

SUNDAY, NOVEMBER 6, 2022 ~ 3:00 PM



NEW JERSEY INTERGENERATIONAL ORCHESTRA
WARREN COHEN | Artistic Director

Freedom

FALL SYMPHONY
CONCERT



Blumenfeld

Symphony in C minor Op. 39

Mozart

Overture to Marriage of Figaro

Viotti

Violin Concerto no. 22
performed by Semin Chun



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Welcome to the first concert of NJIO's 29th Season!

Today's concert features themes of freedom and struggles against oppression - so very relevant today. We will hear music inspired by overcoming class oppression in the *Marriage of Figaro*; a violin Concerto by Giovanni Viotti who wrote music that became embodied 10 years later in French anthem *La Marseillaise* (read the Notes for the ironic twist); and in the *Felix Blumenfeld symphony*, music tied to the struggle to overcome Imperial Russia.

The Blumenfeld Symphony is of special note. The composer was born near Kherson, Ukraine in 1863 when it was part of Imperial Russia. He lived in Kiev during the brief period of Ukrainian independence in the early 20th century. NJIO Artistic Director, Warren Cohen, who is of Ukrainian descent, enjoys introducing NJIO audiences to lesser known but beautiful music and this symphony certainly fits the bill.

Today we are especially grateful to the Plainfield Foundation for their support of this concert and to our Concerto Competition sponsors: Elefante Music and Brian Killea of Edward Jones. We are excited to hear the winner of this year's competition, Semin Chun play with our Symphony Orchestra.

Don't forget to mark your calendar for NJIO's Family Holiday Concert on December 18 at New Providence High School. The concert will be held at 2pm to better accommodate holiday schedules.

Please take a look at our Become a Friend page to see both foundations and generous individuals who are supporting NJIO this season. If you are not a Friend of NJIO now is the time to be in that number! Simply visit www.njio.org or use the QR code to go directly to our Donate page.

If you like what you see and hear today and want to participate in an NJIO musical adventure, look inside for more information about how you can join one or more of our ensembles. NJIO is truly An Orchestra For All! Please visit our website www.njio.org or contact Michelle Tolentino for more information.

Now sit back and enjoy today's concert!

Alan Campell
President

This concert is dedicated to the memory of

Olive Cohen



“Oct 6, 2022 marked the 100 year anniversary of my mother's birth. She was born in an unincorporated village of Valley River Manitoba, just outside of Dauphin, Canada, to Ukrainian immigrants in an exclusively Ukrainian community. Ukrainian was her first language, and the family was deeply involved in Ukrainian culture and identity. My mother's career as a singer, which involved working with many of the big stars of the 1940s and 50s (she was close to, among others, Dean Martin, Arthur Godfrey and Red Skelton) was itself a fascinating story, but in the wake of the present war it is our identity as Ukrainians that we are celebrating.”
- Warren Cohen.

To read more visit njio.org.



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 upon his resignation.

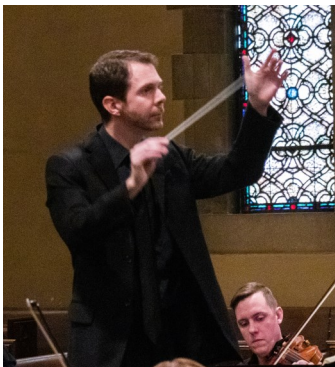
Mr. Cohen began his musical career as a pianist and composer, and his early positions included a stint as a ballet accompanist for the Honolulu City Ballet and as Music Director of the Kumu Kahua Theatre group in Hawaii, for which he also wrote the music for a Cantata for Theatre on the life of Princess Kai'ulani.

His work in Theatre and Opera led to him becoming a conductor. Mr. Cohen's earliest assignments were for obscure works that more established conductors had no interest in, but he soon developed a large repertoire that included many standard works. Within a few years of this, he was also working as an Orchestral and Choral conductor. As a result over the past fifteen years, Mr. Cohen 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.

He now lives in South Orange, New Jersey with his wife, soprano Carolyn Whitaker, and his son Graham, an award-winning composer and violist who studies at The Juilliard School in New York and coaches Symphony and Intermezzo at NJIO.

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. He has conducted six composition world premieres that include 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.

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DEC. 18 2:00 pm	Holiday Family Concert Location: New Providence High School Auditorium Anderson Sleighride and other holiday favorites! Young Artist Concerto Competition 2nd place winner Dittersdorf Harp Concerto with Strings
MAR. 26 3:00 pm	Winter Concert Summit Middle School Auditorium Handel: Suite from Water Music Coleridge-Taylor: Petite Suite de Concert
MAY. 21 3:00 pm	Spring Concert Summit Middle School Auditorium Brahms Symphony no. 1 and Hungarian Dances.

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Brian McGowan, Conductor

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Robert Anderson
Micaela Beltran
Maureen Byrne
Rochelle Castellano
Jessica Ha
Cali Janulis
Jenise Janulis
Hana Nieves
Alysa Peterson
Marie Quinn
Peter Vernon

Violin II

Elizabeth Maliszewski *
Hannah Altman
Warren Cohen *∞
Katherine Egenton
Gil Leeds
Lynn N. Philippe
Kathryn Proffitt
Cheryl Ryan
Kathleen Wooton

Viola

Graham Cohen
Karen Coeytaux
Erika Emery
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Penny Klein

Benjamin Klein
Ben Kordys
Sylvie Mesnier

Cello

Megan Sweet
Roberta Bernhard
Alan Campell ∞
Anderson Chan
Emmanuel Coeytaux
Paul Dell'Aquilla
Christine Donohue
Elizabeth Hanscom
Kim Januzzi
Joann Manhardt
Michel Mesnier
Millie Peterson +
Melissa Ryan
Nancy Vanasek

Flute

Harriet Cooper
Sophie DePaul
Eunah Lee
Genevieve Lubas
Regina Novicky

Oboe/English Horn

Michelle Tolentino +

Clarinet

Meryl Kajek
Tom Ostrand
Dorothy Panhorst
Phoebe Yoo

Bass Clarinet

David Shemesh

Bassoon

Stephen Wisner

Horn

Albert Gottlieb
Yashoda Sivaramakrishnan
Terry Watson

Trumpet

Peter Wick

Tuba

Patrick Bender

Percussion

Jennifer Schug
Richard Shiarella ∞

Harp

Kathleen Donahue

PRELUDE ENSEMBLE

Violin I

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

Violin II

Warren Cohen *
Kay Lee

Flute

Penny Glover
Regina Novicky

Viola

Ben Kordys
Sylvie Mesnier
Cathy Nassani +
Kathleen Wooton

Cello

Miles Glover
Tyler Lee
Michel Mesnier
Joanne Manhardt
Chris Stufflebeam

SYMPHONY ORCHESTRA

Warren Cohen, Conductor

Violin I

Sue On Anderson

Robert Anderson
Ezekiel Gorham
Elizabeth Hebert
Joey Hwang
Cali Janulis
Kaitlin Knipe
Fanny Liu
Alysa Peterson
Judy Snow

Violin II

Vincent Novellino

Kirsten Allen
Veronica Belzak
Maureen Byrne
Isabel Chan
Katherine Egerton
Elenita Elinon
Elizabeth Maliszewski *
Kathryn Proffitt
Marie Quinn
Cheryl Ryan
Vicki Schwartz

Viola

Graham Cohen

Erika Emery
Aleshia Kafer
Penny Klein
Marjorie Picard
Jill Rodgers

Cello

Megan Sweet

Roberta Bernhard
Rachel Douglas ∞
Elizabeth Hanscom
Steven Hughes
Paul Kennedy
Millie Peterson +
William Yacker

Bass

Brian McGowan *
Liam Keller ∞

Flute

Kathleen Caccavale
Emma Piedilato
Galyna Rozental

Oboe

Luisa Garcia
Michelle Tolentino +

Clarinet

Carol Boysen
Rebecca Mongioj
Leigh Myers
Tom Ostrand

Bass Clarinet

Joseph DeRosa

Bassoon

Stephen Wisner

Tiziana Cappuccia
Gabriela Ferreira

Horn

Nicole Ferguson
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Terry Watson
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Stephanie Rothman
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Trombone

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Tuba

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Percussion

Jennifer Schug
Richard Shiarella ∞

Harp

Kathleen Donahue

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Guest musicians musicians in italics

Interested in playing in an Ensemble?

NJIO has five different ensembles from which to choose:

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.

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.

Prelude is our beginner level group and is led by Elizabeth Maliszewski. This string ensemble is open to strings, flutes, oboes and bassoons. It is perfect for new 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.

Kean-NJIO is led by Warren Cohen. This ensemble is open to NJIO members, Kean University students, and members of the local community. Rehearsals take place at Kean University's campus in Union. Space is limited. This group meets on Tuesdays from 6:00 - 8:00 pm

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.

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

2022 Fall Concert Program

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

Prelude Ensemble

Rite at Stonehenge.....*Elliot Del Borgo*
Scaling Mount Pizzicato.....*Mark Williams*
Dorchester Street Songs.....*Gregg A. Porter*
Hyde Park Dance
Frog on a Tree.....*Edmund J. Siennicki*

Intermezzo Orchestra

Marriage of Figaro, Overture.....*W.A. Mozart (1756–1781)*
Arr. Merle J. Isaac
Mother Goose Suite*M. Ravel (1875–1937)*
V. Fairy Garden

Symphony Orchestra

Violin Concerto no. 22.....*J.B. Viotti (1755 - 1824)*
Symphony in C minor Op.39.....*F. Blumenfeld (1863-1931)*

This program is made possible in part by the funds from the New Jersey State Council on the Arts, a partner agency of the National Endowment for the Arts, The Plainfield Foundation, the Lillian Schenck Foundation, the Henry S. and Agnes Truzack Foundation, Investors Foundation, the Standish Foundation, 2022 Young Artist Concerto sponsors Elefante Music and Brian Killea, Financial Advisor for Edward Jones, and other generous donors.



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



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SYMPHONY PROGRAM NOTES

Blumenfeld Symphony

Felix Blumenfeld was a figure in musical history whose influence is far greater than his name recognition. Although his piano music has enjoyed something of a revival in recent years, if he is known at all to the music loving public it is as the teacher of Vladimir Horowitz. And therein lies a fascinating story of its own, but it also gives no sense of the range of his activities and accomplishments.

Blumenfeld was born near Kherson, in present day Ukraine and an area of fierce conflict in the present horrible war. His father was an Austrian Jew, and his mother was Polish; it has been suggested that Polish was his actual first language, because his father had Polish roots too. His father was a cousin of the great Polish composer Karol Szymanowski. Blumenfeld's older sister married Gustav Neuhaus, and their son Heinrich became an even more famous piano teacher than Blumenfeld.

His own musical activities included being conductor of the Mariinsky Theatre, Piano Teacher at the St. Petersburg Conservatory and Director of the Music School "Mykola Lysenko" in Kyiv, (named after the first significant Ukrainian Nationalist Composer); a job he held during the entire tenure of the post- World War 1 Ukrainian Republic. His commitment to Ukraine and to Ukrainian identity was striking at a time when there little awareness of the significance of Ukraine.

As a piano teacher, his students included not only Horowitz, but also the extraordinary Simon Barere and Maria Yudina. Blumenfeld's "flat fingered" piano technique, made famous by Horowitz, was developed after he suffered a stroke and had to rebuild his playing ability. It became a characteristic of many pianists of the so-called "Russian School" and for many, was Blumenfeld's lasting legacy.

But as a composer he was both a remarkable and strikingly individual voice. For many years the only work of his in standard repertoire was his gorgeous Etude for the Left Hand alone, made famous by the two recordings by Barere. One would imagine that hearing a work of this caliber would inspire people to look at his other compositions, but that process took many years to happen. Within the past twenty years a good number of his piano works have slowly entered the repertoire and there was a modern recording made of the Symphony we are playing today.

SYMPHONY PROGRAM NOTES cont.

Perhaps the most surprising feature of the Symphony is the originality of Blumenfeld's voice. Although writing in an identifiable late nineteenth, early twentieth century style, his harmonies, his orchestration and even his melodic sense are both expertly professional and completely unlike anyone else. There are gestures that reflect his own composition studies with Rimsky-Korsakov, and there is a moment that is right out of Tristan, but any attempts to say "he sounds like so-and so" are futile.

The music follows the classic four movement Symphonic outline, but even here the structure is quite different, both in the unusual key relations and the placement of the weight of the Symphonic argument; typically, that is either in the first movement or the Finale, but here the weight is given to the Third movement, a dark and menacing Allegro in C# minor. This transitions with a remarkable sleight of hand into the glorious Finale in C major, which has a serene and valedictory feel after the weight and terror of the previous movement.

Throughout, Blumenfeld's melodic gift is in full flower - each of the movements has great tunes, with beautiful and original scoring. It is my hope that with the emerging recognition of Ukrainian identity and culture that this amazing symphony will be granted a place in the repertoire.

Viotti Concerto no. 22 in A minor

Giovanni Battista Viotti was born in 1755 in the Kingdom of Sardinia. He led a peripatetic life largely as a result of political circumstances (and his own talent for making the wrong political alliances) but he still managed to become an important part of the musical life of Paris, London, and Hamburg. He was most famous as a violin virtuoso, but he also acted as a concertmaster for the Salomon concerts in London where Haydn's last symphonies were premiered. He was friends with Cherubini, whose operas he conducted and championed, and he also knew Beethoven and, obviously, Haydn.

As a composer, he is pretty much a one, or maybe two, hit wonder - the present Concerto in A minor is played pretty frequently, but usually at recitals of advanced students, and rarely with orchestra. The other work of his that shows up sometimes is the Concerto no. 23 in G major, a somewhat lighter and easier work that also appears on student recitals. One would think that violinists would be curious about other works by the composer, for these are both charming and effective pieces, but the other 27 Concertos by Viotti are

so rarely played that most of them were not recorded until an almost complete set was issued in 2005. With the discovery of parts of three other Concertos since that time, a new complete set will be issued by the end of 2023.

The A minor Concerto follows the model of virtuoso concertos of the time. After a lengthy introduction by the orchestra, the soloist takes over, and from then on the orchestra acts as an accompaniment to the expressive and virtuoso whims of the soloist, reappearing in episodes that give both the audience and violinist a rest. The music itself is both impressive and charming, and stylistically is very much of its time—more Cherubini than Beethoven, for sure, but still expertly composed. Perhaps the best way to listen to this music is to hear it as a kind of operatic aria for the violinist, with the orchestra providing background support and interludes. An interesting side note: there is actually another piece of his that is way more famous than anything else he wrote, but he has almost never been acknowledged as the composer of this work: in 1781 he wrote a “Tema e variazioni in Do maggiore”. The theme of this work is in fact “La Marseillaise”. The work is usually attributed to Claude de Lisle, but there is ample reason to believe he stole it wholesale from Viotti. A final irony; Viotti was cozy with some members of the royal family and was forced to flee France when the Revolution occurred.

The Viotti Concerto will be performed by the 2022 Young Artist Concerto Competition First Place Winner, Semin Chun.



Korean violinist Semin Chun began learning the violin at the age of six. Her love for music began to grow as she performed at nursing homes and outreach concerts with the New York Classical Youth Orchestra. Semin has received top prizes at Rondo Vanguard International, Camerata Artists International, VIVO International Music, New York Artists International and National Artists Competitions. She made her concerto debut with the New York Classical Youth Orchestra in 2019, performing Mozart Violin Concerto No. 3 at the DiMenna Center. She has also been featured at Carnegie Weill Hall and has performed as a member of the NJSMA Intermediate Orchestra in the 2021–22 season.

Semin has principally studied with Dr. I-Hao Lee and Dr. Jiwon Kim. In the fall of 2022, Semin will start attending Juilliard pre-college under the tutelage of Dr. I-Hao Lee. In her spare time, Semin enjoys aerial yoga, kendo and swimming.

INTERMEZZO PROGRAM NOTES

Mozart, Marriage of Figaro, Overture

Mozart's Marriage of Figaro is based on the play by French playwright, Beaumarchais. It is a whimsical tale featuring disguise and trickery of the Count Almaviva by Figaro when he learns of Count Almaviva's courting of the Countess' maid Susanna, Figaro's bride-to-be. It is a profound story of wit, love, and forgiveness, but also was interpreted to have anti aristocratic and rebellious themes that earned a ban on the play by the Austrian government.

The librettist Lorenzo da Ponte had to assure the emperor he would remove any political flavor to gain permission to stage the opera. Once gaining that governmental go ahead, Mozart and da Ponte put the opera buffa together in only 6 weeks, premiering in Vienna on May 1, 1786. It achieved minimal success in that city, but great success in other cities such as Prague. The overture was completed only two days before the premiere and is as whimsical as the story itself. It opens with a note filled burst and carries its energy throughout the entire overture.

Ravel Mother Goose Suite, V. Fairy Garden

Ravel has been considered very young at heart throughout his life with his vast collection of children's toys and exotic knick knacks in his home, and always enjoyed spending time with his friends' children. This may have been an influence to set children's fairy tales entitled *"Five Children's Pieces for Piano Four Hands"* which premiered in 1910 by child pianists Jeanne Leleu and Genevieve Durony. In 1911, Ravel orchestrated the five movement suite entitled *"The Mother Goose Suite"*, and later expanded it into a ballet that was performed in Paris in 1912. The last movement is entitled *"The Enchanted Garden"* and serves as a conclusion to the suite. It begins slow and faint, then continues to build with shimmer to a climactic finale.



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