



20**22**/20**23**

CENTENNIAL
SEASON

NEW JERSEY SYMPHONY

XIAN ZHANG

MUSIC DIRECTOR

YOUR ORCHESTRA, YOUR MUSIC

Renowned guest artists

Can't-miss premieres

Beloved classics

Spellbinding movies

CELEBRATE WITH US



INVIGORATING INTERPRETATIONS

Mahler *Symphony No. 3*
Stravinsky *The Rite of Spring*
Copland *Appalachian Spring*
Brahms *Symphony No. 4*



EXHILARATING PREMIERES

Chen Yi
Darryl **Kubian**
Steven **Mackey**
Jessie **Montgomery**
Daniel Bernard **Roumain**



SPELLBINDING
SOLOISTS

Joshua **Bell**

Yefim **Bronfman**

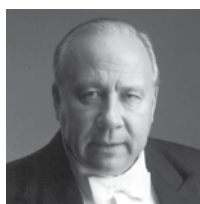
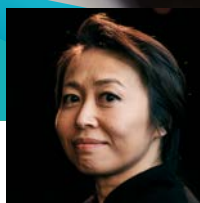
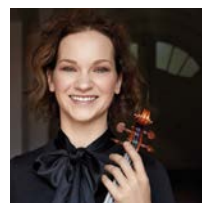
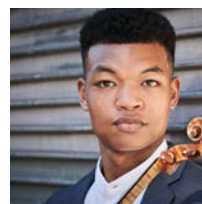
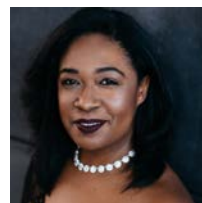
Michelle **Cann**

Randall **Goosby**

Hilary **Hahn**

Yo-Yo **Ma**

Daniil **Trifonov**



BELOVED
MUSIC DIRECTORS

Xian **Zhang**

Neeme **Järvi**

Jacques **Lacombe**

Hugh **Wolff**

LEADING AT **100**

1922 The institution gives its first concert as The Art Association Orchestra at the Montclair Art Museum under Music Director Philip James.

A conversation between **Xian Zhang** Music Director
and **Gabriel van Aalst** President & CEO

LEADING THE SYMPHONY AT 100

“Our community belongs at the Symphony, and the Symphony belongs to the community.”

Gabriel van Aalst

Gabriel: When I think about the incredible six years we've had together at the Symphony, I think of how you've taken us on this journey of evolution, which is true to our past but very much focused on the future—exactly what we're thinking about in our centennial season. What is it like to be our leader in this moment?



Xian: I think the centennial season will be a great celebration at a much higher magnitude than anything our audience has previously experienced in our concerts. We will honor our traditions, but at the same time, do new pieces that excite our audience and our orchestra. This season, we're featuring outstanding artists from all backgrounds, an amazing variety of music and spectacular performances that bring in visuals, film and dance. There will also be wonderful opportunities for our orchestra musicians to show off how brilliant they are.

Gabriel: Our centennial programming highlights how we're expanding our commitment to representing our state in all its diversity. How personally meaningful is seeing greater representation on stage and in the audience?

Xian: New Jersey is a really diverse state, and it's very important to me to commission works and present artists of very different backgrounds. I knew when I started, that I wanted to have a Lunar New Year celebration, which especially brings together the Asian community. Last season, we also started our Resident Artist Catalyst project with composer, performer and educator Daniel Bernard Roumain, who is working with us to help meaningfully incorporate diversity, equity and inclusion into all we do—a wonderful idea.

That's also why we started the Colton Fellowship, which provides opportunities for excellent early-career Black and Latinx musicians to perform with the orchestra and be mentored, and why we include volunteer childrens' and adult choirs in our Lunar New Year celebration.

Gabriel: I've been so impressed by your, the board's and the orchestra's focus on ensuring a warm sense of belonging—that our community belongs at the Symphony, and the Symphony belongs to the community. When those volunteer choirs or members of our Youth Orchestra perform with us, they have a real connection to the music—and to the Symphony and to our community. They're not just audience members. We're always engaged in bringing down barriers that used to make people feel they weren't welcome.

Speaking of our Youth Orchestra, what do you think is the role of the orchestra in education—and what are you proud of?

Xian: I'm very proud of our Youth Orchestra. One of my biggest goals is to develop young audiences, to try to bring them into the music. Having young people learn from our musicians and play with our orchestra gives them the exposure and love of music they need to be our next generation of listeners.

Gabriel: We know music education helps support kids' development in so many ways. And on a purely personal, emotional level—I was a youth orchestra kid, and you've worked and performed with youth orchestras—it's important to remember that the lifelong passion we developed from early engagement with music-making is why we're both here. Some of the most rewarding work we do is providing opportunities for fun, for learning and immersion in music, especially for kids who wouldn't otherwise have that.

Going back to programming, you travel the world conducting, you work with great artists, and when we get together to program each season, you challenge our assumptions—so that it's not always everyone you expect to see playing everything you expect to hear. But when you, Xian, step onto the podium, the magic comes together, and you take the audience on a surprising journey that is delightful and exciting—and sometimes revolutionary. It's only possible because the audience has learned to love you as a conductor and trust you.

Xian: Our New Jersey audiences are extremely open and accepting of new ideas and new pieces. For conductors, our backs are like sensory boards—we can feel what is happening behind us while we perform. The response in New Jersey is really active, excited and warm, and I can tell that the audience is into what we're doing, and with us.

Gabriel: One of the joys of the Symphony is that we're performing for very different audiences across New Jersey. What do you find is most rewarding about that?

“The centennial season will be a great celebration ... We will honor our traditions, but at the same time, do new pieces that excite our audience and our orchestra.”

Xian Zhang

Xian: It's fun for me to see how the orchestra plays in different venues, and how naturally they adapt to different acoustics. Each hall is different, each audience has a different character. In some ways, we're like troubadours going through the villages of New Jersey. It's how music was made in the first place, and I very much enjoy that—it's something I only get to do with the New Jersey Symphony.

Gabriel: Speaking of how unique this orchestra is, you lead the best orchestras in the world, but this is the one you call home—these are the musicians who are your friends and who you collaborate with most. What's it like to work with them?

Xian: Between the musicians and I, there's such mutual admiration and respect. The connection is so special, and I really treasure that. With the audiences too, it's like a family.

Gabriel: We both had the experience of coming from other places and being welcomed by the community, even into their homes for Thanksgiving and Christmas. I think that's a very New Jerseyan thing. Before a concert, I've always stood at the entrance to the hall to welcome people; when we came back from the pandemic, it was so telling how many people came up and hugged me. There is a sense that we are all in this together.

Speaking of the pandemic, one of the things I'm most proud of is how fast we were able to adapt, and how we were always willing to try something new. We've had our concert films, we've been on NJ PBS, and we've reached a much larger digital audience.

Xian: Exactly—we learned that orchestras must adapt to the modern age. I feel very proud of our virtual concerts. Over the past 100 years, because of copyrights, unions, logistics ... nobody created a real concert video, much less at the production level of a film.

Gabriel: I think you're right about something I want to pick up on, which is the New Jersey spirit—I'll call it “The Jersey Chutzpah.” Historically we haven't done some things because of barriers; then the pandemic happened, and we were kind of like, “Stuff it, we're going to do this and we're going to make it excellent; all the things that would've held us back before can't hold us back anymore.”

Of course, you've been a major catalyst for change. As we continue to have our eye to the future, what are you most looking forward to this season?

“We're going to dance into our centennial.”

Xian Zhang

Xian: There will be more intensity and collaboration of all the arts during this season. For audiences that have enjoyed our concerts in the past, there's even more to look forward to.

Gabriel: Yes, the season is certainly exciting. We see the Symphony as just one part of New Jersey's cultural scene, and we're bringing in many different elements and collaborations this season, which provides an extra sense of poetry. We're especially focused on dance, and on interdisciplinary performances that subtly show the ways that classical music fits into different parts of our lives, what it does for us, and how it uplifts us and connects us to the world.

Xian: There's no better way to celebrate than to dance. I think that's the ultimate celebration of all human beings—when you're so happy, and you just want to show your excitement, the most natural way is to dance. We're going to dance into our centennial.



“When you, Xian, step onto the podium, the magic comes together, and you take the audience on a surprising journey that is delightful and exciting—and sometimes revolutionary.”

Gabriel van Aalst



Xian Zhang is New Jersey Symphony Music Director, The Jaqua Foundation Chair. She is also principal guest conductor of the Melbourne Symphony and regularly appears with top orchestras around the world.

Gabriel van Aalst is New Jersey Symphony President & CEO, The Ruth C. & A. Michael Lipper New Jersey Symphony President & CEO Chair. He was previously chief executive of renowned UK chamber orchestra the Academy of St Martin in the Fields, where he worked alongside Music Director Joshua Bell.

CENTENNIAL Gala & Concert WITH YO-YO MA

Saturday, November 12, 7:30 pm

New Jersey Performing Arts Center

Xian Zhang conductor

Yo-Yo Ma cello

New Jersey Ballet

Wynton Marsalis *Herald, Holler and Hallelujah*
(New Jersey Symphony Co-Commission)

Dvořák *Cello Concerto*

Ginastera *Four Dances from Estancia*

IT'S HERE! This landmark event marks 100 years of musical excellence, innovation and inclusion—and we are so excited to celebrate it with you. Join Music Director **Xian Zhang** and your favorite orchestra musicians for a night to remember. *Herald, Holler and Hallelujah*, a New Jersey Symphony co-commission from the prolific **Wynton Marsalis**, will kick off this celebratory evening with an infusion of jazz melodies that will warm and excite all in attendance. The legendary and groundbreaking cellist **Yo-Yo Ma** will take center stage to masterfully perform the king of cello concertos: **Dvořák's** passionate concerto.

To complete this magical evening, dancers from **New Jersey Ballet** will join the orchestra for a tale of unrequited love in **Ginastera's** *Four Dances from Estancia*.



YO-YO MA





Secure your concert-only tickets before they go on sale to the public. Get presale access when you purchase a subscription to the New Jersey Symphony's 2022-23 season and guarantee your tickets TODAY!

For more information about gala event tickets and sponsorship opportunities, please visit njsymphony.org/centennialgala.



LEADING AT 100

1920s Innovating from the start—the orchestra's early seasons include American premieres by Prokofiev and Holst, star guest soloists like Pablo Casals and concerts in a variety of halls.

OPENING WEEKEND



YEFIM BRONFMAN



JESSIE MONTGOMERY

Yefim Bronfman Plays Rachmaninoff

Xian Zhang conductor
Yefim Bronfman piano
Nimbus Dance

Newark → Friday, October 7, 8 pm
Red Bank → Saturday, October 8, 8 pm
Morristown → Sunday October 9, 3 pm

Jessie Montgomery New Work

(New Jersey Symphony Co-Commission)

Manhattan-born Jessie Montgomery is one of the most important and in-demand composers today, with over 10 orchestra commissions starting with her dynamic *Starburst* in 2012. Hear her newest as the New Jersey Symphony kicks off our season of celebration.

Copland *Appalachian Spring* (Complete Ballet)

The score of Copland's iconic ballet is quintessential Americana with both celebratory exuberance and somber undertones. The music depicts a newlywed couple's mixed emotions around unity in rural Pennsylvania in the 20th century. Dancers from the acclaimed Nimbus Dance add dynamic original choreography to our Newark and Morristown performances.

Rachmaninoff Piano Concerto No. 3

Sergei Rachmaninoff performed this thrilling concerto for the first time in 1909 in New York. Superstar pianist Yefim Bronfman will thrill audiences with his interpretation of one of the most challenging and virtuosic concertos in the repertoire.

Please note: Nimbus Dance does not appear at the performance in Red Bank.



NIMBUS DANCE

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njsymphony.org

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MICHELLE CANN

Xian Zhang Conducts Brahms

Xian Zhang conductor
Michelle Cann piano

Newark → Thursday, October 20, 1:30 pm
Princeton → Friday, October 21, 8 pm
Newark → Sunday, October 23, 3 pm

Dorothy Chang *Northern Star*

Award-winning composer Dorothy Chang wrote her inspirational and bright *Northern Star* as part of a larger collection of commissions from several Canadian composers in 2017. New Jersey Symphony Music Director Xian Zhang performed it for the first time in Vancouver in 2018.

Strauss *Burleske for Piano and Orchestra*

Michelle Cann makes a triumphant return to the Symphony stage for the first time since 2014 with Strauss' light, virtuosic and witty *Burleske* for Piano and Orchestra.

Brahms *Symphony No. 4*

Brahms' final symphony balances autumnal hues with virtuosic power. Scaling the heights of this monumental work is an orchestral and emotional feat of Mount Everest proportions—and one musicians relish playing.

The Geraldine R. Dodge Poetry Festival will share dynamic contemporary poets offering dramatic readings between the orchestral works during the performances at NJPAC in Newark.



AWADAGIN PRATT

Jessie Montgomery & Mozart

George Manahan conductor
Awadagin Pratt piano

Newark → Thursday, November 17, 1:30 pm
Red Bank → Saturday, November 19, 8 pm
New Brunswick → Sunday, November 20, 3 pm

Mozart *Symphony No. 38, "Prague"*

Symphony No. 38—Mozart's exploration of what a symphony could be—is brought to life by past Interim Music Director George Manahan, who was with the Symphony from 1983 through 1985. Mozart didn't write the symphony for Prague specifically, but this grand work of mixed emotions became a gift to the city.



GEORGE MANAHAN

Jessie Montgomery *Rounds for Piano and String Orchestra*

This new piano concerto from Montgomery premieres in March 2022 in South Carolina, with acclaimed pianist Awadagin Pratt at the keys.

Strauss *Suite from Le Bourgeois Gentilhomme*

Strauss took incidental music he wrote for a revival of Molière's comedic play and compiled an orchestral suite perfect for New Jersey Symphony stages.

LEADING AT **100**

1939–45 During World War II, the orchestra is comprised mainly of women players.



HUGH WOLFF

Hugh Wolff Conducts Beethoven & Mozart

Hugh Wolff conductor
Richard Goode piano

Newark → Friday, December 2, 8 pm
Newark → Sunday, December 4, 3 pm

Beethoven *Egmont Overture*

The powerful and expressive *Egmont Overture* distills all of Beethoven's musical hallmarks—storminess, heroism, triumph—into eight minutes. In 1956, this stirring piece helped inspire a nationwide uprising against the Marxist-Leninist government of the Hungarian People's Republic.

Mozart *Piano Concerto No. 25*

American classical pianist Richard Goode is recognized worldwide for the special touch and insight he brings to Mozart. Hear his effortless artistry in this most regal of Mozart's concertos.

Aaron Jay Kernis *Symphony No. 2*

Former New Jersey Symphony Music Director Hugh Wolff returns to a work he premiered with the Symphony back in 1992. Kernis wrote this symphony to express his complex views on the just-beginning Persian Gulf War.

Ravel *La valse*

La valse is one Ravel's most intense and colorful works; originally composed as a series of waltzes for the piano, it is now most often heard as an orchestral piece. The work encapsulates in music the horrifying destruction faced by turn-of-the-century Europe on the eve of World War I.



RICHARD GOODE

Daniil Trifonov Performs Brahms

Xian Zhang conductor
Daniil Trifonov piano

Princeton → Friday, January 6, 8 pm
Newark → Saturday, January 7, 8 pm
Morristown → Sunday, January 8, 3 pm

Brahms *Piano Concerto No. 2*

Grammy Award-winning pianist Daniil Trifonov brings his technique, style, poetry and power to one of the most monumental piano concertos ever written. Brahms' grand Second Piano Concerto has left audiences in awe ever since its premiere in 1881.

DANIIL TRIFONOV



Strauss *Don Juan*

This swashbuckling tone poem would become the first masterpiece of famed composer Richard Strauss, who burst on the scene in 1889 at the age of 25. Full of adventure, longing, love, defiance and humor, it's a work that will charm and thrill you, just like its namesake hero.

Strauss *Suite from Der Rosenkavalier*

Strauss' comedic opera was so popular following its 1911 Dresden premiere that "Rosenkavalier" trains were arranged for audiences to make the 90-mile trek from Berlin. Full of sumptuous melodies, beguiling waltzes and heartbreaking nostalgia, it's no wonder that Strauss reworked some of the highlights into this glittering orchestral suite.

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HILARY HAHN

Mahler's Symphony No. 3

Xian Zhang conductor
Kelley O'Connor mezzo-soprano
Montclair State University Prima Voce
Heather J. Buchanan, director

Newark → Friday, March 3, 8 pm
Newark → Sunday, March 5, 3 pm

Mahler Symphony No. 3

Hear New Jersey Symphony Music Director Xian Zhang's favorite piece of music as she takes the podium to lead musicians, choirs and audiences on a cosmic orchestral journey only Mahler could devise. This epic performance is not one to be missed!

Hilary Hahn & Zhang Unite!

Xian Zhang conductor
Hilary Hahn violin

Red Bank → Saturday, January 28, 8 pm
Newark → Sunday, January 29, 3 pm

Coleridge-Taylor Ballade in A Minor

Coleridge-Taylor was a great, yet historically overlooked composer. This early work for orchestra showcases aching melodies and rhythmic drive. Don't miss Xian and your New Jersey Symphony bringing this gem of the Romantic era to life.

Sibelius Violin Concerto

Grammy Award-winning violinist Hilary Hahn, who last graced our stages in 2014, accentuates all the brilliant colors and shades of melancholy in Sibelius' only violin concerto.

Prokofiev Symphony No. 5

Lively and powerful, the Fifth Symphony was influenced by Prokofiev's own admiration for the splendor of the human spirit and a hopefulness for a brighter future towards the end of World War II.

KELLEY O'CONNOR



LEADING AT **100**

1947-51 Under Music Director Samuel Antek, the orchestra prioritizes engagement, adding children's and pops concerts and affordable statewide performances.



CHRIS KOMER

New Jersey Symphony Stars

Xian Zhang conductor
Eric Wyrick violin
Ha Young Jung bass
Chris Komer horn
Garth Greenup trumpet
Nayoung Baek cello

Newark → Thursday, March 16, 1:30 pm
Princeton → Friday, March 17, 8 pm
Morristown → Sunday, March 19, 3 pm

Rossini Overture to *The Barber of Seville*

Eh, what's opera, Doc? The catchy melodies and familiar notes of this overture set the table perfectly for Rossini's iconic comedic opera.

Darryl Kubian Triple Concerto

(World Premiere, New Jersey Symphony Commission)

The New Jersey Symphony's own Darryl Kubian delivers on a commission that highlights his Symphony colleagues Chris Komer, Garth Greenup and Nayoung Baek on horn, trumpet and cello. Just another glowing example of the star power from within your orchestra.

Bottesini Gran Duo Concertante

Written in 1880, the Gran Duo Concertante highlights the bass and violin during one extended and virtuosic movement. Principal Bass Ha Young Jung joins Concertmaster Eric Wyrick for this thrilling showpiece.

Bizet Selections from *L'Arlesienne Suites Nos. 1 & 2*

The play may have been a failure, but Bizet's arrangements of selections from *L'Arlesienne* have endured as two of the most popular concert suites in the classical repertoire.

Neeme Järvi Conducts Tchaikovsky

Neeme Järvi conductor

Newark → Saturday, March 25, 8 pm
Newark → Sunday, March 26, 3 pm

Arvo Pärt *Cantus in Memoriam Benjamin Britten*

Arvo Pärt poured his emotions about the passing of composer Benjamin Britten into this evocative 1977 composition for strings and one lone chime.

Still *Symphony No. 1, "Afro-American"*

With its elements of jazz and infusion of blues, William Grant Still's most popular symphony remains relevant today. In 1930, it became the first symphony composed by an African American to be performed by a professional orchestra in the United States.

Tchaikovsky *Symphony No. 4*

Filled with anguish and melancholy, Tchaikovsky's symphony explores fate and how it shapes our lives. Former Music Director Neeme Järvi takes our audiences on a journey of power and reflection fueled by strings and brass.



NEEME JÄRVI

LEADING AT 100

1968 Henry Lewis is named music director—the first Black conductor to lead a major American orchestra; Lewis and the Symphony dedicate three outdoor concerts to Dr. Martin Luther King Jr. at the site of the previous year's Newark riots.





JACQUES LACOMBE

Fauré's Requiem with Jacques Lacombe

Jacques Lacombe conductor
Montclair State University Chorale
Heather J. Buchanan, director

Newark → Thursday, March 30, 1:30 pm
Newark → Friday, March 31, 8 pm
New Brunswick → Sunday, April 2, 3 pm

Ravel *Le Tombeau de Couperin*
Written during the horrors of World War I, Ravel's *Le Tombeau de Couperin* is a bright reflection on lives lost during the war, with each movement dedicated to a friend who passed. The composer draws on the woodwind section—particularly the oboe—to tell these stories.

Walker Lilacs
George Walker—a longtime Montclair resident—was the among the greatest composers to call the Garden State home, and in 1996, he became the first African American to win the Pulitzer Prize in Music. It was this passionate work for soprano and orchestra that garnered him that grand distinction.

Fauré Requiem
This divine choral-orchestral masterpiece focuses Fauré's view on the acceptance of a peaceful death. Past Music Director Jacques Lacombe, whose tenure was marked by powerful vocal performances, returns to lead this exquisite work.

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Steven Mackey & Mozart

Xian Zhang conductor
Felicia Moore soprano
Jennifer Johnson Cano mezzo-soprano
Alicia Olatuja mezzo-soprano
Sean Panikkar tenor
Nathan Berg bass-baritone
Steven Mackey electric guitar
Princeton University Glee Club
Gabriel Crouch, director

Princeton → Friday, April 21, 8 pm
Newark → Saturday, April 22, 8 pm
New Brunswick → Sunday, April 23, 3 pm

Mozart Symphony No. 25
Xian Zhang explores one of Mozart's most gripping and dramatic symphonies, often recognized by audiences as the opening music from the Academy Award-winning film *Amadeus*.

Steven Mackey RIOT
(World Premiere, New Jersey Symphony Commission)
Fittingly, the New Jersey Symphony has tapped leading New Jersey composer and frequent Symphony collaborator Steven Mackey to celebrate the centennial with a new commission featuring original texts by former US Poet Laureate Tracy K. Smith.

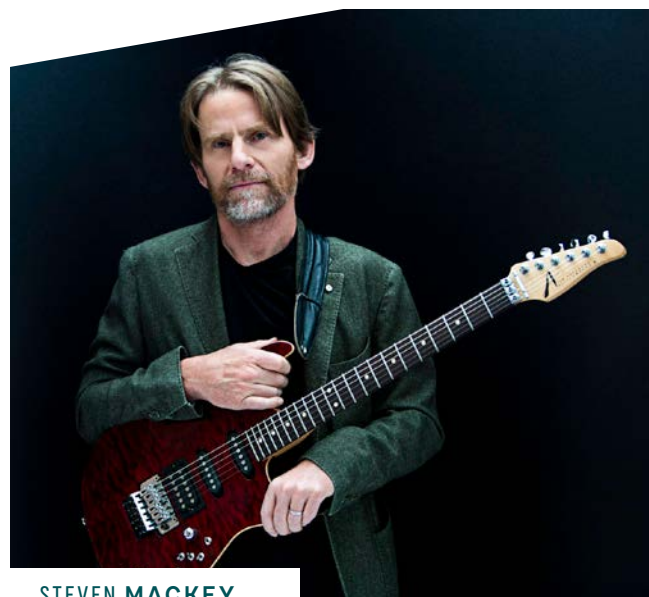
Mozart Overture to Don Giovanni
Mozart perfectly sets the scene to one of the most popular operas of all time with an overture highlighting all of the drama, deception and damnation that follows.

Bruckner Te Deum
The glorious *Te Deum* was a high point for composer Anton Bruckner, who called this joyful choral work "the pride of my life."

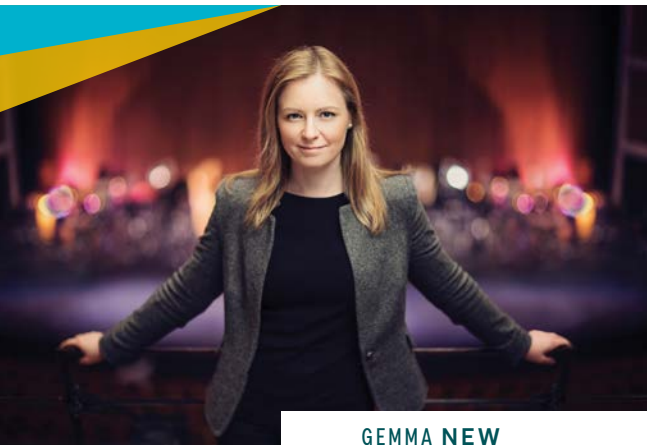
JENNIFER JOHNSON CANO



ALICIA OLATUJA



STEVEN MACKEY



GEMMA NEW

Symphonie fantastique

Gemma New conductor
George Li piano

Newark → Thursday, April 27, 1:30 pm
Red Bank → Saturday, April 29, 8 pm
Morristown → Sunday, April 30, 3 pm

Sarah Gibson *warp & weft*

Sarah Gibson drew inspiration from artist Miriam Schapiro and the art of weaving for her melodic and colorful *warp & weft*, a true celebration of the creative process and art created by women.

Rachmaninoff *Rhapsody on a Theme of Paganini*

Pianist George Li wowed Symphony audiences with his stunning performance of Rachmaninoff's Piano Concerto No. 3 and returns to do the same with the dazzling keyboard pyrotechnics in *Rhapsody on a Theme of Paganini*.

Berlioz *Symphonie fantastique*

Former Assistant Conductor Gemma New returns to New Jersey stages to conduct Berlioz's extraordinary *Symphonie fantastique*, a fantastic tale of thwarted love, dreams and witchcraft.



GEORGE LI

Tchaikovsky's Violin Concerto

Xian Zhang conductor
Randall Goosby violin

Newark → Thursday, June 1, 1:30 pm
Princeton → Friday, June 2, 8 pm
Newark → Saturday, June 3, 8 pm
New Brunswick → Sunday, June 4, 3 pm

Chen Yi *New Work*

(World Premiere, New Jersey Symphony Commission)
Pathbreaking composer Chen Yi was the first woman to receive a Master of Arts degree in music composition from the Central Conservatory of Music in Beijing. She brings her signature blend of Chinese traditional themes and Western orchestral forms to this new commission.

Stravinsky *Suite from Pulcinella*

Everything old is new again! Stravinsky takes Baroque-era music and spikes it with his inimitable sense of harmony and rhythm.

Tchaikovsky *Violin Concerto*

Violinist Randall Goosby pulls out all the melodic and soulful stops of Tchaikovsky's only violin concerto, one of the most beloved of the Romantic era.



CHEN YI

RANDALL GOOSBY



SEASON FINALE

Season Finale with Joshua Bell

Xian Zhang conductor
Joshua Bell violin

Newark → Friday, June 9, 8 pm

Red Bank → Saturday, June 10, 8 pm

Newark → Sunday, June 11, 3 pm

Daniel Bernard Roumain *New Work*

(World Premiere, New Jersey Symphony Commission)

The New Jersey Symphony premieres an all-new commission from Resident Artistic Catalyst Daniel Bernard Roumain. A master storyteller, DBR will continue to wow New Jersey audiences with his genre-bending music.

Bruch *Violin Concerto No. 1*

Passages of blazing fingerwork are balanced with moments of such serenity that time feels as if it may have stopped—perfect for the artistry of superstar Joshua Bell.

Stravinsky *The Rite of Spring*

The Rite of Spring, Igor Stravinsky's energetic and dark tale based on pagan rituals in Russia, was a truly groundbreaking masterpiece. While the premiere audiences rioted, it has subsequently become among the important and exhilarating musical works of the 20th century. Many audiences will find familiarity, as Stravinsky's music became the iconic soundtrack to the dinosaur segment of Disney's *Fantasia*.



JOSHUA BELL



DANIEL BERNARD ROUMAIN

LEADING AT **100**

1968 The orchestra becomes fully professional, replacing volunteer musicians.

A conversation between **Ha Young Jung** Principal Bass, and **Bob Wagner** Principal Bassoon

CELEBRATING OUR MUSICIANS

Ha Young: Bob: You've been playing with the orchestra for 42 years. What's been most exciting about the way it has grown and evolved?

Bob: Thinking back on many, many great performances, we've had a steady development of the quality of the orchestra. That very much has to do with our music directors—each has brought something different. That progression makes it really special and exciting. You really need those talented personalities to help shape what we're doing as an ensemble.

Looking back, we used to do the same program for eight to 10 performances, going to the far reaches of New Jersey in 16 different locations, mostly high-school auditoriums. We were on the bus four days a week. Acoustically those venues we really difficult. It's much better today with our five real concert halls!

But back to you: As someone newer to the orchestra, what do you value most about being part of the New Jersey Symphony?

Ha Young: My four years at the Symphony have been really wonderful. I love the deep sense of community that this orchestra has, which was truer than ever during the pandemic. I play with several different groups and this sense of community is something really special about the New Jersey Symphony. I also really value how diverse New Jersey is and how we can bring music to audiences across the state.

And we've certainly been through some significant transitions in the past year, especially in how we connect with audiences virtually, both in a concert format and through more personal, informal videos. Bob, how has this changed your thinking about sharing music?

Bob: The hardest thing was to be cut off from live performances and live audiences. We realize now how much we value their presence. It just changes everything. Making videos alone, the hardest thing is you actually have to listen to yourself play, but you learn from that. But I hope we continue our virtual performances, because they're a way to touch lives we otherwise wouldn't. It's an important role for orchestras to continue to connect with people who aren't able to get to a concert hall.

Ha Young: I know you asked me this, but how would you describe what's so special about this orchestra to you?

Bob: The orchestra has always been the cornerstone of my career. There is something about playing with the same people over time that gives you a sense of comfort, of the possibility of taking chances musically and knowing you'll be supported. That's not to say welcoming new members of the orchestra doesn't give us even more artistic inspiration!

Getting more specific, what has been your most meaningful experience with the orchestra so far?

Ha Young: Every week it refreshes! But if I had to choose, it was my trial week. We played Rachmaninoff's Symphony No. 2 and right before the last concert, they told me I got the spot. That's the most meaningful, the moment I knew I was going to become part of the orchestra; nothing compares, and it's been a dream ever since. That we can gather in one place hundreds of years after this piece was premiered or composed, that one person wrote this down on paper with some ink, and now 100 or 150 musicians can come together in one space and we get to create this music—that's really amazing.

Looking forward, Bob: What excites you about the upcoming centennial season?

“Our mission is to not just have people come to us on our terms, but to engage, and learn from our communities: what is it that we can bring to them that will better let music serve the needs in their lives?”

Bob Wagner



“I love the deep sense of community that this orchestra has, which was truer than ever during the pandemic... I also really value how diverse New Jersey is and how we can bring music to audiences across the state.”

Ha Young Jung

Bob: What's amazing is that so many music directors from the past will come back to the stage. I've regarded them as good friends, really wonderful musicians and great inspiring leaders. I talked to Zdeněk Mácal recently about a Mahler 4 slow movement where tears were running down his face, he was losing it in the music. He said that never happened before, but it was just so beautiful. It was like, yeah, that's what we're about.

Let's talk about now: What makes Xian Zhang as New Jersey Symphony music director special for you?

Ha Young: Her musicality, and how fiery she is... she is incredibly clear in terms of what she wants, and very smart at bringing out our best sound. I really admire her charisma and leadership. Also, her programming is brilliant: the way she can connect the dots and make connections between time-honored classical music and contemporary pieces.

Bob: I also appreciate the fact that I don't think I've ever seen her make a mistake, which is really remarkable considering all that is involved in conducting. I know she'll be there and give us what we need to do. The other thing I find amazing about her is who she is—very often conductors keep somewhat distant from their musicians. Xian is not; she's very personable, and very caring.

Ha Young: As orchestras and audiences have changed over the years, how do you think the New Jersey Symphony is staying relevant?

Bob: Education is the biggest change I've seen. I've been involved with our Youth Orchestra since day one, when it was a very small group of kids from Newark. It's been over 30 years now, and we've expanded to be hundreds of students every week—and involved many musicians in our orchestra as coaches. It's a lot more hands-on, interactive instruction than most youth orchestras benefit from. It's a really important part of who we are, and it helps us connect with young audiences and their families.

I also always look forward to sharing the possibility of what music can do to transport us away from this world, to take us to places that are different and inspirational, maybe restorative—whether that's reinterpreting the classics or new music. The fact that we're working to make our programming more inclusive—and that Daniel Bernard Roumain is with us—has also opened a lot of great new possibilities.

What's your favorite piece to play?

Ha Young: Mahler 1, *Pulcinella*, all of Beethoven, Brahms, Strauss. Any symphony, really. What's yours?

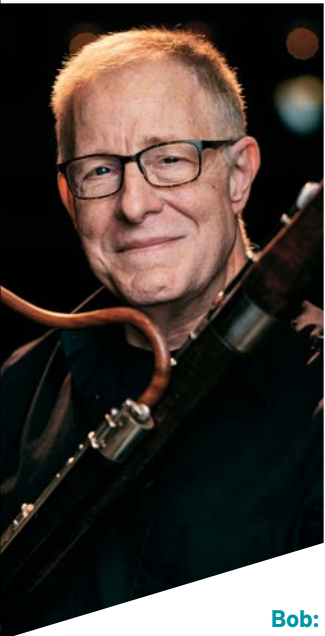
Bob: There are so many favorites. Mahler symphonies. Or a great Mozart piano concerto—the absolute intimacy is the complete anthesis of Mahler. It's about the really strong connections to soloists in front of the orchestra and within the orchestra. I find that's an awful lot of fun to do.

Ha Young: Part of our new branding is “bringing music that's meaningful to you, to you,” and we do that not only in our main venues but also in schools, healthcare settings and outdoor concerts. How is connecting with audiences outside of the concert hall satisfying to you as a musician?

Bob: The work that we've done with audiences with autism has been especially meaningful. We were able to develop relationships over time. It was remarkable how they remembered us when we returned after a year. We chose a few very different pieces of music and they created drawings and poetry inspired by their listening experience. It was really powerful. We should never underestimate the power of music to inspire.

Ha Young: As the orchestra builds on its history of meeting people where they are, what are your hopes for the orchestra going forward?

Bob: Our mission is to not just have people come to us on our terms, but to engage, and learn from our communities: what is it that we can bring to them that will better let music serve the needs in their lives? I hope if you decide to stay 42 years, the orchestra will have continued to evolve with society and be not only relevant and an important institution in New Jersey, but necessary in people's lives—and in that way, flourish.



Ha Young Jung is Principal Bass, The Lawrence J. Tamburri Chair, of the New Jersey Symphony. A first prize winner of the International Society of Bassists' Competition, she is a graduate of the Royal College of Music, The Juilliard School, Yale University and Boston University.

Bob Wagner is Principal Bassoon, The Charlotte and Morris Tanenbaum Chair, of the New Jersey Symphony, and has performed as a soloist with the orchestra in concertos by Mozart, Weber and Vivaldi. He holds Bachelor and Master of Music degrees from The Juilliard School and teaches at Princeton University.



Lunar New Year Celebration

2023

Newark → Saturday, January 21, 7:30 pm

New Jersey Performing Arts Center

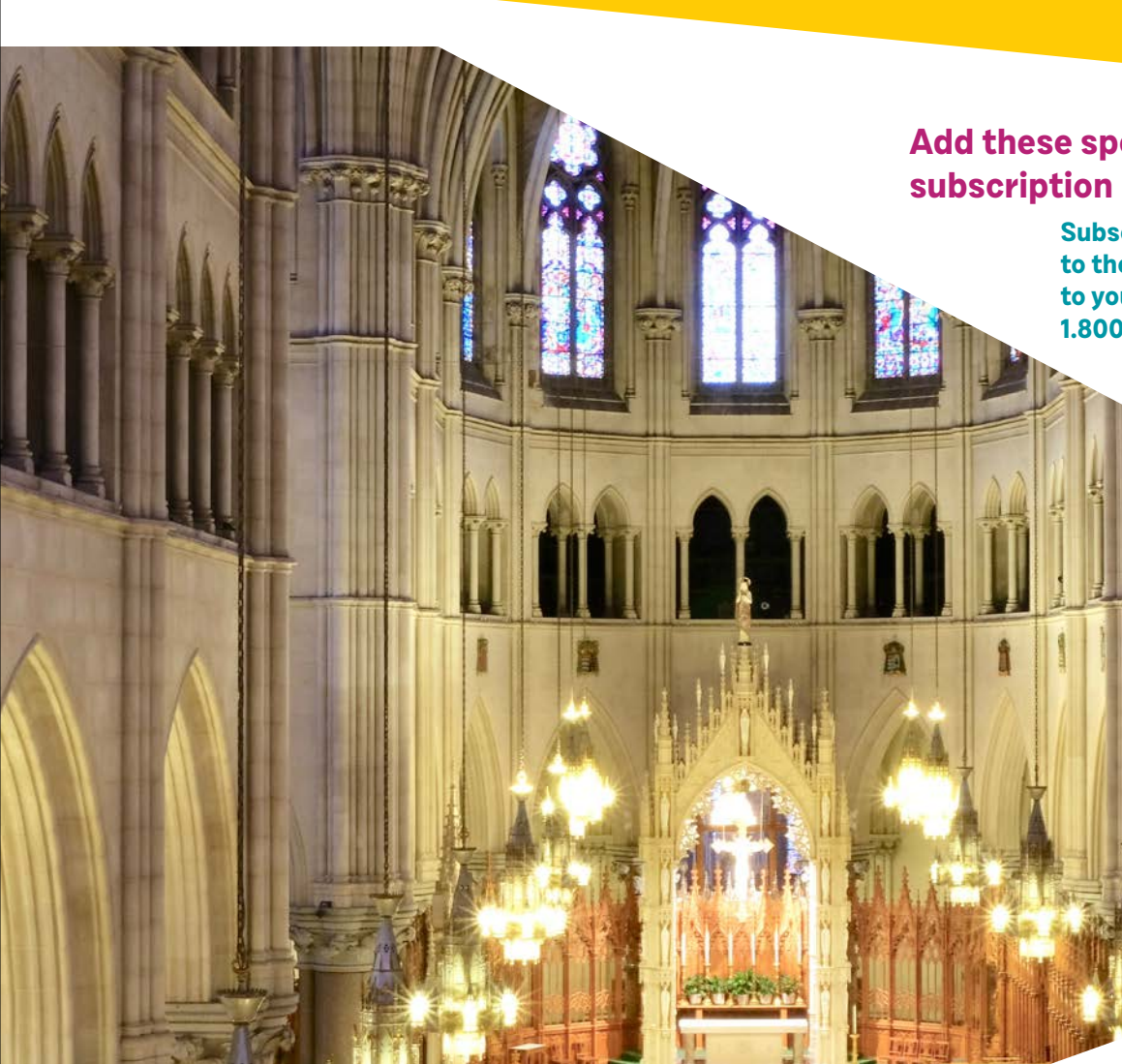
Xian Zhang conductor

Music Director Xian Zhang ignited the first Lunar New Year Celebration five years ago, and this festive tradition gets more vibrant with each iteration. Join us for this evening of community and cultural exchange that is wonderful for families and children as we celebrate the Year of the Rabbit.

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NICHOLAS NEWTON



Handel's *Messiah*



YING FANG

Princeton → Friday, December 16, 8 pm

Richardson Auditorium

Newark → Sunday, December 18, 7 pm

Cathedral Basilica of the Sacred Heart

Xian Zhang conductor

Ying Fang soprano

Maya Lahyani mezzo-soprano

Miles Mykkanen tenor

Nicholas Newton bass-baritone

Montclair State University Singers Heather J. Buchanan, director

LEADING AT 100

1970 The orchestra debuts at Carnegie Hall, beginning a run of regular performances over the years.

Join us as your Symphony triumphantly brings back this great holiday tradition! Music Director Xian Zhang will conduct Handel's incomparable classic *Messiah*. Joining Xian and the musicians will be the talented singers of Montclair State University, who will delight audiences as they sing the glorious "Hallelujah Chorus."



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Mayo Performing Arts Center

Red Bank → Friday, May 19, 8 pm

Count Basie Center for the Arts

Newark → Saturday, May 20, 8 pm

New Jersey Performing Arts Center

New Brunswick → Sunday, May 21, 3 pm

State Theatre New Jersey

Constantine Kitsopoulos conductor

Coming to New Jersey from a galaxy far, far away—experience *Star Wars: The Empire Strikes Back* like never before as your New Jersey Symphony performs John Williams' Oscar-winning score live to the entire film. “You must feel the Force around you ...”

The battle for the galaxy intensifies in this thrilling fifth episode of the unfolding *Star Wars* saga. As Imperial Forces launch an all-out attack on the Rebel Alliance, Han Solo (Harrison Ford) and Princess Leia (Carrie Fisher) flee to Cloud City, where they are captured by Darth Vader. Luke Skywalker (Mark Hamill) journeys to the mysterious, marshy planet of Dagobah, where the wise Jedi Master Yoda teaches the young hero the ways of the Force.

Little does Luke know that all his Jedi training will be called upon so soon. A stunning revelation—and a seeming life-or-death duel with Darth Vader—await.



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LEADING AT **100**

1980 The orchestra films an Emmy-winning PBS telecast with Newark jazz great Sarah Vaughan.

Harry Potter

AND THE DEATHLY HALLOWS™ PART 2

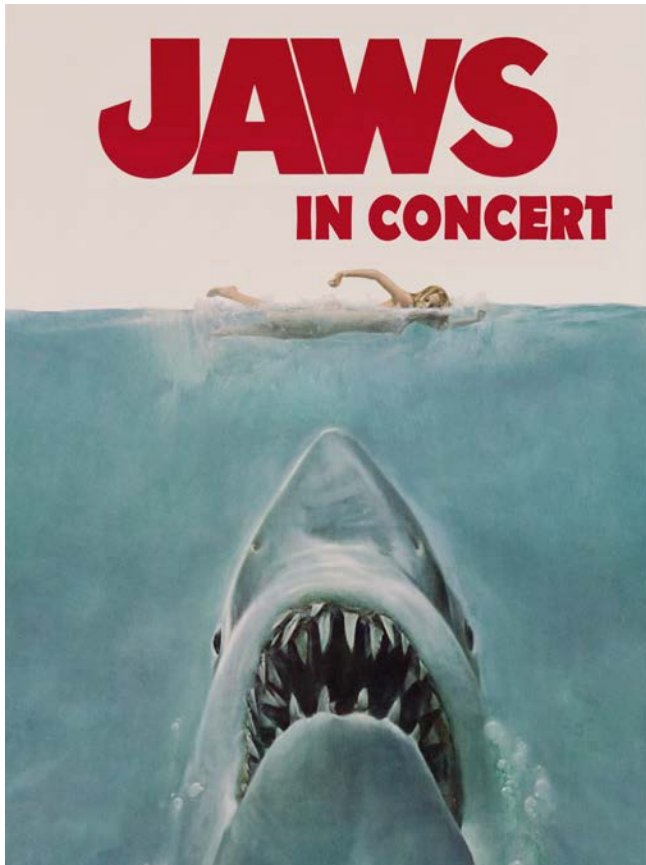
— IN CONCERT —

Newark → Saturday, February 4, 2 pm

New Jersey Performing Arts Center

The final battle begins. You can experience *Harry Potter and the Deathly Hallows™ Part 2* in a way you've never seen it before! New Jersey Symphony performs Alexandre Desplat's iconic score as the film is projected onto a high-definition screen that puts you in the middle of the action. Don't miss this unique opportunity to witness Harry and his friends face off for the last time against their foes. **Public Onsale: May 6, 2022.**

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Red Bank → Friday, October 28, 8 pm

Count Basie Center for the Arts

Newark → Saturday, October 29, 8 pm

New Jersey Performing Arts Center

New Brunswick → Sunday, October 30, 3 pm

State Theatre New Jersey

Nicholas Hersh conductor

The original summer movie blockbuster, with an Academy Award®-winning score by composer John Williams, *Jaws* is an unforgettable film-with-live-orchestra experience!

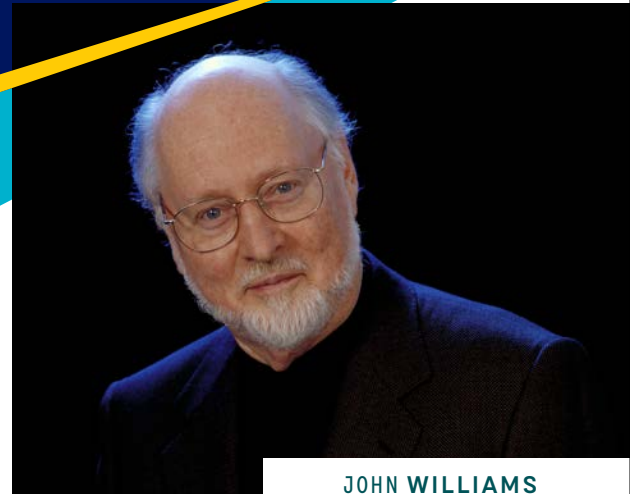
Directed by Academy Award® winner Steven Spielberg, *Jaws* set the standard for edge-of-your-seat suspense, quickly becoming a cultural phenomenon and forever changing the movie industry. When the seaside community of Amity finds itself under attack by a dangerous great white shark, the town's chief of police, a young marine biologist and a grizzled shark hunter embark on a desperate quest to destroy the beast before it strikes again. Featuring an unforgettable score that evokes pure terror, *Jaws* remains one of the most influential and gripping adventures in motion picture history.

Now for the first time, audiences will have the chance to experience the power of New Jersey Symphony performing the entire score in sync with one of the greatest motion pictures of all time.

In the words of Chief Brody, "You're gonna need a bigger boat!"

The Best of John Williams

Symphony Celebration



JOHN WILLIAMS

Red Bank → Friday, February 24, 8 pm

Count Basie Center for the Arts

Newark → Saturday, February 25, 8 pm

New Jersey Performing Arts Center

New Brunswick → Sunday, February 26, 3 pm

State Theatre New Jersey

Damon Gupton conductor

Celebrate the music of iconic composer John Williams as your New Jersey Symphony brings to life some of his most legendary film scores. Relive the magic themes of *Harry Potter*, *Jaws*, *Star Wars*, *Jurassic Park* and more!

Hearing Williams' music performed live is a true symphonic treat. Invite your family and friends for an awesome concert experience.

Please note: John Williams will not be in attendance for these performances.



DAMON GUPTON

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FAMILY CONCERTS



A Joyful Noise!

Newark → Saturday, December 3, 2 pm

New Jersey Performing Arts Center

Spotlighting celebrated artists from Newark and beyond, the New Jersey Symphony lauds the power of the first instrument—the human voice—with a gospel music-inspired holiday extravaganza. Come ready to sing, dance and clap along!



Hooray for Bollywood!

Newark → Saturday, May 13, 2 pm

New Jersey Performing Arts Center

Take a musical journey inspired by Bollywood, the Indian Hindi-language film industry. Hear captivating stories of Bollywood's meteoric rise to international fame and dance along with special guests to signature music, moves and lyrics of this thrilling genre.



Gather your little loved ones and join us in NJPAC's Victoria Theater!

Subscribers save on these performances with child tickets at \$9 and adult tickets at \$18.

A conversation between **José Luis Domínguez** New Jersey Symphony Youth Orchestra Artistic Director and **Terrence Thornhill** New Jersey Symphony Youth Orchestra Assistant Conductor & Curriculum Specialist

INSTILLING THE LOVE OF MUSIC

José Luis: I've always loved working with you, and I'm thrilled that you're helping lead the New Jersey Symphony's education programs. You bring a special perspective as an alumnus of our Youth Orchestra. What made you want to come back and work with the orchestra?

Terrence: Being part of the Youth Orchestra in high school was a really valuable experience. It was just where I needed to be at that point in my life—I got to see students just like me, coming from places like where I came from, trying to achieve the same goals.

Later, when I got a chance to work with the students, starting as a teaching artist for the Youth Orchestra's Training Ensemble, I felt like I had a direct hand in molding the next generation of musicians. Sometimes that pipeline can be broken, depending on where a student is from. Seeing students start in the Training Ensemble and move up to the highest-level orchestra, it's been really cool to see that pipeline actually be successful.

“We're using our creativity as leaders to make sure that every student working with us feels represented. We're expanding repertoire beyond the classics and also teaching students to write music from their personal experiences—and discover their creative voices.”

José Luis Domínguez

José Luis: How has the Youth Orchestra program evolved since you were a student? What do you see as the most valuable takeaways from your experience, that you now bring forward as a conductor and coach?

Terrence: Now, we focus on the students' well-being along with their musical growth. When I was a student, training was very product-focused, and about whatever needed to be done to get to a certain skill level. We've since discovered that a student's personal well-being directly increases musical well-being. If the kids feel good, they play well, they want to be there. Our coaches focus on empathy, still emphasizing grit and work ethic, but really celebrating successes and being there when there are setbacks.

But back to you, José Luis: What do you see as your most important goals in your interaction with our students?

José Luis: You answered that brilliantly for me! How we care about these young people, about our students and their families, is what's most important. We really saw the results of our approach when we came back in person after lockdowns: the students came back hungry to make music and in just a few rehearsals we were able to put together a showcase. It was amazing.

How about you—what are your goals when you're creating a curriculum, conducting or coaching?

Terrence: For me, it's all about access, making sure all students have the tools to be able to create a musical statement. That's not just instrument technique but also musicianship: for example, we have rhythm training, created by Greg LaRosa, the principal timpanist of the Symphony, that helps shape how our students look at music and function as an ensemble. It helps them think more like a conductor, and realize they're part of something bigger than themselves. And our curriculum gives them the tools to experience that.

This, as we all know, has been a difficult, and certainly different, two years: What has working with students virtually taught you as an educator?



José Luis: Our whole team pulled off something we thought was impossible. We started by learning how much better it was to divide students into small groups on Zoom rather than having a Zoom room with 14 violins in a meeting. In the large group, coaching possibilities were more limited—especially for our younger students; this new semi-private instruction is really beneficial.

We also really wanted to keep our family together so we made Zoom videos as a way to share with the world that our students were still busy. Then we came up with this idea for students to create their own compositions in groups. We were making it up as we went—how do we make experiences better for them?



“My goal is is always to help send happy, well-adjusted, empathetic people into the world, who have a deep appreciation for music and the arts—which, in turn, is going to make our communities better.”

Terrence Thornhill

Terrence: This idea of not just instructing students but encouraging them to be creative doesn't sound that monumental, but I don't think this thinking has ever really happened in a youth orchestra setting. Normally, you listen to the conductor, and practice what the conductor wants you to practice.

Thanks to your expertise as a composer and teacher—besides being a conductor—students learned how to take simple ideas and mold them into something great, and we put out an album of two hours' worth of music from our students. Who would've ever thought that was possible? Now, that's going to stay part of this program going forward, even in person.

One of the true silver linings of remote learning has been tapping into the creativity of students—which automatically deepens engagement—and you can do it from the highest-level student to lowest. That answers the question of how we get kids into classical music—you make the music theirs.

José Luis: Yes—we learn, we get it done, we push forward. We learned from the first audio samples, that when you coach students in composition, a new world opens to them. They think beyond their instrument. I could feel the results of that in my first in-person rehearsal. Violinists were talking about phrases played by horns—you see how it opened the door of collective music-making.

Terrence: It's also unbelievable for these students to realize that they can compose something, and have the New Jersey Symphony play it at NJPAC! That's different from a kid thinking of a melody in her room and using some free software to hear a digital file. We've created many more composers than we ever dreamed possible.

José Luis: Let's talk about a specific part of the mission that we both embrace: The New Jersey Symphony has always sought to build more diverse and inclusive audiences through its education programs, and our goals and programs are constantly expanding in that area. How is it meaningful to you to help carry out this mission?

Terrence: I think access is 100% the answer—if you provide instruments and instruction, then the kids who are into music, regardless of what they look like or where they come from, are going to really embrace it. You don't even have to target a certain kind of kid if you provide the opportunities; the kids who are interested are going to be diverse in thought, in culture, in race—especially as we think about putting more creativity into students' hands.

José Luis: We're using our creativity as leaders to make sure that every student working with us feels represented. We're expanding repertoire beyond the classics and also teaching students to write music from their personal experiences—and discover their creative voices. We're having students be creative and bring in ideas from their cultures. We had amazing sessions with students from the Philippines who used words in their native language that made them think of certain rhythms and instruments they grew up with.

As we move forward, what are your goals for our education programs?

Terrence: My goal is is always to help send happy, well-adjusted, empathetic people into the world, who have a deep appreciation for music and the arts—which, in turn, is going to make our communities better. How about you?

José Luis: My vision is that our Youth Orchestra is a place of innovation. I would like everybody around me to feel there's plenty of room for creativity—not only the students, but also our coaches and team members, like you, are free to explore their ideas. The end goal is a much bigger family. I see a future with many more coaches, students and collaborations with other institutions—all to move forward our shared goals of well-being, care, diversity and community.



José Luis Domínguez is New Jersey Symphony Youth Orchestra Artistic Director, The Anna P. Drago Chair. He is one of Chile's most prominent conductors and the previous music director of the National Youth Symphony Orchestra of Chile.

Terrence Thornhill is New Jersey Symphony Youth Orchestra Assistant Conductor & Curriculum Specialist as well as a founding teaching artist and lead conductor for the Paterson Music Project, an El Sistema-inspired program serving more than 250 students.



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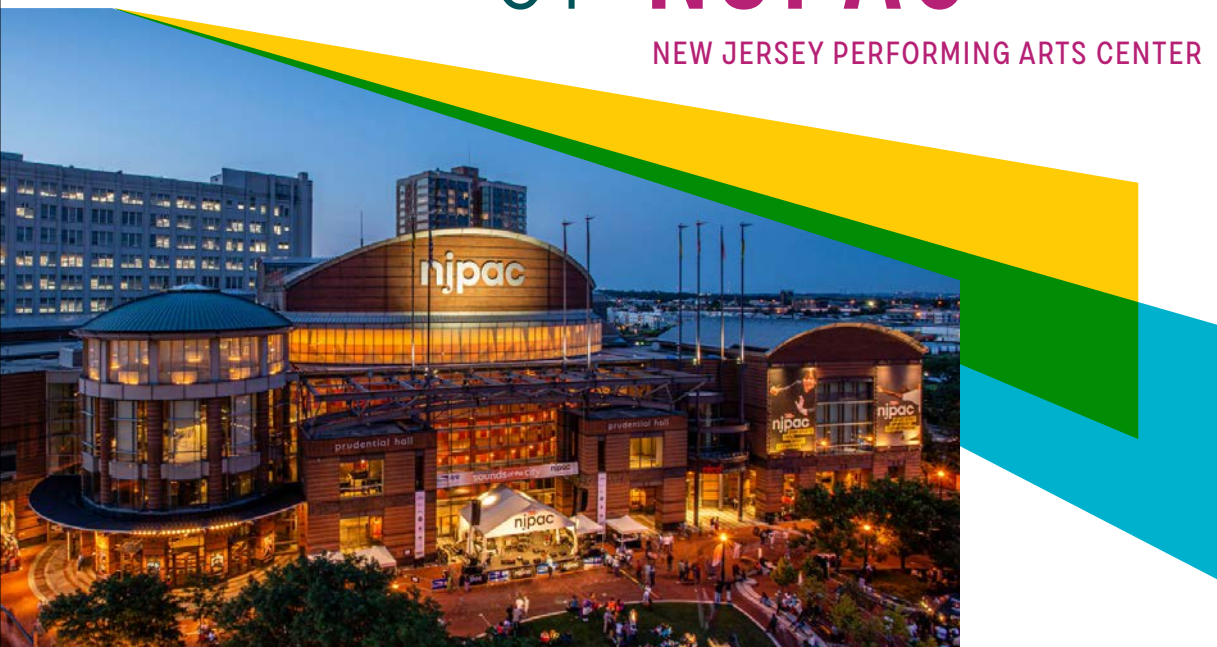


LEADING AT **100**

2012 Under Jacques Lacombe, the Symphony is invited to perform at Carnegie Hall's Spring for Music festival, in recognition of the orchestra's adventurous programming.

NEW JERSEY SYMPHONY RESIDENT ORCHESTRA OF **NJPAC**

NEW JERSEY PERFORMING ARTS CENTER



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Since its opening on October 18, 1997, NJPAC has served more than 10 million visitors, including almost 2 million students and families. The exceptional acoustics of its largest theater, Prudential Hall, are evident the moment an instrumentalist, a singer or a symphony orchestra sounds the first note of any performance on the Betty Wold Johnson Stage. Beautiful music-making is the foundation of NJPAC's programming, which in a typical season includes nearly 600 dance concerts, recitals, spoken-word performances and other cultural experiences on campus at the Arts Center and out in the community. Among the world-class performers who have appeared at NJPAC are Joshua Bell, Lang Lang, Alvin Ailey American Dance Theater, Bob Dylan, Jerry Seinfeld, Wayne Shorter, Diana Ross, the Gipsy Kings, Savion Glover, Tony Bennett, Sting, Aretha Franklin and The Roots.

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njpac





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And you help to build the next generation of listeners and musicians by ensuring we can sustain and grow our nationally recognized youth orchestra program. Powered by Symphony musician coaches, this program provides unparalleled opportunities for students' musical and personal growth, serving young people from our home city of Newark and 10 counties beyond.

You're also, as a donor, enriching the cultural fabric of our state, supporting your Symphony in its partnerships with local museums, theaters, dance companies and parks—collaborations that bring people together to share the joy of music and foster a sense of community. We're proud of our 100 years of being part of the thriving culture that makes New Jersey such an exceptional home—and we couldn't do it without you.

Centennial Fund

This centennial season is an immense, once-in-a-lifetime undertaking. To help make possible the activities celebrating our rich past, and to create the foundation that will advance our commitment to access, diversity and excellence over the next 100 years, we hope that you will consider increasing your gift—and increasing your impact—with an additional donation to our Centennial Fund. Through a one-time gift to this special campaign, you'll be commemorating this momentous occasion, as well as supporting the mission of the Symphony as we move into our exciting future, together.

Thank you for your past—and future—support. For more information on how your support can meaningfully propel our exciting centennial season, please visit njsymphony.org/support.



LEADING AT **100**

2016 Xian Zhang becomes music director, one of the first women to lead a major American orchestra.

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The New Jersey Symphony is redefining what it means to be a nationally leading, relevant orchestra in the 21st century.

Essential to the rich cultural fabric of our state, we provide inspiring, enriching, entertaining experiences—across genres and venues—bringing music that’s meaningful to you, to you.

Through adventurous performances, engaging educational experiences for all ages and robust community programming, we encourage everyone to enjoy the magic of orchestral music in all its forms. Led by internationally acclaimed Music Director Xian Zhang, our outstanding musicians, conductors and soloists offer the highest level of artistry—from classical masterpieces to ground-breaking premieres—along with popular works, movies in concert and family matinees.

We’re proud of 100 years of being in and of our community. A deeply rooted commitment to diversity, equity and inclusion drives our mission to champion new, and often local, voices—and invite new audiences to join us. We partner with local theaters, dance companies and museums to create dynamic interdisciplinary performances, and we welcome all New Jerseyans to more than 150 community events every year. We’re also devoted to building the next generation of listeners and musicians through our hands-on educational programming, including our youth orchestras that provide valuable opportunities for students’ musical and personal growth.

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Princeton: Richardson Auditorium

61 Nassau Street, Princeton, NJ 08540

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LEADING AT **100**

2020–21 The orchestra creates New Jersey Symphony Virtual, further expanding its reach to more than 10 million people worldwide, and introduces composer and activist Daniel Bernard Roumain as its first resident artistic catalyst.



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XIAN ZHANG MUSIC DIRECTOR



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