONAL ORCHESTRA

WARREN COHEN | Artistic Director

LAWTON JOHNSON MIDDLE SCHOOL

272 Morris Avenue, Summit, NJ 07901

This event will be livestreamed

An Afternoon with Brahms

Opening performance by Prelude Ensemble

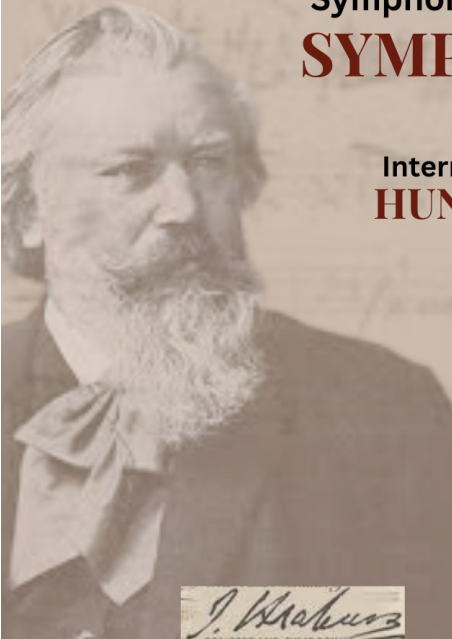
Symphony Orchestra

SYMPHONY NO. 1

Intermezzo Orchestra

HUNGARIAN DANCE #3

and more



**DITTERSDORF HARP
CONCERTO**

Chloe Lau, Young

Artist Concerto

Competition Winner





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Welcome to NJIO's final concert of the 2022-2023 Season!

In addition to showcasing some great music from Brahms and Handel today, we are delighted to present high school junior Chloe Lau performing the Dittersdorf Harp Concerto - the first time we have ever had a harpist as a winner of the competition. Chloe is the second of this year's Concerto Competition winners to perform. I am always amazed to see the breadth of musical talent that our young New Jersey musicians bring to us each year.

Thank you to our Concerto Competition sponsors - Elefante Music and Brian Killea, Financial Advisor, of the Edward Jones office in New Providence. They generously provide the funding for the honoraria that we present to our two competition winners.

While today marks NJIO's regular season finale, we will have a six-session summer program running in July. This year we are offering String Ensemble, Flute Choir, and Chamber Music (pre-formed groups only) instruction. Our website www.njio.org/summerchamber has more information and registration instructions.

NJIO was founded in 1994, and for 29 years we have successfully followed our mission *"To connect people of all ages from diverse communities through music education and orchestral and chamber music performances."* Next season we will be celebrating our 30th Anniversary – make sure that you are a part of it!

If you are interested in playing with NJIO next fall, our Early Bird registration will open in July at discounted rates. Visit the website this summer for details. Our Board Members and I are always happy to speak with anyone about opportunities for you to play a role in helping NJIO fulfill its mission. No instrument necessary! Email info@njio.org to learn more.

Thank you for your continued support of NJIO!

Alan Campell

President



WARREN COHEN

**Conductor, Symphony Orchestra
Artistic Director, NJIO**

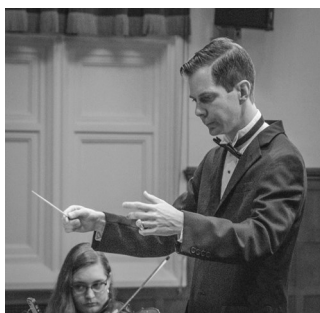
Warren Cohen has been the Artistic Director of the New Jersey Intergenerational Orchestra since 2013. He is also Music Director of the MusicaNova Orchestra in Phoenix, Arizona. In 2012 he became Concert Artist in Conducting at Kean University. He has previously served as Music Director of the Scottsdale Baroque Orchestra, the Fine Arts String Orchestra, and the Southern Arizona Orchestra, where he was appointed Music Director Laureate.

Mr. Cohen began his musical career as a pianist and composer. His early positions included a stint as a ballet accompanist for the Honolulu City Ballet and as Music Director of the Kumu Kahua Theatre group in Hawaii. His work in Theatre and Opera led to his becoming a conductor. Over the past fifteen years he has conducted almost a thousand orchestral, operatic and choral works.

He studied conducting with, among others, Gustav Meier and Paul Vermel, and did a year of study at the English National Opera during the last year of the administration of the “power trio” years when the company was led by Sir Mark Elder, David Pountney and Sir Peter Jonas.

Mr. Cohen now lives in South Orange, New Jersey with his wife, soprano Carolyn Whitaker, and son Graham, an award winning composer and violist who studies at The Juilliard School in New York.

Visit njio.org to read more about Warren Cohen's work and for links to recordings of his compositions.



BRIAN McGOWAN

Conductor, Intermezzo Orchestra

Brian McGowan is a music educator, composer, and conductor based in New Jersey. He is currently the Conductor of the Intermezzo Orchestra at NJIO, and has been since September, 2016. He has been the Director of Orchestras for the William Annin Middle School in Basking Ridge since 2006. Under Brian's direction, the William Annin Orchestra program has doubled in size. The program now consists of five orchestras and has been featured in the New Jersey Music Educators Association State Convention twice. Brian founded the full symphony orchestra program that remains one of the few middle schools in the state to have a full orchestra at the middle school level. He continues to program the classic repertoire, while also reaching for innovation in new music, conducting six composition world premieres, including student compositions, as well as premieres by professional composers such as Mark Fabio, NYU Faculty member Youngmi Ha, and a commissioned work by Kennedy Center Fellow Reena Esmail.



ELIZABETH MALISZEWSKI
Conductor, Prelude Ensemble

Beth Maliszewski is a violist, violinist and music educator originally from Chatham. She has been the conductor of the NJIO Prelude Ensemble since 2019. She is currently the Orchestra Director at Herbert Hoover Middle School in Edison, where she coordinates an annual concert festival with 350 students. Beth graduated from Mason Gross School of the Arts, Rutgers University with a degree in Music Education, summa cum laude. She then received a Master's degree, with a concentration in Music Education, from Ithaca College. Beth has been a guest lecturer at the NJ Music Educators State Convention and Summer Conference. Born to two New Jersey music educators, Beth has been actively involved in music her entire life.



CHLOE LAU

Harp Soloist,

NJIO Concerto Competition Winner

High school junior Chloe Lau is a passionate harpist. She started playing at age four after watching a Mickey's Clubhouse episode with Minnie playing the harp. Her love of music has grown over the last twelve years. She has won many international harp competitions in the past, most notably winning fourth place in the American Harp Society National Competition Junior Division in 2017 and placing fourth in the 4th Hong Kong International Harp Competition in 2018. She was part of the Hong Kong Youth Symphony Orchestra in 2019 and earned a Distinction in the Trinity LTCL exam later that year. Since transferring to Blair Academy in 2020, she has remained highly involved in music by being the principal harpist of the school's Symphony and Chamber Orchestra, as well as joining the 2021-2022 New Jersey Regional and All-States Orchestra and Wind Ensemble.

New Jersey Intergenerational Orchestra

Conductors

Warren Cohen, Artistic Director, Symphony Orchestra
Brian McGowan, Intermezzo Orchestra
Elizabeth Maliszewski, Prelude Ensemble
Michelle Hatcher, Outreach Ensemble
Diana Charos-Reilly, Flute Choir

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NJIO

36 Chatham Road
Summit, NJ 07901
Email: info@njio.org
Website: www.njio.org

Interested in playing in an Ensemble?

NJIO has four different ensembles from which to choose:

Outreach is an ensemble led by violist Miki Hatcher. This group rehearses once a month and plays familiar melodies in string quartet arrangements. (upper winds are welcome to join in!) Outreach performs about once a month in nursing homes, specialized schools, libraries, etc. Rehearsals are one Wednesday a month from 7 - 9 pm.

Prelude is our beginner level group and is led by Elizabeth Maliszewski. This string ensemble is perfect for new string players, or people who are returning to music after a long break. Members of Prelude should have an understanding of basic notes and rhythms. Previous ensemble experience is not needed. This group meets on Thursdays from 4:30 – 5:30 pm.

Intermezzo is our intermediate group, led by Brian McGowan. This group includes all orchestral instruments. Intermezzo plays short pieces and arrangements. Ensemble experience is not mandatory but helpful. Rehearsals are on Thursdays from 5:45 - 7:00 pm.

Symphony is our advanced group and is conducted by our Artistic Director Warren Cohen. Ensemble experience is recommended. This group plays complete orchestral pieces and concertos. Symphony rehearses on Thursdays from 7:30 – 9:30 pm.

To read more about our ensembles, please visit our website at www.njio.org or email info@njio.org with any questions.



INTERMEZZO ORCHESTRA

Brian McGowan, Conductor

Violin I

Robert Anderson

Maureen Byrne
Rochelle Castellano
Gayatri Chakravarty
Jessica Ha
Cali Janulis
Jenise Janulis
Hana Nieves
Alysa Peterson
Lynn N. Philippe
Marie Quinn
Nancy Sabato
Vicki Schwartz
Peter Vernon

Violin II

Elizabeth Maliszewski

Hannah Altman
Micaela Beltran
Warren Cohen
Katherine Egenton
Gil Leeds
Lily-Anne Marciniak
Kathryn Proffitt
Cheryl Ryan
Kathleen Wooton

Viola

Graham Cohen

Karen Coeytaux
Delmari Ferguson
Penny Klein
Benjamin Klein
Ben Kordys
Sylvie Mesnier
Kathleen Wooton

Cello

Megan Sweet

Roberta Bernhard
Emmanuel Coeytaux
Christine Donohue
Elizabeth Hanscom
Kim Januzzi
Tyler Lee
Michel Mesnier
Millie Peterson
Ava Ryder
Nancy Vanasek

Flute

Harriet Cooper
Sophie DePaul
Eunah Lee
Genevieve Lubas
Regina Novicky

Oboe

Michelle Tolentino

Clarinet

Meryl Hajek
Dorothy Panhorst
David Shemesh
Phoebe Yoo

Basoon

Stephen Wisner

Horn

Albert Gottlieb
Yashoda Sivaramakrishnan

Trumpet

Liana Foni
Peter Wick

Tuba

Patrick Bender

Percussion

Richard Shiarella
Gavin Wanfried
Liz Wanfried

PRELUDE ENSEMBLE

Elizabeth Maliszewski, Conductor

Violin I

Rochelle Castellano
Katherine Egenton
Jenise Janulis
Scarlet Samuels
Arbi Zadorian
Olivia Zadorian

Flute

Penelope Glover

Violin II

Warren Cohen

Kay Lee
Zuri Yerovi

Viola

Ben Kordys
Gina Marks
Sylvie Mesnier
Cathy Nassani
Kathleen Wooton

Cello

Miles Glover
Tyler Lee
Michel Mesnier
Chris Stufflebeam

Artistic Staff in bold.

SYMPHONY ORCHESTRA

Warren Cohen, Conductor

Violin I

Sue On Anderson

Robert Anderson

Kristen Allen

Ezekiel Gorham

Elizabeth Hebert

Joey Hwang

Cali Janulis

Kaitlin Knipe

Fanny Liu

Alysa Peterson

Judy Snow

Fangya Tan

Violin II

Vincent Novellino

Veronica Belzak

Maureen Byrne

Isabel Chan

Katherine Egenton

Elenita Elinon

Daniel Macarone

Elizabeth Maliszewski

Lily-Anne Marciniak

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Marie Quinn

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*Artistic staff listed in bold. Scan this code with
your phone's camera to see Artistic Staff bios.*



2023 Spring Concert Program

New Jersey Intergenerational Orchestra
Warren Cohen, Artistic Director and Symphony Conductor
Brian McGowan, Intermezzo Conductor
Elizabeth Maliszewski, Prelude Conductor

Prelude Welcome

Intermezzo Orchestra

Hungarian Dance no.3.....*Johannes Brahms (1833-1897)*

Water Music, Suite in F Major.....*G.F. Handel (1685-1759)*

Arr. Hamilton Harty

*Hornpipe
Allegro*

Symphony Orchestra

Harp Concerto..... *Karl Ditters von Dittersdorf (1739—1799)*

Arr. Von Karl Herm. Pillney

Chloe Lau, Harp

Intermission

Symphony no.1 in C minor.....*Johannes Brahms (1833-1897)*



NJIO is committed to ensuring that all programs and concerts are accessible.



Made possible by funds from the
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agency of the National Endowment for the Arts.

INTERMEZZO PROGRAM NOTES

Handel: Water Music, Suite in F major, Hornpipe & Allegro

George Fredric Handel was born in Halle, Saxony-Anhalt, now a state in Germany, in 1685. Although being born in Germany and musically trained in Italy, he spent most of his successful career in London. Handel composed *Water Music* as three suites for orchestra for a boat party and outdoor concert put on by King George I on July 17, 1717. It was to entertain the guests on their ride from Whitehall to Chelsea in which an orchestra of nearly 50 musicians performed on a barge while King George and his guests rode on separate barges. It was reported that King George I enjoyed the music so much he asked for it to be performed multiple times on that occasion.

We are performing Hornpipe and Allegro from the Suite in F major arranged by Hamilton Harty. The Hornpipe features a Baroque style Hornpipe in three, as opposed to a folk style hornpipe in two, but with a lighter, upbeat dance feel than the Hornpipe we performed in the Winter concert. The Allegro is a boisterous fanfare that usually opens the piece, but we will use it to close. Harty orchestrated it for modern orchestra instrumentation such as lower pitched brass instruments, and the inclusion of clarinets which were not a part of the original scoring by Handel. For this reason it remains one of the more popular versions performed.

Brahms: Hungarian Dance No. 3

The Hungarian Dances were originally written by Brahms as a set of dances for piano with four hands. He wrote them in two sets, the first in 1868 and the second set of dances coming in 1880. Brahms orchestrated the first set in

1873. We are performing the 3rd dance from the first set of dances. It begins with a whimsical melody in the woodwinds accompanied by pizzicato strings. The movement develops into a dynamic and triumphant tutti section for the whole orchestra with off beat, dance-like rhythms. The dynamics lower and lead back to a reprise of the opening theme in the woodwinds, ending the dance in a serene fashion.

Written by Brian McGowan

Symphony Program Notes

Brahms: Symphony no. 1

Like many of his larger works, Brahms' First Symphony was created over a very long time. By the time he finally unveiled the work, he was already a well established figure in the musical world and the premiere of the Symphony was eagerly anticipated in music circles. The work itself, and the approach to it that Brahms took, tells us how far the idea of a "Symphony" had traveled from its origins as a synonym for "Overture". The idea of a Symphony grew from a one movement, to a three movement work to a grand four movement work with a very explicit structure - an opening movement in what we now call "Sonata Form", a slow movement or a set of variations, a shorter, lighter movement usually called a Scherzo, and a grand finale. This was the structure favored by Haydn and Mozart in their last Symphonies, and was largely the model that Beethoven followed as well. Brahms felt obligated to follow the outline of this model, although his middle movements were somewhat unconventional in their organization. But the idea of thoroughly worked out Sonata form for the opening

movement and a grand finale was the model he never questioned. A Symphony was a serious affair, and had to be a work of substance and grandeur.

The work was very well received at its premiere, and quickly became part of the repertoire. Today it is consistently among the most programmed works for orchestra. The Conductor Hans von Bülow called it “Beethoven's 10th”, which utterly annoyed Brahms, but you still hear people talk about it as though it was the true successor to Beethoven. In reality, much about the work is firmly of its time. The second movement is in the key of E major, the type of distant key relation that Beethoven would not use in his Symphonies (although he did in other works) but was certainly common by 1876. The introduction to the first movement is longer and more elaborate than the introductions to Beethoven's Symphonies. These begin with a slow introduction, and the middle movements were vastly unlike classical models. Nevertheless, in seriousness of purpose it follows very much in the tradition of Beethoven. The most memorable moments of the Symphony come, conveniently enough, at the beginning and end. The opening is harshly dramatic and the pounding timpani and low C pedal over shifting harmonies are unforgettable. And the last movement opens with a horn motto that is so famous that it was quoted, incorrectly, on the back of the 1972 5 Mark coin issued in East Germany. The main theme of the Allegro that follows is so familiar that many people know the tune without knowing the source.

Dittersdorf: Harp Concerto

Carl Ditters von Dittersdorf was one of the most successful composers of the 18th century; during his lifetime he was frequently compared with Haydn and Mozart, both of whom

he knew and who he had cordial relations with. In 1785, Dittersdorf played first violin in quartets with Haydn and Mozart (who shared second violin and viola duties) while another important composer, Johann Vanhal, played cello. It is one of those moments in music history that many musicians have on their “if only I could have been there” lists! Dittersdorf actually wrote more Symphonies than Haydn (over 120 are authenticated) and he may have written as many as 90 others. He was a prolific and skilled composer who wrote for a vast variety of ensembles.

The Harp Concerto was an arrangement that Dittersdorf made of one of his Harpsichord Concertos. It is fascinating to compare the score with that of the original harpsichord Concerto and to see the changes required to make it work for the harp. As it turns out, the harp version of this Concerto has become much better known than the original.

It is scored for a typical orchestra of the 1870's; two oboes, two horns and strings. This is the orchestra for most of the first 30 or so Mozart Symphonies and most Haydn Symphonies written before the 1780's. Unlike most Concertos of the time, the more significant music is not in the first movement. The slow movement is beautifully elegant, and in many performances is actually the longest movement. It contains the most interesting musical material. There are several very elaborate cadenzas written for this movement of the Concerto by later harpists. Because of this, in many performances there is a sudden Influx of Romantic harmony into what is otherwise a thoroughly classical work. The work ends with a short and lively Rondo.

Written by Warren Cohen

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A recital will take place on the last day (July 20).

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Visit njio.org for class descriptions and to register.

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