New Jersey Intergenerational Orchestra

33rd Season 2026-2027

Warren Cohen, Artistic Director





Happy Memories



Music for gathering *together*

Sunday, November 1, 2026 | 3:00 PM

Featuring the music of Borodin, Chaminade, Offenbach, Bizet, and more in a *relaxed concert environment*

Crescent Avenue Presbyterian Church
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FEATURING
Claire Chaewon Lee
Concerto Competition Winner
Mendelssohn Violin Concerto

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WELCOME TO OUR FALL CONCERT!

Welcome to NJIO's first concert of our 33rd season of intergenerational music-making! Whether this is your first NJIO concert or 100th, we are so glad you are here to share this day with us.

This season promises to be very emotional—the highest highs and the lowest lows. But each concert will reflect the importance of how learning and enjoying music brings us together through genuine human connection.

Today we are remembering and celebrating the friend we had in Peter Vernon, a violinist who joyously played with us for over 12 years until he passed away in April 2026, just before his 85th birthday. In your program book, you will see a collection of fond memories we have of Peter. I hope you will enjoy reading them, so even if you never knew him, you may understand why he is missed so dearly. We dedicate our performance today to his memory.

We also celebrate our 2026 Young Artist Concerto Competition Winner, violinist Claire Chaewon Lee. Claire's performance of the Mendelssohn Violin Concerto today will remind you that musical talent has no age nor timeline. It is fitting that this concerto was the product of a lifelong friendship between the composer and the violinist who premiered the piece.

Each of NJIO's concerts is a labor of love, and we can't do it without you. 90% of the costs for our concerts are covered by grants, sponsorships, and program book ads. But your contributions help us close that last 10%. If you are able to contribute to keep our concerts free, please do so at the lobby table or go to NJIO.org.

Thank you and enjoy the concert!



-Allison Russo
Managing Director, NJIO



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 studied at The Juilliard School, receiving both Bachelor and Master's degrees. He coaches Symphony and Intermezzo at NJIO. Visit njio.org to read more about Warren Cohen's work and for links to recordings of his compositions.



CRAIG STANTON

Conductor, Intermezzo Orchestra

Mr. Stanton is a graduate of The College of New Jersey (2007) with a B.M. in Music Education and a graduate of the Teachers' College at Columbia University (2009) with a Master of Arts in Music and Music Education. He has taught String Orchestra and Music Composition for the last 18 years at both the middle school and the high school level. Currently he is the Orchestra Director and Music Composition teacher at Westfield High School. In 2024, he was awarded Westfield High School's Distinguished Teacher of the Year award.

He is also an accomplished double bassist and conductor who maintains a regular schedule of performances throughout New Jersey and New York. He has served as the principal bassist for the Raritan Valley Symphony and the Livingston Symphony, as well as the assistant principal bass in the Baroque Orchestra of New Jersey. He also maintains a regular schedule of musical theater - and various other - performances throughout the state. Mr. Stanton also previously served as the co-chair for the NJ All-State Orchestra Procedures committee, which helps to direct the NJ All-State Orchestra program. As a conductor, he has previously served as the conductor for the Brook Orchestra (Bound Brook) from 2016 - 2018 and as a recent conductor of the CJMEA Honors Orchestra.

Finally, Mr. Stanton enjoys, more than anything, spending time with his wife, Beth, and children, Clara and Elliot.



ELIZABETH MALISZEWSKI

Conductor, Prelude Ensemble

Beth Maliszewski is a violist, violinist and music educator originally from Chatham. She has been the conductor of the 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. She graduated from the 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. Ms. Maliszewski has been a guest lecturer at the NJ Music Educators State Convention and Summer Conference. Born to two New Jersey music educators, she has been actively involved in music her entire life.



CLAIRE CHAEWON LEE

Soloist

Claire Chaewon Lee, 15, is a sophomore at the Spence School. She began studying violin at age five and entered Juilliard Pre-College at eleven, where she currently studies with Elizabeth Chang.

She has performed at Carnegie Hall, Merkin Hall, and Lincoln Center's Bruno Walter Auditorium, and gave solo recitals at Juilliard Pre-College in 2025 and 2026.

Claire is an active member of Clexical, an organization that makes contemporary classical music more accessible, and performs outreach concerts at nursing and rehabilitation centers through the Enob Outreach Concert Series. Outside of music, she enjoys math, writing, running, swimming, traveling, and photography.

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 6:30 - 8:30 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 Craig Stanton. 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 mcarroll@njio.org with any questions.

New Jersey Intergenerational Orchestra

Warren Cohen, *Artistic Director*

CONDUCTORS

Warren Cohen, *Symphony Orchestra*
Craig Stanton, *Intermezzo Orchestra*
Elizabeth Maliszewski, *Prelude Ensemble*
Michelle Hatcher, *Outreach Ensemble*

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NJIO

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Email: info@njio.org
Website: www.njio.org



New Jersey Intergenerational Orchestra

PRELUDE ENSEMBLE

Elizabeth Maliszewski, *Conductor*

VIOLIN I
Rochelle Castellano
Katherine Egenton
Rodrigo Jose Gurdian
Bill Hanlon
Gaia Hutcheson
Walter Meissner
Susan Solomon
Dee Walters

VIOLIN II
Warren Cohen
Maggie Fatsis
Leslie Kane
Gil Leeds
Cheryl Ryan

VIOLA
Graham Cohen
Ben Kordys
Sylvie Mesnier
Cathy Nassani
Alyssa Wolfe
Kathleen Wooton

CELLO
Alan Campell
Christine Donohue
Annika Liu
Isabella Liu
Michel Mesnier
Christine Stufflebeam

INTERMEZZO ORCHESTRA

Craig Stanton, *Conductor*

VIOLIN I
Robert Anderson
Maureen Byrne
Rochelle Castellano
Ellen Clarke
Katherine Egenton
Rodrigo Jose Gurdian
Bill Hanlon
Cali Janulis
Jenise Janulis
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Gianna Bonfiglio
Warren Cohen
Maggie Fatsis
Gil Leeds
Frankie Pelaez
Kathryn Proffitt
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VIOLA
Graham Cohen
Roger Alfaro
Arman Chotani
Erika Emery
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Penny Klein
Ben Kordys
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Roger Sweet
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Blaire Deziel

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Cecilia Faustino
Benjamin Frisch, Bass
Lindsay Kwon
Tom Ostrand
David Shemesh

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Tiziana Cappuccia
Susan Avery

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Emalina Thompson
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Arthur Allgauer

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Aniah Auriemma
Helene M. Kaplan
Lloyd Peterson
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New Jersey Intergenerational Orchestra

SYMPHONY ORCHESTRA

Warren Cohen, *Conductor*

VIOLIN I
Vincent Novellino
Robert Anderson
Katherine Egenton
Stephen Horiuchi
Sanchita Patel
Alysa Peterson
Brent Sandene
Katherine Schug
Vicki Schwartz
Judy Snow

VIOLIN II
Mary Babiarz
Elizabeth Maliszewski
Maureen Byrne
Elleen Hickey
Kathy Hong
Yael Lechtchiner
Kathryn Proffitt
Marie Quinn
Cheryl Ryan
Ilona Wanner

VIOLA
Graham Cohen
Roger Alfaro
Aniah Auriemma
Arman Chotani
Erika Emery
Aleshia Kafer
Penny Klein
Gini Peck-Phillips
Ezra Piedilato
Roger Sweet
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Rachel Douglas
Elizabeth Hanscom
Steven Hughes
Joseph Kaiser
Paul Kennedy
Millie Peterson
Nancy Vanasek
Bill Yacker

BASS
Craig Stanton
Brian McGowan

FLUTE
Helen Bartolick
Eva Curtis
Jennifer Romano

OBOE
Jenna AbuSalim
Roberta Samuels

CLARINET
Joseph DeRosa
Emily Kane
Tom Ostrand
Dorothy Panhorst

BASSOON
Tiziana Cappuccia
Susan Avery
Erin Lunsford Norton

HORN
Emalina Thompson
Brian Montoya
Thomas Williams

TRUMPET
David Luquette
Benjamin Schablin
Jeremy Stratton
Peter Wick

TROMBONE
Nicholas Meyer
William Nilsen
Ed Schug

TUBA
Patrick Bender

HARP
Aedan McEvoy

PERCUSSION
Helene M. Kaplan
Lloyd Peterson
Rolan Bansil
Stephen Horiuchi

SCAN QR CODE FOR ARTISTIC STAFF BIOS.

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Guest musicians in italics.



NJIO.ORG



Thank you, Megan, who keeps the rhythm steady, the sound rich, and the section in tune!

-The Cellos



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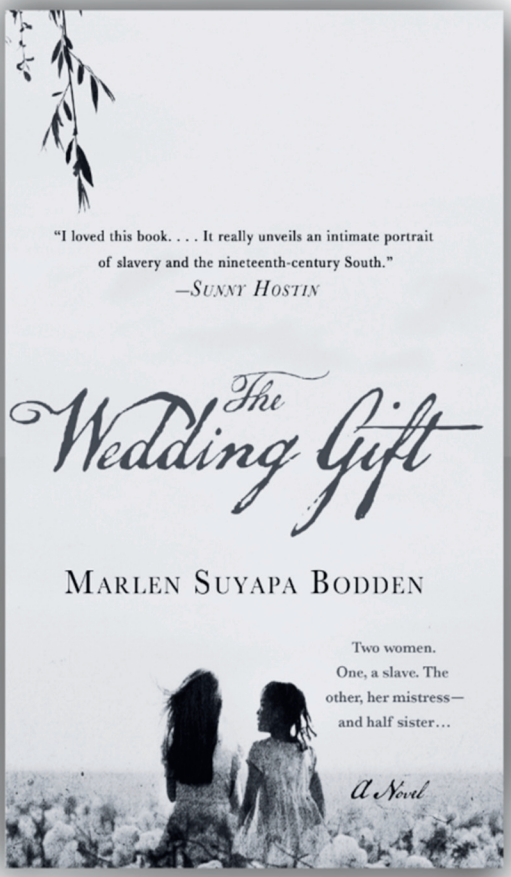

What if, on her wedding day, you were given to your sister as her slave? When wealthy plantation owner Cornelius Allen marries off his daughter Clarissa, he presents her with a wedding gift: a young slave woman called Sarah. The two girls have grown up together but their lives could not have been more different.

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New Jersey Intergenerational Orchestra

2026 FALL CONCERT PROGRAM

BRASS CHOIR
Emalina Thompson, *conductor*

Ode to Joyful Joyful ..... L. V. Beethoven
arr. Emalina Thompson

PRELUDE ENSEMBLE
Elizabeth Maliszewski, *conductor*

Shenandoah ..... Traditional
arr. Michael Sweeney

Voyager ..... Soon Hee Newbold

Carillon from *L'Arlésienne Suite No.1* ..... Georges Bizet
arr. Robert D. McCashin

INTERMEZZO ENSEMBLE
Craig Stanton, *conductor*

Ballet Parisien ..... Jacques Offenbach
arr. Merle Isaac

Berceuse (La Poupée) from Jeux d'enfants ..... Georges Bizet
arr. Herman Finck

Farandole from *L'Arlésienne Suite No. 2*..... Georges Bizet
arr. Merle Isaac

SYMPHONY ORCHESTRA
Warren Cohen, *conductor*

Violin Concerto, Op. 64 .....Felix Mendelssohn

Claire Chaewon Lee, violin

INTERMISSION

Callirhoë, Op. 37 ..... Cécile Chaminade

Polvetsian Dances from *Prince Igor* ..... Alexander Borodin

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

Made possible by funds from the New Jersey State Council on the Arts, a partner agency of the National Endowment for the Arts.

INTERMEZZO PROGRAM NOTES

Written by Craig Stanton

Ballet Parisien - Jacques Offenbach (1819 - 1880)

The *Ballet Parisien* captures much of the sparkling energy, charm, and theatrical flair of 19th-century Paris. Arranged by Merle Isaac, from highlights of his famous operettas and stage works, this multi-movement suite showcases the composer's signature gift for buoyant melodies, colorful orchestration, and dance rhythms. The music takes listeners on a lively tour through the Parisian stage, seamlessly shifting between graceful, sweeping waltzes and bright, syncopated marches. Buoyed by lighthearted elegance and rhythmic drive, the suite culminates in an exhilarating finale that exemplifies the infectious spirit of French operetta.

Berceuse "La Poupée" from Jeux D'Enfants - Georges Bizet (1838 - 1875)
Farandole from *L'Arlesienne* Suite No. 2 - Georges Bizet

Although composed for different theatrical settings, Georges Bizet's *La Poupée* (The Doll) and *Farandole* vividly illustrate the composer's genius for atmospheric storytelling and vivid melodic development. *La Poupée*, drawn from his charming *Jeux d'enfants* (Children's Games) suite, offers a tender, muted lullaby that highlights Bizet's delicate scoring and understated French elegance. In stark contrast, *Farandole*, from his incidental music to L'Arlésienne, showcases Bizet's mastery of dramatic tension and color, weaving a traditional Provençal folk melody into a relentless, driving musical force. Together, these two miniatures capture the full breadth of Bizet's expressive palette, transitioning seamlessly from quiet intimacy to explosive brilliance.

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SYMPHONY PROGRAM NOTES

Written by Warren Cohen

Mendelssohn: Violin Concerto in E minor

Although Mendelssohn is usually regarded as a conservative figure in the history of music, it is extraordinary how much the modern practice of classical music comes from his innovations. His landmark 1829 performance of the St. Matthew Passion was extraordinary in that it was a standard concert performance of a work that was a hundred years old. Until then, it was unusual to revive or even perform works of long dead composers' works. It has often been described as a revival of the music of Bach, but it was much more than that, introducing the whole idea that old music was worth performing. He started the Leipzig Gewandhaus Orchestra, the first modern Symphony Orchestra. And he was the first person to assume the modern role of orchestra conductor, leading as a non-playing entity who used his hands or a stick to guide the performance.

As a composer, his music was harmonically conservative, but often formally innovative, and no more so than in the Violin Concerto. The work was conceived for Ferdinand David, his childhood friend who he tapped for the role of concertmaster when he started the Gewandhaus orchestra. He wanted to write a Concerto to show off David's skill, but the process took many years, with the first sketches dating from 1835 (the year the Gewandhaus was formed) but not being completed until 1843. At this point, it was still usual for a Concerto to start with an orchestral introduction, but the violin plays almost immediately over a simple accompaniment. All three movements are linked, and between the second and third movement is an ambiguous passage that seems to belong to neither movement at all. These innovations were critical in redefining the Concerto as we know it. Today we will be hearing the last two movements of this wonderful work, which has remained firmly in the repertoire since its first performance.

Chaminade: Suite from Callirhoë

Cecile Chaminade wrote her Ballet “Callirhoë” in the early 1880's, during a period in her life when her star was at its highest and she was experimenting with ambitious forms and large orchestral forces. Among other works of this period was her Concert Piece for Piano and Orchestra and her Symphonic Poem “Les Amazons”. In these works she showed a harmonic language in tune with the most advanced thinking of French composers of the period, and a spectacular gift for orchestration. As the shift to the impressionistic style of Debussy and Ravel began in the 1890's, she felt unable to “change with the times” and from then on mostly confined her writing to salon piano music, in which her instinctive harmonic language was perfectly acceptable, and which also had the advantage of being a much more lucrative source of income.

The complete ballet Callirhoë lasts over an hour, and has almost never been performed in the 20th or 21st century. However, this Suite of four pieces from that score has maintained a place on the fringes of the repertoire, and her piano arrangements of the movements of the Suites are well known to pianists. For both pianists and orchestral musicians, these perfectly crafted dances are a complete delight to perform, and Chaminade's extraordinary melodic gifts are on full display.

Borodin: Polvetsian Dances
Alexander Borodin was the illegitimate son of a Georgian noble landowner and a Russian woman who was married to someone else. Because of this complicated arrangement, he was listed by his father as the "son" of one his Russian serfs. This dual identity of Russian and Georgian was critical to his identity as a composer and also informed the plot and music of his great unfinished opera Prince Igor. Borodin's life as a composer was sporadic, because he, like most of the Russian composers of his day, was technically an amateur. He was a chemist of considerable renown , and he was the co-discoverer of the aldol reaction, a means of forming bonds between carbon molecules. Towards the end of his life he increasingly neglected chemistry for music, but he still left many of his works unfinished, including Prince Igor and his Third Symphony. He had started the work in 1869, but when he died suddenly in 1887 it was still incomplete. Rimsky-Korsakov and Glazunov completed the work, but they obscured what was their work and what was originally from the composer. They claimed that having heard Borodin work on the piece for many years, and having heard him play most or all of it on the piano what they did was more like arranging than actually composing.

Of the famous Polovetsian Dances themselves, there is an interesting story from Rimsky-Korsakov's memoirs. He claims that in 1879 he sat down with Borodin to prepare the dances for a concert performance, and that because of Borodin's procrastination, the date of the concert approached with no score in hand, so
he and Liadov- yet another important Russian composer who had a hand in the score-helped him with the orchestration and copied out the music for him-in pencil!

The work they did collaboratively produced among the most brilliantly orchestrated works ever written, an absolute textbook of perfection in scoring. This combined with a succession of memorable tunes has kept this work firmly in the repertoire from that first performance in 1879. Borodin's music was the inspiration for the musical "Kismet" and the glorious tune first given by the oboe in the Dances became the musical's great hit "Strangers in Paradise".

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IN MEMORIAM

Peter Vernon (1941-2026)



Peter Vernon was a beloved member of all of NJIO's orchestras in the 12 years he played with us. Today, we dedicate our performances in his memory. In addition to this story in his own words from 2017, please enjoy the additional happy memories of Peter inserted into this program book.

I took violin lessons as a youngster, back in Europe, and then I immigrated here and, no more lessons. I entered high school and was good enough to be in the orchestra because the others couldn't play at all. And then I wound up at the All-City High School Orchestra. In those days, the All-City High School Orchestra was sponsored by the newspaper company New York Mirror, now the New York Daily News. One concert a year at Carnegie Hall. The hall, filled with parents. And the parents liked us! Can't tell you how well we played, but the parents liked it. And that's what I did, at age 19. And then I put the violin away for fifty-three years. Essentially didn't pick it up. And then, after fifty-three years, I found a friend who gave me three lessons. And then I began looking for an orchestra. And, after a couple of failures, I found this one.

I think, if you need to know why I wanted an orchestra, it's one thing to be a 19-year-old who plays classical music, and then from 19 to age seventy-two, I have become someone else. I think that's fair. Married, children. Anyway. Came to the orchestra. I found this one and I don't quite remember... well, I think an ad in the paper actually. The orchestra has three levels, which means that somewhere along the line, there ought to be a level for someone with my level of capabilities. So given the interest in music, the fairly well-defined interest in music, and lots of experience listening and knowing pieces, the only part that's missing, the most exhilarating part, is to play music in the company of people who know how to play. That doesn't include me, you know? But there are people who know how to play.

What I want to emphasize is the glory of playing music that you like to play in the company of others. And the fact that this orchestra permits me to make the judgment as to what level I play. And Warren has been incredibly cooperative in allowing me to play, and never telling me that I shouldn't play, which is very nice of him. Because I believe in his credo, which is "At first, you do no harm." And if I don't think I'm good enough to be on the stage, I won't be, and I'll tell him ahead of time.

-Peter Vernon, violinist

PETER VERNON FUND

To continue celebrating the life of our dear friend Peter Vernon, NJIO is proud to establish the **Peter Vernon Fund**. This fund directly supports educational initiatives and special programs across our organization, carrying forward Peter's passion for music and community.

We extend our heartfelt gratitude to the initial supporters of the Peter Vernon Fund, who have collectively raised over $13,000 since April 2026.

If you would like to make a special contribution in Peter's memory, please visit NJIO.org/peter-vernon-fund or scan the QR code below.

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We apologize for any omissions.

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UPCOMING CONCERTS

NJIO | New Jersey Intergenerational Orchestra

DECEMBER 13, 2026: HOME FOR THE HOLIDAYS | 2PM*

**SPECIAL EARLIER TIME*

LCJ Summit Middle School
272 Morris Avenue, Summit
Holiday music and family-friendly activities
including instrument petting zoo

FEBRUARY 21, 2027: STANDING TOGETHER | 3PM

Crescent Avenue Presbyterian Church,
716 Watchung Avenue, Plainfield
Featuring Shostakovich's Symphony no.7
"Leningrad"

APRIL 18, 2027 : AMONG FRIENDS | 3PM

Crescent Avenue Presbyterian Church, 716
Watchung Avenue, Plainfield
Featuring Elgar's Enigma Variations


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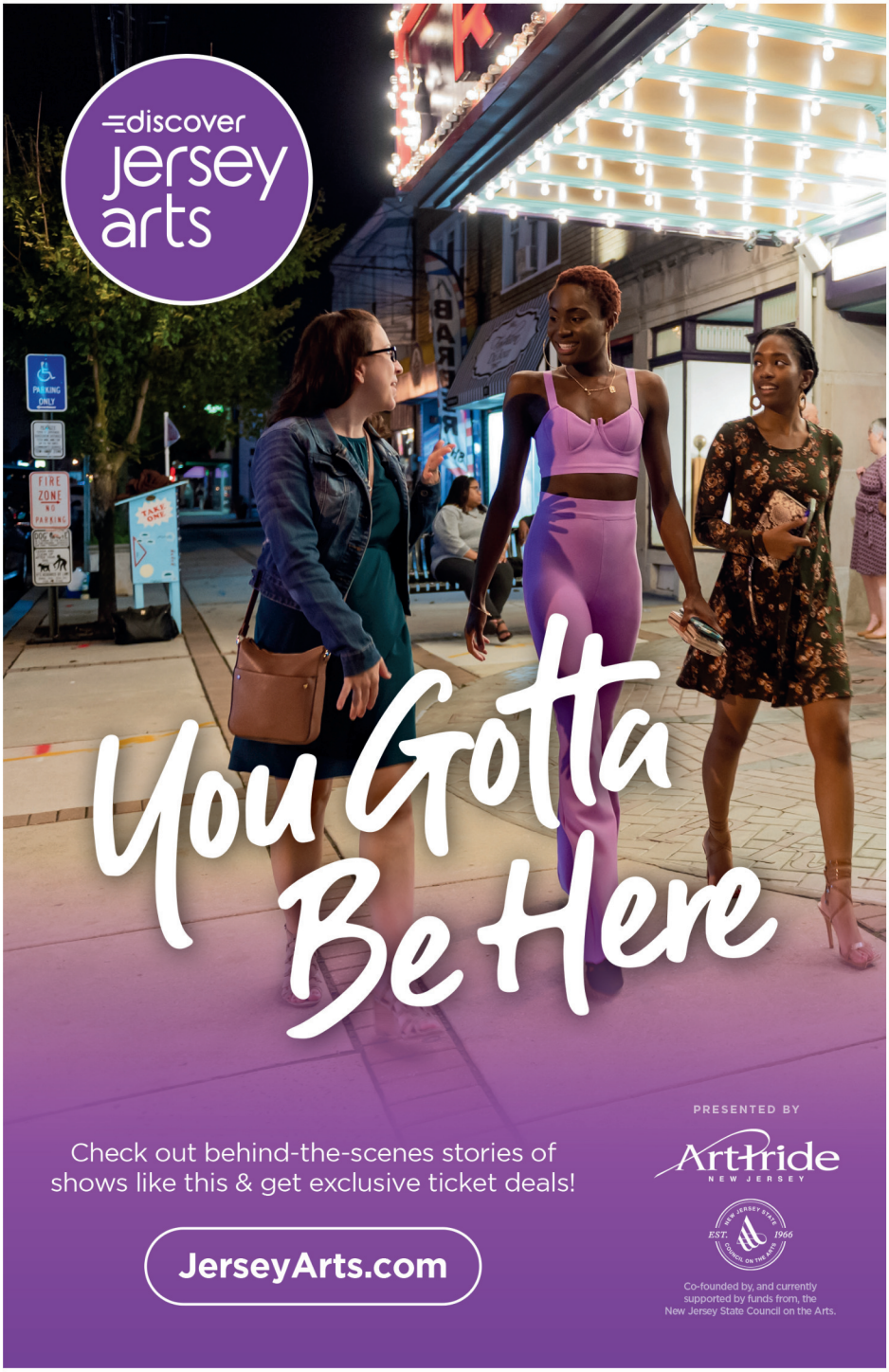
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