



NEWS RELEASE

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FOR IMMEDIATE RELEASE

**NEW JERSEY SYMPHONY ORCHESTRA
PRESENTS**

**NEEME JÄRVI CONDUCTS WORLD PREMIERE OF
3-2-1 FOR ELECTRIC AND ACOUSTIC VIOLIN
AND ORCHESTRA
BY NJSO VIOLINIST DARRYL KUBIAN**

CONCERTMASTER ERIC WYRICK SOLOS

PROGRAM INCLUDES BRAHMS'S 3RD AND HAYDN'S 98TH

**FRI., MAR. 28 IN TRENTON
SAT., MAR. 29 & TUE., APR. 1 IN NEWARK
SUN., MAR. 30 IN NEW BRUNSWICK**

Newark, NJ—Artistic innovation meets local pride when **Eric Wyrick**, Concertmaster of the New Jersey Symphony Orchestra, takes the solo role in the world premiere of *3-2-1 for Electric and Acoustic Violin and Orchestra*, composed by NJSO violinist **Darryl Kubian**; Maestro **Neeme Järvi** presides on the podium. Kubian, an alumnus of Rutgers University and a member of the NJSO's first-violin section since 1992, is a versatile composer and performer in both classical and jazz idioms. Wyrick is well known to NJSO audiences for his annual appearances as a concerto soloist. He also serves as the artistic director of the Orpheus Chamber Orchestra. Rounding out the program are Haydn's splendid Symphony No. 98—composed as an elegy to Mozart—and Brahms's Symphony No. 3, which pays tribute to his mentor, Robert Schumann.

Performances will take place on Friday, March 28, at 8 p.m. at the War Memorial in Trenton, Saturday, March 29, at 8 p.m. and Tuesday, April 1, at 1:30 p.m. at NJPAC in Newark and Sunday, March 30, at 3 p.m. at State Theatre in New Brunswick. Ticket prices begin at \$20 and are available for purchase by calling 1.800.ALLEGRO (2553476) or by visiting www.njsymphony.org.

The Music

For **3-2-1**, **Kubian's** first work for large orchestra, the composer/violinist has chosen an explosive theme: the life cycle of the universe, from Big Bang to expansion and dissolution and back. He and concertmaster Wyrick share a continuing interest in violin technology, from the Golden Age 1737 Guarneri del Gesù violin that Wyrick plays with the NJSO to the state-of-the-art Zeta JV24 electric violin he will use in **3-2-1**. Both instruments play significant roles in Kubian's piece.

"The basic structure of the concerto is a life cycle of the universe," the composer says. "Each of the three movements has its own character. The opening is like the Big Bang, with the electric violin playing an insistent pizzicato on A. The second movement is the age that we're in now, with its mixture of digital and analog technology, so the soloist switches to the acoustic instrument, but it's gradually subsumed by the orchestra part, and the electric violin takes over. A cadenza between the soloist and the concertmaster is the bridge to the finale, and there's a regeneration of energy at the end."

3-2-1 combines the epic grandeur of an orchestral film score with an energy and drive that derive unmistakably from rock music. With help from the high-tech timbres of the electric violin, the virtuosic, surging solo part seems to pierce the atmosphere, aided by imaginative orchestral writing that ranges from terrestrial to ethereal.

Kubian holds two degrees from Rutgers, where he studied violin with Arnold Steinhardt, Hiroko Yajima and Benjamin Hudson and composition with Charles Wuorinen. His double life as a composer and violinist includes extensive experience in the world of television, creating scores for the Discovery, National Geographic, Learning and Disney channels. His recent CD *String Theory* (2004) explores violin traditions using both traditional and cutting-edge techniques—on acoustic strings and a Zeta 5-string MIDI electric violin that is cousin to the one on which Wyrick performs in **3-2-1**.

Opening the program is **Josef Haydn's Symphony No. 98**, one of the 12 "London" symphonies he composed during his triumphant visit to the city in 1791–92. Said Charles Burney, a contemporary commentator on musical matters, "Haydn himself presided at the piano-forte; and the sight of that renowned composer so electrified the audience, as to excite an attention and a pleasure superior to any that had ever been caused by instrumental music in England." Yet Haydn's Symphony No. 98 in B-flat often strikes an elegiac note: while working on the piece, he received news of his friend Mozart's untimely death. Throughout the Classical period, it was highly unusual for a symphony to begin in its parallel minor key, but the arresting, dramatic chords that open this work signal nobility

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and a sense of loss. However, Haydn follows this opening with comforting warmth and good cheer—and the major key, though with more than a hint of wistful melancholy throughout, as heard in the ambivalent oboe figure that surfaces throughout the movement.

A Mozartean grace infuses the lovely theme of the second movement Adagio, which sings with a nostalgic tenderness. Like Mozart's mature symphonies, this work offers delight in generous proportion to its modest dimensions. Haydn's minuets—often treated as throwaway movements in other composers' works—are unparalleled in their wit and invention. This one is no exception, though the hijinks are slightly restrained this time. However, there's nothing restrained about the propulsive, jig-like Presto finale, which finds pleasure in small details like the syncopated accents that accompany the second theme. The piece ends with a little surprise: a tiny passage for harpsichord moments before the end.

Johannes Brahms's Symphony No. 3 (1883) is best known for the yearning theme of its third movement, a tune that has been taken up by a number of pop composers, including Carlos Santana, who based his song "Love of My Life" on the melody. Throughout, Brahms—one of the Romantic era's great perfectionists—unveils one stunning theme after another, while creating architectural structures that are deeply satisfying in their own right. The famed critic Eduard Hanslick called Symphony No. 3 "the most compact in form, the clearest in the details." Both conductors and audiences agreed, and it quickly became one of Brahms's most popular works.

A three-note motif, F–A-flat–F, that represents Brahms's personal motto, "frei aber froh," or "free but happy," forms the basis for the first movement, which features a series of daring modulations. Its swaying rhythms, which seem to vacillate between dual and triple meter, recall those in the opening of another third symphony: that of his mentor Robert Schumann. One of the unique features of this work is the fact that all four movements end quietly—highly atypical for a symphony of any era.

Both the second and third movements of Symphony No. 3 are "songs without words," with long melodies that unfold with elegance and deep emotion. The second movement gives the clarinet a prominent role, with delicate passages of wind writing that belie Brahms's reputation for hearty orchestral textures. The finale rivets our attention as it moves through a kaleidoscope of moods, finally returning, in a quietly comforting coda, to the Schumann-inspired opening theme.

About the Artists

Violinist **Eric Wyrick**, Concertmaster of the NJSO, is recognized as an exceptional solo and chamber musician and orchestral leader. He is artistic director of the Orpheus Chamber Orchestra and

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concertmaster of the Bard Festival Orchestra. His operatic experience has been extensive; he has served as associate concertmaster of the New York City Opera Orchestra and concertmaster of L'Opera Français New York. In addition to annual NJSO solo appearances, Wyrick has appeared as a soloist with Danish Radio Orchestra, Orchestre de Toulouse, the Hudson Valley Philharmonic and the San Angelo Symphony Orchestra. Solo television appearances include performing in the American Playhouse production of *Andre's Mother*, in the *Dance in America* presentation of Chausson's *Poème* for American Ballet Theater, on PBS as a featured soloist and in the BBC's *Great Composers Series*. An active chamber musician, Wyrick can be heard frequently with the NJSO Chamber Players and will perform at the Bard Chamber Music Festival in August. He has recorded for Bridge Records, Vanguard and with Orpheus for Deutsche Grammophon.

The 2007–08 season marks **Neeme Järvi's** third season as music director of the New Jersey Symphony Orchestra, a vibrant partnership that will extend through the 2008–09 season. He is also Chief Conductor of the Hague Residentie Orchestra in the Netherlands, Music Director Emeritus of the Detroit Symphony Orchestra, Principal Conductor Emeritus of the Gothenburg Symphony Orchestra (National Orchestra of Sweden), Conductor Laureate of the Royal Scottish National Orchestra, and First Principal Guest Conductor of the Japan Philharmonic Orchestra. Born in Tallinn, Estonia and an American citizen since 1987, Järvi is one of today's busiest conductors, making frequent guest appearances with the major orchestras and opera houses throughout the world.

The New Jersey Symphony Orchestra

The New Jersey Symphony Orchestra is composed of some of the country's finest musicians, led by Music Director Neeme Järvi. Artistic excellence, innovative programming and community engagement are hallmarks of its mission. To serve the people of New Jersey, the orchestra brings its programs to seven venues throughout the state and will add the Paper Mill Playhouse in Millburn as an eighth venue in the 2008–09 season. Education and outreach programs enrich the listening experience for children and adults alike. The AIG/New Jersey Symphony Broadcast Series is a syndicated program carried throughout North America by 96.3FM WQXR (New York) and WFMT (Chicago).

For more information about the New Jersey Symphony Orchestra, visit www.njsymphony.org or e-mail information@njsymphony.org. Tickets are available at 1.800.ALLEGRO (255.3476).

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