



New Jersey
Intergenerational
Orchestra

Warren Cohen, Artistic Director

NATIONAL SPIRIT

Celebrating music that inspires
national pride

Featuring Sibelius's Symphony no.2



Sunday May 3rd 2026
Crescent Avenue Presbyterian Church
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Welcome to our Spring Concert!



Welcome to the final concert of NJIO's 32nd season! We are so glad you are here, especially if this is your first time joining us. NJIO brings together musicians of all ages and experience levels to make music together and share it freely with our community.

Today's program, "National Spirit," is a fitting close to a season dedicated to exploring the many meanings of the word "spirit" in different orchestral compositions and experiences. This afternoon will feature music that has inspired national pride, particularly in Sibelius's Symphony no. 2. His music is so cinematic and awe-inspiring, you'll think you're right there in the lakes and forests of Finland.

As this is the culmination of our season, I want to take the time to acknowledge the many staff, volunteers, and supporters who have worked together to prepare four free concerts yet again. I am grateful for each person's work and spirit!

Though this is our final concert of the season, there is so much ahead! Throughout this program book you'll see notices about our Open House Rehearsal and upcoming Summer Season of classes in July and August. Our 33rd concert season will be announced in July.

Finally, a heartfelt thanks to the New Jersey State Council on the Arts and the many private foundations whose grants cover nearly 90% of the costs of producing our annual concerts. If you are so moved by our music and mission, I hope you will make a contribution to help us fill that final 10%. Thank you for helping us keep live orchestra concerts accessible, enjoyable, and local.

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.

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.

Welcome to a more inclusive concert experience!

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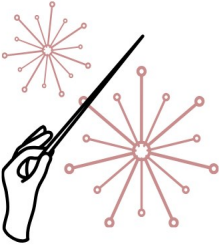
NJIO is committed to making our concerts enjoyable for everyone. If you find it difficult to sit through a performance, **please visit our Concert Comfort Station in the lobby at any time.** We have a variety of sensory supports and comfort items available for loan, including extra seat cushions, coloring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

These items are available to *all* audience members at no charge.



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Summer at NJIO



SUMMER MUSIC FOR ALL AGES AND STAGES!



JULY CLASSES

Register by June 19th

July 6, 7, 9, 13, 14, 16:

Summer String Orchestra (7-9pm)*

*Register by June 1st to get Early Bird rate

Intergenerational Conducting Institute
(6-9pm)*

July 6, 7, 9: **Speed Playing** (6-7pm)

July 13, 14, 16: **String Intonation** (6-7pm)

July 7 and 14:

Music Theory 1 (7-8pm)

Music Theory 2 (6-7pm)

Music Theory 3 (8-9pm)

AUGUST CLASSES

Register by July 24th

August 3, 4, 6:

Fiddling (6-7:15pm)

Beginner String Lab (6-7pm)*

*Discount for youth/adult registering together

AUGUST SEMINARS

Pay as you choose!

Aug 3: **How to Practice** (7:30-9pm)

Aug 4: **Movement for Musicians**
(7:30-9pm)

All classes take place at 36 Chatham Rd, Summit NJ

Register for two or more classes to save 10%

Registration questions? Ask Mary Beth at

MBSweet@NJIO.org

More information at www.NJIO.org/summer



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 mbsweet@njio.org with any questions.

BECOME A MUSICIAN MEMBER



NJIO is always welcoming new musician members, based on space availability. Try a sample rehearsal at our **Open House on June 4th**. You'll get to know our staff and members and see what a real NJIO rehearsal is like.

Rehearsals take place in Summit, NJ.

OPEN HOUSE
JUNE 4TH
7-9PM

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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

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

PRELUDE ENSEMBLE

Elizabeth Maliszewski, Conductor

Violin I

Rochelle Castellano
Rodrigo Jose Gurdian
Bill Hanlon
Gaia Hutcheson
Gil Leeds
Walter Meissner
Dee Walters

Violin II

Warren Cohen
Yumi Lee
Cheryl Ryan

Viola

Graham Cohen
Ben Kordys
Sylvie Mesnier
Cathy Nassani
Kathleen Wooton

Cello

Alan Campell
Christine Donohue
Annika Liu
Michel Mesnier
Christine Stufflebeam

INTERMEZZO ORCHESTRA

Craig Stanton, Conductor

Violin I

Robert Anderson
Maureen Byrne
Rochelle Castellano
Cali Janulis
Jenise Janulis
Emily Kimmons
Marie Quinn
Brent Sandene
Vicki Schwartz
Derek Shen

Violin II

Elizabeth Maliszewski
Matthew Brantl
Warren Cohen
Maggie Fatsis
Yumi Lee
Gil Leeds
Frankie Pelaez
Stephanie Roche
Cheryl Ryan
Melodie Sidun

Viola

Graham Cohen
Erika Emery
Claire Humen
Ben Kordys
Liz Kuny
Sylvie Mesnier
Michael Vitiello
Kathleen Wooton

Cello

Megan Sweet
Alan Campell
Michael Bates
Christine Donohue
Elizabeth Hanscom
Annika Liu
Cayden Mercado
Michel Mesnier
Nancy Vanasek

Bass

Brian McGowan

Flute

Genevieve Lubas
Regina Novicky
Robert Platts
JoAnn Porter
Genevieve Spielberg

Oboe & English Horn

Kathryn Keller

Clarinet

Barbara Freidin
Lindsay Kwon
Tom Ostrand
David Shemesh

Bassoon

Tiziana Cappuccia

Horn

Emalina Thompson

Gaia Hutcheson
Meryl Hajek
Bryan Montoya

Trumpet

Bryan Eckhardt
Peter Wick

Percussion

Aniah Auriemma
Helene M. Kaplan

SYMPHONY ORCHESTRA

Warren Cohen, Conductor

Violin I

Vincent Novellino

Robert Anderson

Marco Cardozo

Megan McDonald

Sanchita Patel

Alysa Peterson

Katherine Schug

Vicki Schwartz

Judy Snow

Violin II

Mary Babiarz

Elizabeth Maliszewski

Maureen Byrne

Elleen Hickey

Marie Quinn

Khiana Rogers

Cheryl Ryan

Ilona Wanner

Viola

Graham Cohen

Aniah Auriemma

Erika Emery

Aleshia Kafer

Gini Peck-Phillips

Marjorie Picard

Ezra Piedilato

Cello

Megan Sweet

Matthew Brantl

Ann Donohue

Rachel Douglas

Elizabeth Hanscom

Steven Hughes

Joseph Kaiser

Paul Kennedy

Cayden Mercado

Millie Peterson

Skye Romano

Nancy Vanasek

Bass

Craig Stanton

Brian McGowan

Anthony Scelba

Flute

Helen Bartolick

Eva Curtis

Jennifer Romano

Oboe

Jenna AbuSalim

Roberta Samuels

Clarinet

Carol Boysen

Joseph DeRosa

Tom Ostrand

Dorothy Panhorst

Bassoon

Tiziana Cappuccia

Erin Lunsford Norton

Horn

Emalina Thompson

Gaia Hutcheson

Brian Montoya

Thomas Williams

Trumpet

David Luquette

Benjamin Schablin

Peter Wick

Trombone

Nicholas Meyer

William Nilsen

Ed Schug

Tuba

Patrick Bender

Harp

Aedan McEvoy

Percussion

Helene M. Kaplan

Artistic Staff in bold.

Guest musicians in italics.

Scan this code with your phone's camera to see

Artistic Staff bios.



THE SYMPHONY VIOLAS WANT TO SAY...

THANK YOU GRAHAM

FOR LEADING US WITH COMPASSION
(& HUMOR!)



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

-The Cellos



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🎵 successful season! 🎵*

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MICHAEL AVAGLIANO
MUSIC DIRECTOR

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all our great NJIO
musicians and
friends,
from the Clarinets*



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New Jersey Intergenerational Orchestra

2026 Spring Concert Program

Brass Choir

Emily Kane, conductor

Throne Room Theme from *Star Wars*.....John Williams
arr. Emalina Thompson

Prelude Ensemble

Eine Kleine Nachtmusik.....W. A. Mozart

Arr. By Bob Phillips

Bluebell.....Yukiko Nishimura

Turkey In The Straw Folk Tune
Arr. By Craig Duncan

Intermezzo Orchestra

Wedding Day at Troidhaugen.....Edvard Grieg
arr. Gottfried Huppertz

English Folk Song Suite..... Ralph Vaughan Williams
arr. Gordon Jacob

March - "Seventeen Come Sunday"

Intermezzo - "My Bonny Boy"

March - "Folk Songs from Somerset"

Symphony Orchestra

Echoes of Ossian.....Niels Gade

INTERMISSION

Symphony Orchestra

Symphony No. 2.....Jean Sibelius



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

Edvard Grieg: Wedding Day at Troldhaugen

Originally composed for solo piano as part of Grieg's Lyric Pieces, Op. 65, Wedding Day at Troldhaugen was written in 1896 to commemorate the 25th wedding anniversary of the composer and his wife, Nina. The title refers to their home, "Troldhaugen" (Troll's Hill), situated on a scenic hilltop outside Bergen, Norway. The work begins with a spirited, rhythmic march that captures the festive arrival of well-wishers and the exuberant atmosphere of a celebration. The middle section is a beautiful love letter which is then followed and concluded by more of the celebration theme. Throughout the piece is Grieg's signature lyrical Romanticism and stylistic flair.

Ralph Vaughan Williams: English Folk Song Suite

Ralph Vaughan Williams was perhaps the central figure in the early 20th century of the British classical music community. Composed in 1923, the English Folk Song Suite was originally written for a military band before being transcribed for full orchestra by his student, Gordon Jacob. The suite is a masterclass in how to treat simple, traditional melodies with sophisticated orchestral craft. Using these extremely popular UK folk songs, Vaughan Williams is able to paint an incredibly vivid image of life in the English countryside.

-Written by Craig Stanton

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SYMPHONY PROGRAM NOTES

Niels Gade: Echoes of Ossian

Niels Gade was a Danish composer of the 19th century who was a friend of Mendelssohn and Schumann and who later taught both Grieg and Nielsen. Grieg wrote a touching tribute to him in one of his Lyric Pieces, titled simply "Gade" which imitates the lovely melodic style of his mentor.

This identity is clear even in his opus 1, the Echoes of Ossian Overture that we are playing today. Despite his rather international outlook, Gade's music has an undeniable Scandinavian feel. The idea of a Scandinavian musical identity was new at this time, and he, along with the Swedish master Franz Berwald, was the earliest composer to explore those possibilities. The divided violas on a quiet tremolo over which a melancholy tune emerges, the almost modal harmonic cast - quite remarkable for 1841 - and the sustained reliance of long melodies in a consistent mood would become harbingers of the music of Grieg, and later of Nielsen, Atterberg, and Alfvén, and remain even in the more modern style of composers like Geirr Tveitt. Gade has often been seen as a kind of "Danish Mendelssohn" because of some superficial resemblances between their styles, their friendship, and the fact that Gade was offered the position of conductor of the Gewandhaus Orchestra at Mendelssohn's death, but their music is actually quite different in feel and mood.

The Echoes of Ossian Overture references the epic poem by James MacPherson, in which the bard Ossian sings songs of an ancient time. The dark and ruminative quality of the musical narrative reflects the 19th century romantic vision of "times long past" but the expert orchestration and wonderful melodic gift were distinctly Gade's, and were also quite remarkable for the first orchestral work of a young composer.

Jean Sibelius: Symphony no. 2

Sibelius' cycle of seven Symphonies are one of the cornerstones of the orchestral repertoire, and their uniqueness and power have been recognized since their composition. Of the seven, the second has usually been the most popular, although in recent years the fifth Symphony has challenged it for that spot. The reasons for its success are obvious. It is an epic work of some 45 minutes length that builds inexorably over four movements to a glorious climax in the last movement. It is full of beautiful themes, colorful orchestration and a remarkable dramatic arc. It is a difficult work,

challenging for players and conductors, but very rewarding to work on.

In line with Sibelius' ideas about the nature of the Symphony as a form, the entire work derives from a simple rising motive introduced in the first bars. This ascending scale is transformed and mutated in detail in the first movement, with the full realization of the thematic possibilities expressed only near the end of the movement. This is a remarkable and almost unique feature of Sibelius' compositional process. Rather than merely taking a theme and then breaking it down through the course of the piece, he also builds fragments together that turn into a theme later in the work. The effect is almost cinematic or novelistic. The various elements are stitched together into a greater point, the way details of a plot work together to create the whole work. The second movement works through a series of dark episodes that link together into a dark conclusion. The third movement functions like a scherzo and trio, with the trio returning at the end and leading directly into the last movement that begins with the soaring theme that references the rising three note motive from the first movement, now totally transformed. The music works through a series of episodes and at the end a glorious new theme is introduced in which the rising three note motive is joined by an extra rising note. The sheer nerve of this gesture is extraordinary. Keeping a great theme in reserve for forty-five minutes to allow it to shine through at the last minute is something that few composers could manage, and it brings the work to a triumphant conclusion.

-Written by Warren Cohen



IN MEMORIAM

Peter Vernon (1941 - 2026)

Peter was a violinist in NJIO for 13 years and will be greatly missed by all of us in NJIO. In October of 2017, Peter agreed to be interviewed for an NJIO Facebook feature then known as Humans of NJIO, modelled after the then-popular Humans of New York. Being Peter, he had so much to say about NJIO that it took two entries to get it all in. These are Peter's own words, lightly edited.



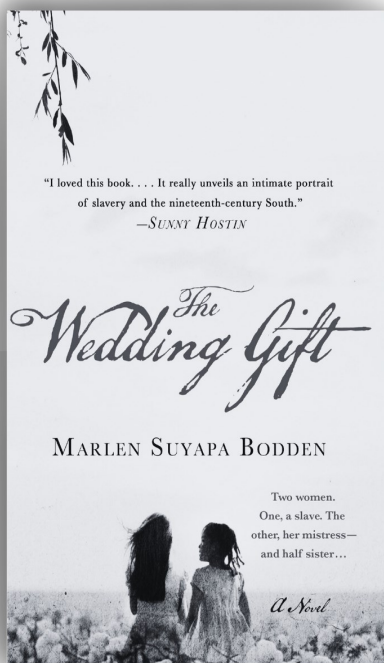
I took violin lessons as a youngster, back in Europe, and then I immigrated here and, no more lessons. I entered high school and was good enough to be in the orchestra because the others couldn't play at all. And then I wound up at the All-City High School Orchestra. In those days, the All-City High 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

YOUR NEXT READ



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.

“ ”

If I were you, I wouldn't make any plans for the rest of the day. You have in your hands a story of the tangled motives and self-destructive passions when whites and blacks became *this* close during the time of slavery—all told at a pell mell pace.

“ ”

—Tom Wolfe
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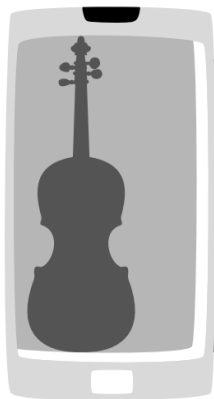
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Kasser Theater, Montclair State University

Details will be coming soon at: DiscoveryOrchestra.org

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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:

Ingrid Ahlgren	Aleshia Kafer	Ezra Piedilato
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Alan Campell	Jee-Hoon Krska	Madeline Russo
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Beth & Warren Hanscom	Sanchita Patel	Robert Wagner
Miki Hatcher	Frankie Pelaez	Thomas Williams
Cali Janulis	Millie Peterson	Kathleen Wooton
Janise Janulis	Susan & Lloyd Peterson	Sung Yun Yu

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 we greatly appreciate any and all talents. Come lend a hand!



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Today's concert is possible because of people like you.
Your generosity keeps NJIO's performances free and helps musicians of every generation learn, grow, and make music together. If you were moved by what you heard, please consider supporting NJIO by making a gift. Donations from the **Friends of NJIO** make up 25% of our annual budget.

Thank you for keeping the beat going!



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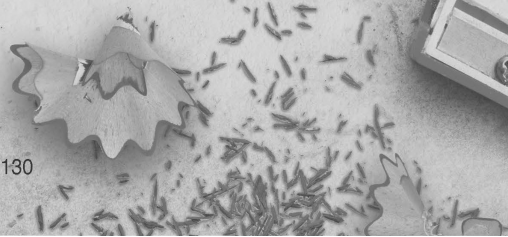
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