



New Jersey
Intergenerational Orchestra

Warren Cohen, Artistic Director

Journeying Through Music Together

NJIO Spring Concert



Prelude Ensemble presents Keys 2 Success

Intermezzo Orchestra premieres new
compositions by Nicholas Thorpe & Isaac Thomas

Symphony Orchestra performs
Schubert Symphony No.7

Sunday, April 27, 2025 - 3PM

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Welcome to NJIO's 2025 Spring Concert - the final concert of our season! This year, we have seen remarkable growth across all our orchestras as we challenge them to take on new musical adventures together.

This afternoon's program celebrates the many points along the musical journey - picking up a new instrument, performing a masterwork, collaborating with other musicians, and composing new music. Each NJIO member and guest musician today has a unique musical story to tell; some stories are long, others are just getting started, and some have taken some real twists and turns! At NJIO, we strive to not only add some strength and longevity to these musical journeys, but to also celebrate that this music has brought us all together, no matter our age or background.

As I complete my first full season as Managing Director, I want to extend my deepest gratitude to the NJIO family - our musicians, conductors, volunteers, board members, and you, our audience. Your support has made this an unforgettable year. There's even more fun and learning to be had this summer, and just wait until you hear what we have cooking for next season!

To finish this season strong and ensure NJIO continues providing these opportunities, I invite you to consider making a donation. Every contribution makes a real difference in the lives of our musicians.

Thank you for being here and for being part of our NJIO journey. Enjoy the concert, and I look forward to seeing you next season!

-Allison Russo
Managing Director



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.

OLIVER HAGEN

Conductor, Intermezzo Orchestra

Oliver Hagen is currently on faculty at the Juilliard Preparatory Division and Newark Academy. He has worked as a guest conductor at the Manhattan School of Music and the Mannes Preparatory Division. He was formerly Assistant Conductor of the Ensemble Intercontemporain, appointed by Pierre Boulez.



Hagen had the good fortune to perform under Boulez's direction towards the end of his life, playing Solo Piano 1 in Boulez's own work, *Répons*. This will always be one of Hagen's most cherished memories.

Hagen played piano on Third Coast Percussion's 2017 Grammy-winning album. As a pianist in Ensemble Signal for over ten years, Hagen has collaborated with Steve Reich, recording the music of the composer for Harmonia Mundi, and premiering the composer's newest work *Reich/Richter* in a two-month run celebrating the opening of the Shed in NYC. Also as a member of the ensemble, Hagen has appeared at venues such as Carnegie's Zankel Hall, Lincoln Center Festival, Library of Congress, Walt Disney Concert Hall in LA, and the Big Ears Festival in Tennessee; Hagen has conducted the ensemble in *Peter and the Wolf* at the Guggenheim two years in a row, with fashion icon Isaac Mizrahi narrating.

Hagen has recently delved into the project of writing a textbook on conducting, inspired by his passion for teaching, his professional conducting work, a recent master's degree in Music Education at Hofstra University, and his doctoral degree in conducting with Brad Lubman from the Eastman School of Music.

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.

NICHOLAS THORPE

Composer



Nick Thorpe is a senior pianist and composer at Newark Academy. Since 2015 he has been trained by Irina Edelman for classical piano and has taken three years of music theory at Mannes Prep. In 2020 Nicholas won an NAACP Brooklyn Chapter music award. In 2024, he won the Outstanding Soloist award and the Honorable

Mention Soloist award in the NJAJE annual state competition.

He is a new member of Newark Academy Jazz Band

"Chameleon," the winners of Essentially Ellington 2024. In the

summer of 2024, he released his first album "It's a Big World" on most streaming platforms.

ISAAC THOMAS

Composer



Isaac Thomas is a multi-award-winning 13-year-old American composer, pianist, and violinist. His compositional style combines new and current techniques in tonality and harmony, traversing genres and idioms to weave unique musical tapestries. His

compositions have premiered at various venues, including the Lincoln Memorial and Kennedy Center in Washington, D.C. Isaac began piano at the age of three, violin at four, and composition at six, winning first-place awards in piano, violin, music theory, and composition competitions from Clavier's Piano Explorer Magazine, the National Federation of Music Clubs, and the Royal Conservatory of Music. Currently, he studies at the Juilliard Pre-College in New York City. Isaac's home town is Orlando, Florida and he is homeschooled.

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Dr. Jee-Hoon Krska, Founder

Keys 2 Success brings quality music education to students starting in Pre-K in the most underserved areas of Newark. Its free, daily piano lessons are delivered in a group setting in the students' own environment, where teachers and volunteers work to remove barriers and support students as they develop into future leaders.

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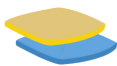
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NJIO is committed to making our concerts enjoyable for everyone. If you find it difficult to sit through a performance, **please visit our Concert Comfort Station in the lobby at any time.** We have a variety of sensory supports and comfort items available for loan, including extra seat cushions, coloring pages, fidget toys, and sound-reducing headphones.

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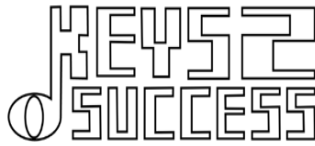
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Summit High School

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Music breaks down walls that words alone cannot. At Keys 2 Success, we believe in music's power to **transcend social barriers** and **foster authentic connection** in the world.

When diverse communities create beautiful sounds together, we see each other's humanity beyond labels and zip codes. Through **music education, performance, and mentorship**, we unlock opportunities that extend far beyond the keyboard—developing skills, confidence, and relationships that become **keys to success in every aspect of life**.

Our mission is to build communities where everyone's unique background strengthens our collective harmony. We define success as living a fulfilling life, embracing growth opportunities, and becoming your best self daily. Together, we're **transforming isolation into belonging** and **division into harmony**—note by note, community by community.

Get to know us: keysnewark.com



THANK YOU NJIO



We are grateful for your partnership!

PRELUDE ENSEMBLE

Elizabeth Maliszewski, Conductor

Violin I

Rochelle Castellano
Katherine Egenton
Rodrigo Jose Gurdian
Gaia Hutcheson
Nora Lennon
Walter Meissner
Nancy Skinner
Arbi Zadorian
Olivia Zadorian

Violin II

Warren Cohen

James Ferry
Yumi Lee
Cheryl Ryan
Peter Vernon

Viola

Graham Cohen

Ben Kordys
Sylvie Mesnier
Alyssa Wolfe
Kathleen Wooton

Cello

Christine Donohue
Michel Mesnier
Christine Stufflebeam

Bass

Peter Wick

Flute

Regina Novicky

INTERMEZZO ORCHESTRA

Oliver Hagen, Conductor

Violin I

Robert Anderson

Maureen Byrne
Katherine Egenton
Jenise Janulis
Emily Kimmons
Alysa Peterson
Lynn Philippe
Marie Quinn
Vicki Schwartz

Violin II

Elizabeth Maliszewski

Micaela Beltran
Matthew Brantl
Warren Cohen
Yumi Lee
Stephanie Roche
Cheryl Ryan
Nancy Skinner

Viola

Graham Cohen

Claire Humen
Penny Klein
Ben Kordys
Liz Kuny
Sylvie Mesnier

Cello

Michael Bates
Nicholas Dalbero
Elizabeth Hanscom
Michel Mesnier
Millie Peterson
Nika Polyakov
Ava Ryder
Nancy Vanasek
Megan Rayl

Bass

Jingwan Guo

Flute

Genevieve Lubas
Regina Novicky
Robert Platts
JoAnn Porter
Genevieve Spielberg

Oboe

Blair Deziel
Marlene Miller

Clarinet

Tom Ostrand
Dorothy Panhorst
David Shemesh

Bassoon

Stephen Wisner

Horn

Meryl Hajek
Gaia Hutcheson
Bryan Montoya
Emalina Thompson

Trumpet

Bryan Eckhardt
Peter Wick

Percussion

Aniah Auriemma
Helene Kaplan
Vin Marmorato

Piano

Isaac Thomas

SYMPHONY ORCHESTRA

Warren Cohen, Conductor

Violin I

Vincent Novellino

Robert Anderson

Elizabeth Hebert

Sanchita Patel

Alysa Peterson

Cheryl Ryan

Vicki Schwartz

Judy Snow

Violin II

Mary Babiarz

Maureen Byrne

Katherine Egenton

Ellen Hickey

Elizabeth Maliszewski

Jed Philwin

Kathryn Proffitt

Marie Quinn

Katherine Schug

Jennifer Vande Weghe

Viola

Graham Cohen

Aniah Auriemma

Deborah Burns

Erika Emery

Aleshia Kafer

Penny Klein

Marjorie Picard

Ezra Piedilato

Cello

Matthew Brantl

Alan Campell

Rachel Douglas

Bahar Firoz

Elizabeth Hanscom

Steven Hughes

Paul Kennedy

Nancy Vanasek

William Yacker

Megan Rayl

Bass

Jingwan Guo

Flute

Helen Bartolick

Eva Curtis

Jennifer Romano

Oboe

Jenna AbuSalim

Roberta Samuels

Clarinet

Carol Boysen

Tom Ostrand

Bassoon

Erin Lunsford Norton

Stephen Wisner

Horn

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Emalina Thompson

Thomas Williams

Ian Vlahovic

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David Luquette

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Nicholas Meyer

William Nilsen

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Percussion

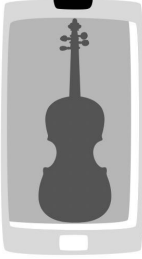
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Artistic Staff in bold.

Guest musicians in italics.

*Scan this code with your phone's camera to see
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New Jersey Intergenerational Orchestra

Warren Cohen, Artistic Director

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Warren Cohen, Symphony Orchestra
Oliver Hagen, Intermezzo Orchestra
Elizabeth Maliszewski, Prelude Ensemble
Michelle Hatcher, Outreach Ensemble

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2025 Spring Concert Program

New Jersey Intergenerational Orchestra

Warren Cohen, Artistic Director and Symphony Conductor

Oliver Hagen, Intermezzo Conductor

Elizabeth Maliszewski, Prelude Conductor

Prelude Ensemble and Keys 2 Success

Symphony no. 15.....W. A. Mozart

IV. Finale

arr. S. Dackow

Ave Maria.....J. S. Bach/C. Gounod

Libertango.....Astor Piazzolla

Intermezzo Orchestra

Winterfest.....Nicholas Thorpe

Six Brushstrokes.....Isaac Thomas

I. Fanfare

II. Miasmatica

III. Glacial Stasis

IV. Split Dance

V. Pointillism

VI. Epilogue—Stelliforms

Dream Pantomime.....E. Humperdinck

from *Hänsel und Gretel*

arr. O. Hagen

Intermission

Symphony Orchestra

Fanfare Pour précéder “La Peri”.....Paul Dukas

Anitra’s Dance from *Peer Gynt Suite*.....Edvard Grieg

Arr. Gary D. Ziek

Symphony no. 7 in E.....Franz Schubert

Realization by Brian Newbould



NJIO is committed to ensuring that all 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

Nicholas Thorpe: Winterfest

The intention behind this piece initially was to make something that would play under the end credits of a winter-themed film. I had written the first draft during winter break of my sophomore year in high school. This is one of my earlier compositions; though I often feel the need to go back and change parts of it, I decided not to because it is a core memory of my childhood and the process of learning how to compose. I want to thank all of my teachers and mentors who have, and continue to generously give their support pertaining to my music-based interests.

Notes by Nicholas Thorpe

Isaac Thomas: Six Brushstrokes

Six Brushstrokes is a collection of six short miniatures all focused on a particular mood. Structurally, the piece is grouped into two “acts” of three movements each that mirror each other in form.

In writing this work, I was heavily inspired by the art of Wassily Kandinsky, and more specifically, his thoughts on evoking music and auditory sensation with his paintings. In this piece, I aim to approach that process “through the looking glass,” so to speak, connecting and evoking visual forms and gestures with the music, and, in doing so, giving a new perceptual dimension to the music.

Speaking technically, each movement seeks to distill the essence of every musical interval and its inversion, exploring and illustrating their various facets.

As you listen to the piece, I encourage you to visualize the “painting” that might materialize in your mind for each of the movements and explore your own artistic ideas throughout the course of the work.

Notes by Isaac Thomas

SYMPHONY PROGRAM NOTES

Schubert: Symphony no. 7 D 729

Franz Schubert completed seven Symphonies, but there were at least six others that he started and never finished. There was an early essay that predated his first six Symphonies; then after the first six were written, there were four Symphonies that were started and never completed. And in the last weeks of his life he began and almost completed a Symphony that was interrupted by his death.

The present Symphony was one of the four started but not completed works that bridged the years from 1819 to 1825. In the latter year he wrote his last completed Symphony the "Great" C major. The route to that work was through a series of incomplete essays where he experimented in various ways dealing with the issues of writing a very large scale work for orchestra. Part of the problem that Schubert had was his own harmonic language, which created problems for the horns, trumpets and timpani of his day. His astonishing modulations and use of remote keys in quick succession were very incompatible with valveless brass and hand tuned drums. He introduced trombones into these works, but he never felt he had properly handled the issue.

Each of these incomplete Symphonies is incomplete in a different way. The so-called "Unfinished" - the last of these essays - exists in a piano score for the first two movements and most of the third, and the work is completely orchestrated in the first two movements. There are two D major Symphonies, one with piano sketches of two movements, one with piano sketches of all four, but neither giving a complete picture of any movement. Then there is the Symphony we are doing; in this work he reverted to the practice he followed in the first six Symphonies, and wrote the music directly into full score. The introduction and first 110 measures of the first Allegro are completely scored, but for the rest of the piece he has only a main melodic line and occasional harmonies marked in. The good news is that you know which instruments he wanted playing the tunes, and the score is complete. The only guesswork we have is how the harmonies are distributed and which instruments play them. He tried to solve the problems of modulation and key changes by adding trombones to the brass and using four horns instead of two. He kept the trombones in the so-called "Unfinished" Symphony and in the Great C major, but he discovered that he could do what he needed with only two horns, so this Symphony ended up being the work with the largest orchestra of any of his Symphonies.

Although the work has never been as popular as the “Unfinished”, there have been several attempts to fill in the orchestration and the work has a long history of performances. The English composer John Barnett orchestrated it in the 1880's, Felix Weingartner did so in the 1930's, Brian Newbould created a version in the 1980's and recently the Austrian composer Richard Dünser orchestrated the first and last movements and used other material by Schubert to re-compose the two middle movements. The Barnett and Weingartner versions are notable for the thick, rather Wagnerian orchestration. Newbould stays much closer to the style of Schubert, and his orchestration is, for the most part, plausibly Schubertian. This is the version we are playing, and we can hear how this cheerful score is full of the same inspiration as the other Schubert Symphonies.

One final note on the numbering of this work: although it is usually designated as “Symphony no.7”, the new Deutsch catalog of 1978 renumbered the Symphonies and dropped any number from this work. In their numbering the so-called “Unfinished” is number 7 and the Great C major is number 8. There is also an earlier publication that called the Great C major “number 7” and left the Unfinished as number 8. The 1978 re-numbering was particularly egregious because it was unnecessary. The Unfinished was well established by then as Symphony no. 8, and there is no reason to omit the E major Symphony from the numbering, because it is actually the most complete of Schubert's unfinished Symphonies. So now “Symphony no.7” can mean any one of three works.

Notes by Warren Cohen

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 Oliver Hagen. 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 mbsweet@njio.org with any questions.



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-from the Cellos



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NJIO Clarinets

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omissions.*

Thank You to Our Volunteers

NJIO is deeply indebted to the scores of volunteers who have helped us this season. The variety of volunteer jobs in this organization is staggering: setting up chairs, serving on the Board, stuffing envelopes, arranging music, cleaning up after rehearsal, moving percussion, stuffing programs, proofing publicity, selling raffle tickets, serving as an usher, setting up for concerts, writing grant applications, playing in Outreach concerts in the community, creating publicity materials, recruiting new members, driving fellow orchestra members who need rides to rehearsals or concerts, selling program ads, coming up with new ideas for fundraising, playing at our Members' Recital, assisting young audience members at our Family Concert Instrument Petting Zoo – the list goes on and on.

The volunteers who have helped us are members of the orchestras, their spouses, parents, children and other family members, their neighbors and friends, civic-minded community volunteers, fellow musical friends, and neighbors. Here is a list of some of the people who have helped us this year:

Rob Anderson	Oliver Hagen	Arlene Pomerantz
Len Avdey	Beth & Warren Hanscom	Ed Reitter
Patrick Bender	Miki Hatcher	Jen Romano
Carol Boysen	John Steven Hughes	Sophia Rosahl
Juergen Boysen	Aleshia Kafer	Allison Russo
Matthew Brantl	Helene Kaplan	Ben Russo
Alan Campell	Terry Kenney	Cheryl Ryan
Warren Cohen	Steve Kimmons	Katherine Schug
Jacquelyn Dalbero	Jee-Hoon Krska	Ric Shiarella
Bob Donohue	Gil Leeds	Judy Snow
Chris Donohue	Genevieve Lubas	Megan Sweet
Mary Beth Donohue	Beth Maliszewski	Dr. John Tabachnick
Bill Douglas	William Nilsen	Nancy Vanasek
Rachel Douglas	Erin Lunsford Norton	Ofelia Vazquez
Al Elefante	Vinnie Novellino	Peter Vernon
Michele Elefante	Eric Peterson	Robert Wagner
Erika Emery	Millie Peterson	Peter Wick
Faith Feuerman	Susan & Lloyd Peterson	Thomas Williams

We apologize for any omissions. We invite our audience to pitch in and help us – we are a hard-working musical organization, but we are also a fun bunch, and greatly appreciate any and all talents. Come lend a hand!



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