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September 2025

Monday	Tuesday	Wednesday	Thursday	Friday	Saturday	Sunday
1 PP1 Labor Day	2	3	4 Pay Day	5	6	7
8	9	10	11	12	13	14
15 PP2	16	17	18 Pay Day	19	20	21
22 Rosh Hashanah	23 Rosh Hashanah	24 Rosh Hashanah	25	26	27	28

Schedule remains subject to change.

CALENDAR NOTATION KEY

S-series programs denote classical **subscription** concerts.

P-series programs denote work that the Symphony is **producing**.

X-series programs denote work produced by **external** partners.

E-series programs denote **education** concerts.

M-series programs denote concerts that take place in the **summer**.

Relaxed Concerts: A more welcoming and flexible concert environment for audience members with physical and cognitive disabilities. This includes continuous late seating, no shushing policy, sensory friendly toys, a host and an accompanying presentation.

October 2025

* = Pre-Concert Classical Conversation Onstage ^ = Relaxed Performance Schedule remains subject to change.

Monday	Tuesday	Wednesday	Thursday	Friday	Saturday	Sunday
Sep 29 PP3	30 Oct 1 Yom Kippur	Oct 1 Yom Kippur	2 Pay Day Yom Kippur	3 10:00 Reh: P-1 Newark	4 Reh: X-1 Newark	5 Perf: P-1 Newark
6 10:00 Reh: S-1 Newark	7 10:00 Reh: S-1 Newark	8 10:00 Reh: S-1 Newark	9 10:00 Reh-S-1 Newark	10 2:45 Reh-S-1 Newark 7:30 Perf: S-1 Newark	11 2:45 Reh: X-1 Rahway 7:30 Perf: X-1 Rahway	12 2:00 Perf: S-1 Newark
13 PP4 Indigenous Peoples' Day	14	15	16 Pay Day	17	18	19
20	21 11:00 Reh: P-2 Newark	22 11:00 Reh: P-2 Newark	23 2:15 Reh: P-2 Morristown 7:05 Perf: P-2 Morristown	24 2:15 - Reh: P-3 Newark 5:15 Perf: P-3 Newark	25 2:05 Perf: P-2 Red Bank	26 2:05 Perf: P-2 N. Brunswick

27 PP5	28	29	30 Pay Day	31 Halloween	Nov 1	2
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X-1 (AR4: BE 9/19; D 9/25)
Gregory D. McDaniel, conductor
 Moonrise: A Celestial Celebration

P-1 (AR4: BE 9/19; D 9/25)
Maurice Cohn, conductor
TwoSet Violin, guest artists
 TBD Program

S-1 (AR1: BE 9/23; D 9/29)
Xian Zhang, conductor
Joyce Yang, piano
 Jessie Montgomery: *Hymn for Everyone*
 Tchaikovsky: Piano Concerto No. 1
 Dvořák: Symphony No. 8
Season Opening Gala will be on 10/10

P-2 (AR4: BE 10/8; D 10/14)
Constantine Kitsopoulos, conductor
Fantasia in Concert
 film with orchestra

P-3 (AR4: BE 10/10; D 10/16)
Steve Hackman, conductor
Beethoven x Beyoncé

YO Rehearsals: 10/4, 10/11, 10/18, 10/25

November 2025

* = Pre-Concert Classical Conversation Onstage	Tuesday	Wednesday	Thursday	Friday	Saturday	Sunday
3	4 10:00 Re: S-2 Newark 1:30 Re: S-2 Newark	5 10:00 Reh-S-2 Newark 1:30 Reh-S-2 Newark	6 1:30 Perf: S-2^ Newark	7 7:30 Perf: S-2 Princeton	8 2:00 Perf: S-2a^ Newark 7:30 Perf: S-2^ Newark	9 2:00 Perf: S-2^ Newark 2:00 Perf: S-2^ Newark
10 PP6	11 Veteran's Day	12	13 Pay Day	14	15	16
17	18	19	20	21	22	23
24 PP7	25	26	27 Pay Day Thanksgiving	28	29	30

S-2 (AR1: BE 10/21; D 10/27)

Tito Muñoz, conductor

Michelle Cann, piano

Price: Piano Concerto in One Movement

Gershwin: *Rhapsody in Blue*

Carlos Simon: *Zodiac*

NJ Symphony Co-Commission

Copland: Suite from *Billy the Kid*

11/6: NJJO prelude (lobby)

S-2a on Nov 8 is a Discover concert

Tito Muñoz, conductor

Michelle Cann, piano

Gershwin: *Rhapsody in Blue*

Copland: Suite from *Billy the Kid*

YO Rehearsals: 11/1, 11/8, 11/15

December 2025

	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday	Sunday
1					5 11:00 Reh: P-4 Newark 2:30 Reh: P-4 Newark	6 2:05 Perf: P-4 Newark	7 2:05 Perf: P-4 Newark Red Bank
8 PP8			10 11 Pay Day 10:30 Reh: Nut A Morristown	12 13	19 3:00 Reh: Nut A Morristown 7:30 Perf: Nut A Morristown	20 1:00 Perf: Nut A Morristown 6:00 Perf: Nut A Morristown	21 14 Chanukah starts 1:00 Perf: Nut A Morristown 6:00 Perf: Nut A Morristown
15		16 10:00 Reh: P-5 Newark 1:30 Reh: P-5 Newark	17 10:00 Reh: P-5 Newark 1:30 Reh: P-5 Newark	18 10:00 Reh: P-5 Newark 1:30 Reh: P-5 Newark	19 3:00 Reh: Nut B Morristown 7:30 Perf: Nut B Morristown	20 1:00 Perf: Nut B Morristown 6:00 Perf: Nut B Morristown	21 1:00 Perf: Nut B Morristown 6:00 Perf: Nut B Morristown 7:00 Perf: P-5 Nwk Cathedral
22 PP9			24 1:00 Perf: Nut C Morristown	25 Pay Day Christmas Day	26 1:00 Perf: Nut C Morristown 6:00 Perf: Nut C Morristown	27 1:00 Perf: Nut C Morristown 6:00 Perf: Nut C Morristown	28

P-4 (AR4: BE 11/21; D 11/27)
Conner Gray Covington, conductor
Elf in Concert
 film with orchestra

NUT (AR4: BE 11/27; D 12/3)
Constantine Kitsopoulos, conductor
New Jersey Ballet Company
 Tchaikovsky/arr. McDermott: *The Nutcracker*
 *Reduced orchestra

P-5 (AR4: BE 12/3; D 12/9)
Anthony Parnter, conductor
Caitlin Gotimer, soprano
Maria Dominique Lopez, mezzo-soprano
Orson Van Gay II, tenor
Shyheim Selvan Hinnant, bass
Montclair State University Singers
Heather J. Buchanan, director

YO Rehearsals: 12/6, 12/13
Winter Concert: 12/14

January 2026

* = Pre-Concert Classical Conversation Onstage ^ = Relaxed Performance

Schedule remains subject to change.

Monday	Tuesday	Wednesday	Thursday	Friday	Saturday	Sunday
Dec 29	30	31	Jan 1 New Year's Day	2	3	4
5 PP10	6 10:00 Reh: S-3 Newark 1:30 Reh: S-3 Newark	7 10:00 Reh: S-3 Newark 1:30 Reh: S-3 Newark	8 Pay Day 2:15 Reh: S-3 N Brunswick 7:00 Perf: S-3 N Brunswick	9 7:30 Perf: S-3* Princeton	10 7:30 Perf: S-3 Newark	11 2:00 Perf: S-3* Morristown
12	13	14	15	16	17	18
19 PP11 MLK Day	20	21 TBD TBD	22 Pay Day	23	24 2:00 Perf: X-2 Newark 7:30 Perf: X-2 Newark	25

26	27 3:00 Reh: S-4 Newark 6:30 Reh: S-4 Newark	28 3:00 Reh: S-4 Newark 6:30 Reh: S-4 Newark	29 1:35 Perf: S-4^ Newark	30 7:35 Perf: S-4 Newark	31 7:35 Perf: S-4 Red Bank	Feb 1 2:05 Perf: S-4 Newark
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S-3 (AR1: BE 12/23; D 12/39)

Xian Zhang, conductor

Randall Goosby, violin

Sibelius: *Finlandia*

Barber: Violin Concerto

Tchaikovsky: Symphony No. 2 "Ukrainian"

1/10: AO opener (onstage)

X-2 (AR4: BE 1/7; D 1/13)

TBD, conductor

Elden Ring in Concert

S-4 (AR1: BE 1/13; D 1/19)

Xian Zhang, conductor

The Shakespeare Theatre of New Jersey

Tchaikovsky: *Romeo & Juliet Fantasy Overture*

Prokofiev: Selections from *Romeo & Juliet*

YO Rehearsals: 1/24, 1/31

February 2026

* = Pre-Concert Classical Conversation Onstage ^ = Relaxed Performance Schedule remains subject to change.

Monday	Tuesday	Wednesday	Thursday	Friday	Saturday	Sunday
2 PP12	3	4	5 Pay Day	6	7	8
			3:30 Reh: P-6 Newark 7:00 Reh: P-6 Newark	2:15 Reh: P-6 Newark 7:35 Perf: P-6 Newark	14 Valentine's Day	15
9	10	11	12	13		
16 PP13 Presidents' Day	17	18	19 Pay Day	20	21	22
23	24	25	26	27	28	Mar 1
	10:00 Reh: S-5 Newark	10:00 Reh: S-5 Newark 1:30 Reh: S-5 Newark	2:15 Reh: S-5 Morristown 7:00 Perf: S-5 Morristown	7:30 Perf: S-5* Newark		2:00 Perf: S-5* Newark

P-6 (AR4: BE 1/22; D 1/28)

Lunar New Year

Sunny Xia, conductor

Haochen Zhang, piano

Peking University Alumni Chorus

Starry Arts Group Children's Chorus

Program TBD

S-5 (AR1: BE 2/10; D 2/16)

Markus Stenz, conductor

Time for Three, guest artists

Wagner: Prelude to Act I of *Lohengrin*

Kevin Puts: *Contact*

Beethoven: Symphony No. 5

YO Rehearsals: 2/21, 2/28

March 2026

* = Pre-Concert Classical Conversation Onstage	^ = Relaxed Performance					Schedule remains subject to change.
Monday	Tuesday	Wednesday	Thursday	Friday	Saturday	Sunday
2 PP14	3	4	5 Pay Day	6	7	8
	11:00 Re: X-3 Newark 2:30 Re: X-3 Newark	11:00 Re: X-3 Newark 2:30 Re: X-3 Newark			2:00 Perf: X-3 Newark 8:00 Perf: X-3 Newark	
9	10	11	12	13	14	15
	10:00 Re: S-6 Newark 1:30 Re: S-6 Newark	10:00 Re: S-6 Newark 1:30 Re: S-6 Newark	1:30 Perf: S-6^^ Newark		7:30 Perf: S-6* Princeton	2:00 Perf: S-6* N. Brunswick
16 PP15	17 St. Patrick's Day	18	19 Pay Day	20	21	22
10:00 Re: E-1 Newark 1:30 Re: E-1 Newark	10:00 Perf: E-1 TBD 10:00 Re: X-4 Morrirstown 1:30 Re: X-4 Morrirstown	10:00 Perf: E-1 Rahway 3:00 Re: X-4 Morrirstown	10:00 Perf: E-1 Englewood 10:00 Perf: X-4b (Edu) Morrirstown 3:00 Re: X-4 Morrirstown	10:00 Perf: E-1 TBD 7:30 Perf: X-4a Morrirstown	2:00 Perf: X-4a Morrirstown 7:30 Perf: X-4b Morrirstown	2:00 Perf: X-4b Morrirstown
23	24	25	26	27	28	29
	10:00 Perf: E-1 Newark	10:00 Perf: E-1 Newark 1:30 Re: S-7 Newark	10:00 Re: S-7 Newark 1:30 Re: S-7 Newark	10:00 Re: S-7 Newark 2:45 Re: S-7 Newark	2:00 Perf: S-7a^ Newark 7:30 Perf: S-7* Newark	2:00 Perf: S-7* Morrirstown

X-3 (AR4: BE 2/18; D 2/24)
Constantine Kitsopoulos, conductor
Harry Potter and the Sorcerer's Stone
 film with orchestra

S-6 (AR1: BE 2/18; D 2/24)
Ruth Reinhardt, conductor
Eva Gevorgyan, piano

Bartók: *Romanian Folk Dances*
 Chopin: Piano Concerto No. 2
 Bartók: Concerto for Orchestra

E-1 (AR4: BE 3/2; D 3/8)
Gregory D. McDaniel, conductor
Undead Arts

Mozart: Selections from *The Magic Flute*
 *Reduced orchestra

X-4a (AR4: BE 3/3; D 3/9)
Constantine Kitsopoulos, conductor
New Jersey Ballet Company

Tchaikovsky: *Serenade for Strings*
 *Reduced orchestra

X-4b (AR4: BE 3/3; D 3/9)
Constantine Kitsopoulos, conductor
New Jersey Ballet Company

Tchaikovsky: *Sleeping Beauty*
 *Reduced orchestra

S-7 (AR1: BE 3/11; D 3/17)
Xian Zhang, conductor

Juan Esteban Martinez, clarinet
 Mozart: *Divertimento in D Major, K. 136*
 Mozart: Clarinet Concerto
 Beethoven: Symphony No. 6, "Pastoral"
 3/27: ECE Prelude (lobby)

S-7a on Mar 28 is a Discover concert
Xian Zhang, conductor

Beethoven: Symphony No. 6, "Pastoral"

April 2026

	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday	Sunday
	31		Apr 1 Passover begins	2 Pay Day	3	4	5 Easter
6	7		8 10:00 Reh: S-8 Newark 1:30 Reh: Colton Newark	9 10:00 Reh: S-8 Newark 1:30 Reh: S-8 Newark	10 2:45 Reh: S-8 Newark 7:30 Perf: S-8* Newark	11 7:30 Perf: S-8 Red Bank	12 2:00 Perf: S-8* Newark
13 PP17	14 10:00 Reh: S-9 Newark 1:30 Reh: S-9 Newark	15 10:00 Reh: S-9 Newark 1:30 Reh: S-9 Newark	16 Pay Day	17	18	19	
20	21	22	23	24	25	26	

S-8 (AR1: BE 3/25; D 3/31)
Xian Zhang, conductor
Francesca Dego, violin
Webern: Im Sommerwind
 Prokofiev: Violin Concerto No. 2
 R. Strauss: *Ein Heldenleben*

S-9 (AR1: BE 3/31; D 4/6)
Xian Zhang, conductor
Mei Gui Zhang, soprano
Taylor Raven, mezzo-soprano
Eric Ferring, tenor
Dashon Burton, bass-baritone
Montclair State University Chorale
Heather J. Buchanan, director

Colton Conducting Fellowship Audition
 (AR4: BE 3/25; D 3/31)
Candidates TBD
 Program TBD

Fauré: *Pavane (with chorus)*
 Mahler: *Songs of a Wayfarer*
 Mozart: Requiem

YO Rehearsals: 4/11, 4/18, 4/25

4/18: Fields Prelude (lobby)

May 2026

* = Pre-Concert Classical Conversation Onstage

^ = Relaxed Performance

Schedule remains subject to change.

Monday	Tuesday	Wednesday	Thursday	Friday	Saturday	Sunday
Apr 27 PP18	Apr 28 10:00 Re: S-10 Newark 1:30 Re: S-10 Newark	Apr 29 10:00 Re: X-5 Newark 1:30 Re: X-5 Newark	Apr 30 May 1 10:00 Re: X-5 Jersey City	May 2 TBD Perf: X-5 Jersey City	May 3 TBD Perf: X-5 Jersey City	May 4 TBD Perf: X-5 Jersey City
4	5	6	7	8	9	10 Mother's Day
11 PP19	12 10:00 Re: S-10 Newark 1:30 Re: S-10 Newark	13 10:00 Re: S-10 Newark 1:30 Re: S-10 Newark	14 Pay Day 1:30 Perf: S-10*^ Newark	15 7:30 Perf: S-10* Princeton	16 7:30 Perf: S-10 Newark	17 2:00 Perf: S-10 Morristown
18	19	20	21	22	23	24

25 PP20 Memorial Day 26	27 11:00 Re: P-7 Newark	28 Pay Day 11:00 Re: P-7 Newark	29 2:45 Re: P-7 Red Bank 7:35 Perf: P-7 Red Bank	30 7:35 Perf: P-7 Newark	31 2:05 Perf: P-7 N. Brunswick
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X-5 (AR4: BE 4/15; D 4/21)

Gregory D. McDaniel, conductor
Undead Arts

Mozart: *The Magic Flute*

*Reduced orchestra

S-10 (AR1: BE 4/28; D 5/4)

Joshua Bell, conductor/violin

Mendelssohn: *The Hebrides (Fingal's Cave)*

Saint-Saëns: Violin Concerto No. 3

Mendelssohn: Symphony No. 4, "Italian"

P-7 (AR4: BE 5/14; D 5/20)

Constantine Kitsopoulos, conductor

Star Wars: The Last Jedi in Concert

film with orchestra

YO Rehearsal: 5/2

Spring Concert: 5/3 (2 perfs)

June 2026

* = Pre-Concert Classical Conversation Onstage ^ = Relaxed Performance Schedule remains subject to change.

	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday	Sunday
1		2 10:00 Reh: S-11 Newark	3 10:00 Reh: S-11 Newark 1:30 Reh: S-11 Newark	4 2:15 Reh: S-11 N. Brunswick 7:00 Perf: S-11 N. Brunswick	5 7:30 Perf: S-11 Princeton	6 7:30 Perf: S-11* Red Bank	7 2:00 Perf: S-11 Newark
8 PP21		9 10	10 11 Pay Day	11 Pay Day	12 10:00 Reh: P-8 Newark	13 2:45 Reh: P-8 Newark 7:30 Perf: P-8 Newark	14 2:00 Perf: P-8 N. Brunswick
15		16	17	18	19 Juneteenth	20	21 Father's Day
22 PP22		23	24	25 Pay Day	26	27	28

S-11 (AR1: BE 5/19; D 5/25)

Xian Zhang, conductor

Emanuel Ax, piano

Allison Loggins-Hull: New Work

World Premiere, New Jersey Symphony Commission

Mozart: Piano Concerto No. 22

Berlioz: *Symphonie fantastique*

P-8 (AR4: BE 5/29; D 6/4)

Edwin Outwater, conductor

Ben Folds, guest artist

Program TBD

July 2026

Schedule remains subject to change.

	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday	Sunday
Jun 29	30		Jul 1	2	3	4 Independence Day	5
6 PP23	7		8	9 Pay Day	10	11	12
13	14		15	16	17	18	19
20 PP24	21		22	23 Pay Day	24	25	26

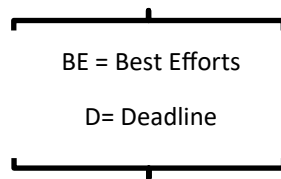
27	28	29	30	31	Aug 1	2
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August 2026

Schedule remains subject to change.

Monday	Tuesday	Wednesday	Thursday	Friday	Saturday	Sunday
3 PP25 4	5	6 Pay Day 6	7	8	9	
10 11	12	13	14	15	16	
17 PP26 18	19	20 Pay Day 20	21	22	23	
24 25	26	27	28	29	30	

Set Designation		AR1	AR2	AR3	AR4
Definition	Classical Subscription conducted by the Music Director or designated guest conductor.		Other Classical Subscription	Media and Special Sets	Educational, Pops, other non-subscription series
# of Rehearsals	May miss 1 non-dress unless using 13.11 C8 and then must attend 50%		Must attend 50%	Must do all	Must attend 50%
# of Concerts	Must do all; unless using 13.11 C8 and then must attend 50%		Must attend 50%	Must do all	Must attend 50%
Missed Set Allowed	Yes		Yes	Yes	Yes
Missed Set Notice	14 days BE, 8 days minimum D		14 days BE, 8 days min. D	14 days BE, 8 days min. D	14 days BE, 3-8 days min. D with caps*
Absence Notice for Non-Personal Days	N/A		N/A	N/A	14 days BE, 3-8 days in each week min. D with
Personal Days	Yes		Yes	0	N/A
Personal Days notice	7 days before date or 3 days before first service in each week, whichever is earlier		7 days before date or 3 days before first service in each week, whichever is earlier	N/A	N/A



Up to five (5) personal services may be used as personal privilege services, which may be used for absences from any service including dress rehearsals and concerts otherwise unavailable under the guidelines of Article 13.11C1-3 and 13.7A of the Master Agreement.

For non-Principals, up to four (4) personal services may be used for absences from any service including dress rehearsals and concerts otherwise unavailable under the guidelines of Article 13.11C.1, 13.11C.2 and 13.11C.7 of the Master Agreement.

SUBSCRIPTION ORCHESTRATIONS & TIMINGS

Please refer to the musician portal for the most current orchestration and timings information.

S1	MONTGOMERY <i>Hymn for Everyone</i>	12'	2[1,P] 2[1,EH] 2 2[1,CBN] — 2 2 3[1,2,BTN] 1
	TCHAIKOVSKY Piano Concerto No. 1	33'	2 2 2 2 — 4 2 3 0 — T — str.
	DVORÁK Symphony No. 8	36'	2[1,2/P] 2[1,2/EH] 2 2 — 4 2 3 1 — T — str.
S2	PRICE Piano Concerto in One Movement	19'	1 1 2 1 — 2 2 2 0 — T+3-perc — str.
	GERSHWIN <i>Rhapsody in Blue</i>	16'	2 2 3[1,2,BC] 2 — 3 3 3 1 — tsax — 2-asax — T+3-perc — bj — str.
	SIMON <i>Zodiac</i>	20'	3[1,2,P] 2 2 2 — 4 3 3[1,2,BTN] 1 — T+2-perc — hp — str.
	COPLAND Suite from <i>Billy the Kid</i>	22'	3[1,2/P,P] 2 2 2 — 4 3 3 1 — T+4-perc — hp — pf — str.
S3	SIBELIUS <i>Finlandia</i>	8'	2 2 2 2 — 4 3 3 1 — T+1-perc — str.
	BARBER Violin Concerto	25'	2[1,2/P] 2 2 2 — 2 2 0 0 — T+1-perc — pf — str.
	TCHAIKOVSKY Symphony No. 2, "Ukrainian"	32'	3[1,2,P] 2 2 2 — 4 2 3 1 — T+2-perc — str.
S4	TCHAIKOVSKY <i>Romeo and Juliet Fantasy Overture</i>	19'	3[1,2,P] 3[1,2,EH] 2 2 — 4 2 3 1 — T+2-perc — hp
	PROKOFIEV Selections from <i>Romeo & Juliet</i>	45'	3[1,2,P] 3[1,2,EH] 3[1,2,BC] 3[1,2,CBN] — 4 3 [1,2,BTN] 3 1 — t-sax — T+4-perc — hp — cel/pf — str.
S5	WAGNER Prelude to Act 1 of <i>Lohengrin</i>	8'	3 3[1,2,EH] 3[1,2,BC] 3 — 4 3 3 1 — T+1-perc — str.
	PUTS <i>Contact</i>	30'	3[1,2,3/P] 3[1,2,3/EH] 3[1,2,3/BC] 3[1,2,3/CB] — 4 3 3 1 — T+3-perc — pf — str.
	BEETHOVEN Symphony No. 5	31'	3[1,2,P] 2 2 3[1,2,CBN] — 2 2 3 0 — T — str.

S6	BARTÓK <i>Romanian Folk Dances</i>	6'	2[1,2/P] 0 2 2 — 2 0 0 0 — str.
	CHOPIN Piano Concerto No. 2	32'	2 2 2 2 — 2 2 1[BT] 0 — T — str.
	BARTÓK Concerto for Orchestra	35'	3[1,2,3/P] 3[1,2,3/EH] 3[1,2,3/BC] 3[1,2,3/CB] — 4 3 3 1 — T+2-perc — 2-hp — str.
S7	MOZART Divertimento in D Major, K. 136	16'	— str.
	MOZART Clarinet Concerto	25'	2 0 0 2 — 2 0 0 0 — str.
	BEETHOVEN Symphony No. 6, "Pastoral"	39'	3[1,2,P] 2 2 2 — 2 2 2 0 — T — str.
S8	WEBER <i>Im Sommerwind</i>	12'	3 3[1,2,EH] 5[1,2,3,4,BC] 2 — 6 2 0 0 — T+2-perc — 2-hp — str.
	PROKOFIEV Violin Concerto No. 2	26'	2 2 2 2 — 2 2 0 0 — 1-perc — str.
	STRAUSS <i>Ein Heldenleben</i>	40'	4[1,2,3,P] 4[1,2,3,4/EH] 4[1,2,EC,BC] 4 [1,2,3,CB] — 8 5[1,2,3,PT1,PT2] 3 2 [1,TENOR] — T+4-perc — 2-hp — str.
S9	FAURÉ Pavane	7'	2 2 2 2 — 2 0 0 0 — str. — satb chorus
	MAHLER <i>Songs of a Wayfarer</i>	16'	3[1,2,3/P] 1[1,2/EH] 3[1,2,3/BC] 2 — 4 2 3 0 — T+2-perc — hp — str.
	MOZART/SÜSSMAYER Requiem	51'	0 0 0 2 — 0 2 3 0 — 2-bthn — T — org — str. — satb chorus
S10	MENDELSSOHN <i>The Hebrides (Fingal's Cave)</i>	10'	2 2 2 2 — 2 2 0 0 — T — str.
	SAINT-SAËNS Violin Concerto No. 3	29'	2 2 2 2 — 2 2 3 0 — T — str.
	MENDELSSOHN Symphony No. 4, "Italian"	27'	2 2 2 2 — 2 2 0 0 — T — str.
S11	LOGGINS-HULL New Work	15'	3 3 3 3 — 4 3 3 1 — T+3-perc — hp — str.
	MOZART Piano Concerto No. 22	34'	1 0 2 2 — 2 2 0 0 — T — str.
	BERLIOZ <i>Symphonie fantastique</i>	49'	2[1,2/P] 2[1,2/EH] 2[1/EC,2] 4 — 4 4 [1,2,CR1,CR2] 3 2 [OPH1,OPH2] — 2-T+4-perc — 2-hp — str.

ABOUT THE HANDBOOK

Please note that this handbook contains policies based on the New Jersey Symphony's standard operating procedures. Changes to these policies may be necessary for the health and safety of all employees should a health and safety emergency arise.

The attached calendar is based off of currently available information. However, it may be necessary to send updates throughout the season. The calendar is subject to change up to 60 days in advance. Updated calendars and rosters for the current and following month(s) will be posted on the musicians portal and updated on the orchestra board backstage. Please refer to these postings regularly to confirm schedules.

Digital calendars will be available for musicians to download or subscribe to. Depending on which calendar is used, it may not be automatically updated with calendar changes. Each musician is responsible for updating their own personal calendars.

MUSICIANS PORTAL

The up-to-date calendar, rosters, and other pertinent information are available online at:

www.njsymphony.org/musician-portal

Before August 31, 2025:

Password: musician2425

After September 1, 2025:

Password: xian2526

ATTENDANCE POLICIES

ORCHESTRA PERSONNEL MANAGER CONTACT INFORMATION

Adria Benjamin

personnelmanager@njsymphony.org | 917.509.4276

It is understood that as a contracted musician, you will perform all services offered/assigned to you. If you wish to be excused from full sets or individual services, it is your responsibility to submit absence requests, including Excused Absence Request to the Personnel Manager in writing, by e-mail or text, within the time limit allowed. When e-mailing or texting, your full name must be included in the body of the message. Guidelines for requesting absences follow below. For last minute emergencies (any personnel issue needing resolution 48 hours or less in advance to the date/time of the service in question) please only contact the Personnel Manager by text, email, and phone (in this order, until you receive a response from the Personnel Manager).

Attendance Requirement: In all cases, the deadline for notification is to-the-hour, *e.g.*, for a 10AM rehearsal, notification is due by 10AM on the deadline date, and for an 8PM concert, notification is by 8PM on the deadline date.

Attendance Codes: On the calendar is a system of coding. Each set has been coded in accordance with the attendance rules that apply to that set. The deadline for requests to be released from that particular set is also indicated. See the chart on **pages 26-27** for specific series information and deadlines.

Releases from Sets: As a contracted member of the Symphony, you may be released from all work, subscription and non-subscription alike, on a set-by-set basis; each set is marked on the calendar by a unique combination of letters/numbers. Requests to be released from a set should be submitted in writing by e-mail or text message to the Personnel Manager. Release deadlines are indicated on the calendar for each particular set. A musician may be released from a maximum of three classical subscription sets conducted by the Music Director per contract year.

Personal Services/Absences from Classical Subscription or Contract Fee Sets: All musicians are entitled to use a total of eight unpaid personal services per contract year for isolated absences within classical subscription or contract fee sets. Requests for personal services must be submitted in writing, by e-mail or text to the Personnel Manager no later than seven days in advance of the service from which you wish to be excused, or three days before the first rehearsal of the set, whichever is earlier.

ATTENDANCE POLICIES (CONT'D)

Personal Services are limited to three per violin section, two per other string section, and one per all other instrument, per service. Requests will be honored on a first-come, first-served basis. If two conflicting requests are received simultaneously, preference will be given to the player with more seniority in the orchestra. **Up to five personal services may be used as personal privilege services in accordance with Article 13.11 (C) 4 of the Master Agreement. For non-principals, up to four personal services may be used for absences from any service including dress rehearsals and concerts otherwise unavailable under the guidelines of Article 13.11 (C) 1, 2, and 7.** In recognition of the artistic importance of having the complete orchestra in attendance for rehearsals with the Music Director, please utilize your best efforts not to use personal services for services conducted by the Music Director.

Sick Leave: As a contracted member of the Symphony, you are entitled to a maximum of eighteen sick services per season. Sick leave is to be used in the event of personal illness or serious illness of an immediate family member or domestic partner requiring your care. You must inform the Personnel Manager as soon as you have determined that you will not be able to perform a service. If you are medically disabled for longer than 7 days, you will be expected to file for temporary disability benefits – in the event of temporary disability, contact the Personnel Manager who will help you with the application process.

Audition Leave: You may be excused to take unpaid audition leave up to three times per season. You must notify the Personnel Manager at least fourteen days in advance of your leave, indicating the city of the audition and schedule of all projected rounds, including finals.

Broadway Leave: You may be granted unpaid leave for the lock-in period of a Broadway show, provided that proof of employment is tendered thirty (30) days in advance. Please note that during Broadway leave, musicians are responsible for the entire cost of their health insurance premiums. All services missed during Broadway leave are excluded from the year end health insurance attendance calculations.

Week-To-Week Paperwork: Schedules, parking stickers, paychecks, tickets, etc. are available from the Assistant Personnel Manager.

PAYROLL

The New Jersey Symphony is on a bi-weekly payroll system. For your information, pay periods have been indicated on the calendar with horizontal double lines, and the pay period number is indicated on the first day of that pay period. Paychecks will usually be available on the Thursday following the conclusion of the two-week pay period in which the services are rendered, and shall include all extra payments. The orchestra is paid on a per-service basis, so your pay for those weeks will reflect the number of services that you actually work. If you have any questions about your check, please speak with the Personnel Manager. Any necessary adjustments will be made in the next pay period.

OVERTIME

Up to three fifteen-minute units of overtime are allowed at any rehearsal service. If the projected overtime is announced by or at the beginning of intermission for non-dress rehearsals, the first unit is mandatory for all musicians; the second and third units are optional. For dress rehearsals, the first two units are mandatory for all musicians, and the third is optional. All units of overtime in a concert performance are mandatory.

BUS OVERTIME

For musicians riding the Symphony provided buses to/from concerts, bus overtime is paid at a rate of \$17 for the first hour or partial hour, and \$8.50 for each half-hour after, as outlined in the chart below.

Trip	Bus Overtime Due for time beyond: (times include services and sound checks)
Single Service	6 hours
Single Service w/ Sound Check	7.5 hours
Double Service	10.5 hours
Double Service w/Sound Check	12 (limited to 2 times per contract year)

On a trip with 3 standard bus routes, bus overtime for NY buses is calculated using the pickup and drop off times from the 41st Street or 179th Street stops.

ONSTAGE PROTOCOLS

REHEARSAL PROTOCOL

All personnel are expected to be at the concert hall at the start of all rehearsals, regardless of rehearsal order. **It is desired that all musicians will be in their seats and ready to tune five minutes prior to the scheduled beginning of each service.** Under no circumstances will children under the age of 18 be permitted on the premises unless under constant adult supervision.

CONCERT PROTOCOL

All personnel are expected to be at the concert hall at the start of all concerts, regardless of program order. Any time the New Jersey Symphony is appearing publicly, all musicians will exhibit the highest professional demeanor. To present our performances in the most professional way, the following procedures will be employed:

- * The stage lighting will be set at its full concert level in advance of the performance. It is desired that all musicians be in their seats and ready to play five minutes in advance of curtain time. If a chair or stand needs to be adjusted or replaced, or you need a stand light or shield, you **MUST** inform Operations staff no later than five minutes before curtain time. Needs communicated later than that will not be addressed until intermission.
- * When the performance is ready to begin, the house lights will be lowered to half, signaling the musicians to become quiet.
- * When the Concertmaster enters and tunes the orchestra, he will ask for two A's from the Principal Oboe; the first A is for the winds and brass, the second A is for the strings. The orchestra tunes to A= 440.
- * In the event that there is a stage change requiring you to move from your seat, please go offstage completely and wait for instructions to return to the stage. If you remain onstage, refrain from talking during the stage change.
- * In order to fully acknowledge the audience's appreciation of the orchestra at the end of a work, please turn to face the audience and smile when you stand up. Downstage players may find it most practical to turn three-quarters towards the audience.
- * **Talking or putting away music during applause is prohibited.**
- * At the conclusion of each half of a concert, musicians must wait to stand up or leave the stage until the Concertmaster rises from their seat.

ADDITIONAL PROTOCOL AND NOTES FOR ALL SERVICES:

- * **CASES: No string or brass cases are allowed on stage at any service.** If you have a particular need that requires consideration, please make your requests to the Director of Operations no later than three weeks in advance of the season, or as soon as the need can be identified. **Woodwind players may have cases onstage as required.** Cases are not permitted in the Jaqua Lounge at NJPAC.
- * **CELL PHONES:** All active cell phone use (including those on vibrate and silent mode) is strictly prohibited on stage at both rehearsals and performances.
- * **BEVERAGES:** Only water in capped bottles is permitted onstage; no other beverages are allowed. If you are in need of an open cup of drinking water, it must be accompanied by a note of explanation (Open containers for woodwind players' reeds are acceptable). Please remove from the stage any water bottles or cups you have used at the end of every service. If it is necessary for a player to have water onstage during a concert, it should be in a **discrete clear or black bottle.**
- * **DARK STAGE:** When the stage is "Dark" (doors closed/lights off), no one is permitted on stage or in the wings in any venue. An announcement will be made and signage will be posted alerting musicians in advance of dark stage going into effect
- * **TALKING ON STAGE:** Limit conversations to relevant musical matters only during all rehearsals. Please do not engage in conversation with colleagues on stage during a performance.
- * **PRE-CONCERT CLASSICAL CONVERSATIONS:** During Classical Conversations, please do not warm-up or converse backstage, and please do not cross from one side of the stage to the other directly behind the stage towers. You can cross from one side of the stage to the other using the stage crossover behind the backstage wall. Signage will be posted to alert musicians when a Classical Conversation is occurring on stage. These usually begin one hour before the concert and run 30 minutes. The stage becomes open 30 minutes before the concert.

PROCEDURE FOR IMPLEMENTING NEW POLICIES:

Please refer to Article 7.1 of the CBA.

LIBRARY POLICIES

SUBSCRIPTION SERIES

Music will be available a minimum of two weeks prior to the first rehearsal. Musicians are strongly encouraged to access their parts on the online musician portal following the instructions below. For musicians not using online parts, please pick up music from the librarian at an NJPAC service. It is not guaranteed that all music will travel to all venues. Additionally, arrangements can be made for pick up at the New Jersey Symphony offices in Newark by contacting the Librarian. Mailing is possible if all other options have been exhausted.

ALL OTHER SERIES & INDIVIDUAL CONCERTS

Parts will be accessible online for non-subscription series on a time-available basis. Every effort will be made to have music available two weeks in advance for pick up at an NJPAC service. It is not guaranteed that all music will travel to all venues. When necessary, arrangements can be made for pick up at the New Jersey Symphony offices in Newark by contacting the Librarian. Mailing is possible only after all other options have been exhausted. For specific requests, please contact the librarian.

GENERAL NOTES

When taking music from the folders, be sure to take only the music from the stand on which you will be sitting and leave the folder. The Librarian will be available 1 hour before each service. **If you are sick or otherwise unable to perform a service and have the music in your possession, it is your responsibility to be sure the parts get to the rehearsal or performance venue.** At the end of each service, please place the music in the pocket and close the folder. Following the final concert, all parts must be left in folders. Please only lightly mark music with regular pencil (no red). Lost or damaged parts are subject to replacement charges.

PAGE TURNS & OTHER ALTERATIONS

The library is happy to facilitate page turn fixes. All string section page turn requests are best communicated through the section principal to the Librarian. All other players should coordinate directly with the Librarian. Best efforts should be made to request page turns as early in the rehearsal week as possible or ideally, before the start of the set.

DIGITAL DOWNLOADS

For digital downloads of available parts, visit:

www.njsymphony.org/musicianportal

Before August 31, 2025:

Password: musician2425

After September 1, 2025:

Password: xian2526

Music downloads are hosted as PDFs on dropbox.com. If you need assistance accessing them, please contact the Librarian.

STUDY RECORDINGS

Musicians shall be permitted to record rehearsals for study purposes. A form will be available from the Personnel Manager who will ensure that there is no objection from a guest conductor or soloist. Once the form has been received and approved a notice that the rehearsal is being recorded for study purposes shall be posted on the Orchestra Board.

TABLET USAGE

String players (and any other musician sharing a stand) are NOT permitted to use tablets or iPads for regular, full orchestra New Jersey Symphony services (rehearsals and concerts). Those musicians not sharing stands (winds, brass, percussion, keyboard) are welcome to use tablets or iPads if they desire for all regular, full orchestra New Jersey Symphony services.

DRESS CODE

The orchestra maintains a strict dress code for all public performances. The following dress code is in effect on stage and in the public areas of the concert hall, from 45 minutes prior to the performance through the end of the performance, and will be enforced by the Personnel Manager and Assistant Personnel Manager. Any deviations from this dress code to suit a particular program (Lunar New Year, concerts with visual media, etc.) will be emailed to personnel and noted on the ATW.

In an effort to move away from a gendered dress code, we encourage musicians to choose between any of the available options for the appropriate type of program.

MASK POLICY

In the event that it is mandatory to wear a mask, as per the prevailing New Jersey Symphony Health and Safety Plan, or if a musician elects to wear a mask without an existing mandate, the mask must be completely black in color, with no visible logo or decoration.

AT ALL TIMES:

- * All material and styles must be appropriately formal (no sweatshirts, T-shirts, jeans, etc.) If there is a question about the suitability of a particular item, please show it to the Personnel Manager to obtain prior approval.
- * No colognes, perfumes, or scented body products of any kind will be permitted at rehearsals or performances.
- * Clothing must be clean and well-pressed at all times.

APPROPRIATE ATTIRE

- * All materials must be formal, of the type found in a formal shop or formal department of a department store.

S-Series Evening Concerts

- * Well-pressed black suit (not gray, pinstripe, or navy). No sport coats allowed.
- * Black collared dress shirt (long-sleeved)
- * Long black tie (no patterns)
- * Long black dress or long black skirt (either must be floor length). Gowns are encouraged (no excessive décolletage). If the gown is sleeveless, it is preferred that you wear a formal jacket (such as a shrug or bolero – sheer is ok).
- * Black on black sequins and embellishments are encouraged
- * Formal black slacks
- * Formal black blouses (no excessive décolletage) and black dress jackets must have short, 3/4 length, or full-length sleeves.
- * Formal black shoes (no sneakers, no boots) with solid black socks or black sheer hose.
- * Small inconspicuous jewelry (no colorful scarves or hair ornaments)
- * A small black purse may be leaned against the upstage leg of the chair at concert venues *other than* NJPAC. At NJPAC, lockers are provided for your belongings. At all venues, nothing is to be draped over the back of the seat.

S-Series Matinee/Afternoon Concerts

- * Well-pressed black suit (not gray, pinstripe, or navy). No sport coats allowed.
- * Black collared dress shirt (long-sleeved)
- * Long black tie (no patterns)
- * Long black dress or long black skirt (either must be floor length)
- * Gowns and “dressy evening” materials such as velvet are discouraged.
- * Black on black sequins and embellishments are encouraged
- * Formal black slacks
- * Formal black blouses (no excessive décolletage) and black dress jackets must have short, 3/4 length, or full-length sleeves.
- * Formal black shoes (no sneakers, no boots) with solid black socks or black sheer hose. Dressy boots are allowed for matinees, as are opaque hosiery.
- * Small inconspicuous jewelry optional (no colorful scarves or hair ornaments)
- * Small black purse optional, leaned against the upstage leg of the chair (nothing draped over the back of the seat)

X-Series Concerts

- * Black dress/skirt below the knee when seated or nice well-pressed black pants or slacks (no jeans or faded slacks)
- * Black blouse or long-sleeved buttoned-down collared shirt tucked into pants (no polo shirts)
- * Black shoes (no sneakers, no boots) with solid black socks, stockings; or trouser socks if wearing slacks (for summer concerts, stockings, hose, and socks are optional)
- * Small inconspicuous jewelry optional (no colorful scarves or hair ornaments)
- * Small black purse optional, leaned against the upstage leg of the chair (nothing draped over the back of the seat)

E-Series and Summer Parks Concerts

- * Nice well-pressed black pants (no jeans or faded slacks), long slacks, dress, or skirt below the knee when seated
- * Solid brightly colored tops. Solid black and solid white tops are also acceptable. T-shirts are not acceptable.
- * If the weather is cool, you may wear a jacket or sweater
- * Black shoes (no sneakers, no boots) with solid black socks. Black dress shoes or dress sandals (stockings, hose and socks are optional)
- * Small inconspicuous jewelry optional (no colorful scarves or hair ornaments)
- * Small black purse optional, leaned against the upstage leg of the chair (nothing draped over the back of the seat)

BUSES

For concerts held outside the area indicated in Article 12 of the CBA, buses are provided for the Musicians. The buses are for transportation of New Jersey Symphony personnel only, and guests or family members are not permitted.

Bus pickup times are standardized throughout the year. Any deviations from the schedule will be posted in advance of the affected service. **Always consult the About this Week (ATW) document to confirm bus times, locations, and other important transportation information.**

There is a bus captain on each bus to coordinate communication with the driver and ensure that speed limits and other laws are observed. If you have specific concerns, please consult the bus captain on your bus, who will either speak with the driver or report your concerns to the Operations Coordinator. Only the bus captain or a member of staff should address issues with the driver. Please do not request additional stops with the bus driver or Captain other than those listed on the next page.

In the event a bus does not show up at the appointed pickup time, the Bus Captain should call the bus company's number listed on the ATW. The bus company will be able to determine whether the bus will arrive promptly. If it is not likely that the bus will be there in sufficient time to arrive in advance of the performance time, orchestra personnel are advised to find alternative transportation to the venue. The Symphony will reimburse all out-of-pocket expenses including train fare, tolls, or mileage (at the current IRS rate). Please keep all receipts and submit them to the Personnel Manager.

If it appears that you will be delayed in arriving at the concert venue, please immediately call the Personnel Manager or Operations staff on duty listed on the ATW for that particular service.

BUS PICKUP LOCATIONS AND DIRECTIONS

UPTOWN BUS

1. 96th & Amsterdam, NY
2. 179th St & Ft. Washington Ave, NY
3. Teaneck, NJ Marriott Hotel (100 Frank W Burr Blvd, Teaneck, NJ)
 - * After crossing the George Washington Bridge, follow the signs for Route 95 South/Route 80 West-Local Lanes. Take Exit 70 and the Teaneck Marriott will be just ahead. Pickup is in the bus shelter, which is to the right of the driveway entrance to the hotel.

Additional stops on the return trip only:

106th & Broadway, NY & 96th & Amsterdam, NY

DOWNTOWN BUS

1. 41st St. (N) around Dyer Ave, NY
2. Weehawken, NJ Park Ave exit- pick up is on the right side at the first side street (2 Hauxhurst Ave, Weehawken, NJ).
 - * From the Hoboken area: take Willow Ave going north toward the Lincoln Tunnel. Stay in the left lane, which will turn into Park Ave. Go under I-495, and make the first right onto Jefferson St. Make the next right onto Hauxhurst Ave. Pickup is at the very end of Hauxhurst Ave.
 - * **If you intend to take this bus to and from Weehawken, please inform the bus captain in advance of each trip.**

Additional stops on the return trip only:

69th & Amsterdam & 79th & Amsterdam

NEW JERSEY BUS

1. West Orange, NJ Essex Green Shopping Plaza, Prospect Ave (495 Prospect Ave, West Orange, NJ)
 - * Essex Green Shopping Plaza is located off of Route 280 at Exit 8A on Prospect Ave. The pickup is by Petco, closer to TGI Friday's.
2. Clark, NJ Target Shopping Plaza, Exit 135 off GSP (45 Central Avenue, Clark, NJ)
 - * Proceed to Exit 135 off the Garden State Parkway. The bus stop is in the shopping plaza with the Target on the west side of the Parkway. The pick up will be on the northern side of the Target side of the parking lot, nearest to Central Avenue.

BUS PICKUP LOCATIONS

Always consult the About this Week (ATW) document to confirm bus times, locations, and other important transportation information.

	N. Brunswick (Rehearsal & Performance) Thurs @ 2:15pm	N. Brunswick (Performance only) Sun @ 2:00pm
Amsterdam/96th St (SE)	12:25 pm	12:10 pm
179th St/ Ft. Washington	12:55 pm	12:40 pm
Teaneck	1:05 pm	12:50 pm
41st St./around Dyer Ave	1:00 pm	12:45 pm
Weehawken	1:10 pm	12:55 pm
Essex Green	12:40 pm	12:20 pm
GS Parkway, Exit 135	1:10 pm	12:50 pm
	Red Bank (MATINEE Perf) Sat & Sun @ 2:00pm	Red Bank (EVENING Perf) Sat @ 7:30pm
Amsterdam/96th St (SE)	11:30 am	5:00 pm
179th St/Ft. Washington	11:55 am	5:25 pm
Teaneck	12:05 pm	5:35 pm
41st St./around Dyer Ave	12:15 pm	5:35 pm
Weehawken	12:25 pm	5:50 pm
Essex Green	12:15 pm	5:40 pm
GS Parkway, Exit 135	12:45 pm	6:10 pm
	Red Bank (Reh & Perf) Fri @ 2:45pm	Princeton (Perf only) Fri & Sat @ 7:30pm
Amsterdam/96th St (SE)	12:15 pm	4:15 pm
179th St/ Ft. Washington	12:40 pm	4:50 pm
Teaneck	12:50 pm	5:00 pm
41st St./Dyer Ave	1:00 pm	4:45 pm
Weehawken	1:10 pm	5:00 pm
Essex Green	12:55 pm	4:45 pm
GS Parkway, Exit 135	1:25 pm	5:25 pm

NOTES

VENUE SECURITY POLICY

At all NJ Symphony performance venues, access to the backstage by NJ Symphony employees is limited to officially scheduled NJ Symphony rehearsals, performances, recording sessions and events. Entering the backstage, by use of the NJ Symphony ID or by other means, when the NJ Symphony is not working shall be considered a violation of official policy and the employee shall be subject to disciplinary action, up to and including termination.

If you would like to reserve a space at any venue (for meetings, receptions, practice, etc.), please submit a written request to the Director of Orchestral Operations at least 48 hours in advance. Please note that due to venue restrictions, all room requests must be for official New Jersey Symphony business only. Before, during and after performances, access to the backstage hallways, performer's lounges and on the stages is to be limited to essential working personnel and contracted musicians only. Immediate families of staff and musicians may visit backstage following a performance only; they must be accompanied by the employee at all times and are not permitted on the stage. Requests to bring guests at other times, or any guests beyond immediate family members, must be submitted 24 hours in advance to Operations Staff and access is not guaranteed. Access for any/all guests may be revoked by management at any time, including immediate family and non-essential personnel.

It is also important we give guest artists and conductors the privacy they require. If you wish to introduce your guest(s) to an artist or conductor, including the Music Director, permission from the Operations Staff is required. Please understand that the organization may have guests/donors that need to take precedence, but we will do our best to accommodate you if the artist is agreeable. If you have non-NJ Symphony business with any guest artist or conductor, please make your intentions known to the Operations staff on duty and they will do their best to facilitate your request as appropriate.

Do not hold open any doors to the backstage for people you do not know. If you are approached by a patrons who want to give an item to New Jersey Symphony personnel or guest artists, please direct the person to a security guard or member of the Artistic/Operations Staff.

ADDITIONAL NJPAC SECURITY MEASURES

Everyone entering the building will need an NJPAC badge of their own, or will need to stop and show ID. Staff and contracted musicians are eligible for NJPAC badges – please speak with a member of the operations team if you need a badge or a replacement.

Access to locker rooms and dressing rooms is restricted when we are not actively working in the building.

Starting 60 minutes before the first activity of the day and ending 30 minutes after the last activity of the day, musicians have access to basement locker rooms and dressing rooms for the assigned theater space only. (Follow signage for dressing room access. Sometimes there may not be dressing rooms available.)

When we are not in the building: access to basement locker rooms is restricted to retrieve belongings only. Access may not be available (or only available at certain times) because of other NJPAC clients. There is no access to dressing rooms. If you need access to the building, please check with Operations Staff in advance and always follow the instructions of NJPAC security.

LOAN POLICIES

The New Jersey Symphony has funds set aside for loans to New Jersey Symphony musicians. A summary of the general guidelines for computer equipment loans and instrument purchase and repair loans follows. A copy of the complete policy can be obtained by contacting the Director of Operations.

INSTRUMENT PURCHASE LOAN

- * A single loan shall not exceed the lesser of 80% of the purchase price of a new instrument or \$20,000.
- * Interest shall be calculated at the Applicable Federal Rates (AFR's) <https://www.irs.gov/applicable-federal-rates> for the month that the loan was requested, using the Mid-Term annual AFR rate.
- * The loan term cannot exceed five years.
- * Instrument purchase loans shall be repaid through level payroll deductions of no less than 1/100 of the loan value per week of work.
- * In the event of the sale or loss/substantial damage of the instrument, the entire outstanding balance of the loan shall be immediately due.
- * In the event a musician holding an outstanding loan leaves the employ of the New Jersey Symphony or elects to take a leave of absence, the entire outstanding balance of the loan shall be immediately due.
- * No new loans will be approved if a musician is in arrears on any existing loans

INSTRUMENT REPAIR LOAN

- * A single loan shall not exceed \$2,000.
- * There shall be no interest charged.
- * Instrument repair loans shall be repaid through level payroll deductions of no less than \$50 per week of work.
- * In the event a musician holding an outstanding instrument repair loan leaves the employ of the New Jersey Symphony or elects to take a leave of absence, the entire outstanding balance of the loan shall be immediately due.

COMPUTER PURCHASE LOAN

- * The New Jersey Symphony will make funds available to its musicians who actively serve on board or orchestra committees to finance the purchase of a computer that will enhance his/ her duties according to the following guidelines:
- * A single loan shall not exceed \$4,000.
- * There shall be no interest charged.
- * Computer purchase loans shall be repaid through level payroll deductions of no less than \$100 per week of work. [26 weeks of work x 100 x 2 years = more than \$4,000, \$50 does not]
- * The total payback period shall not extend beyond two years.

In the event a musician holding an outstanding loan leaves the employ of the New Jersey Symphony or elects to take a leave of absence, the entire outstanding balance of the loan shall be immediately due.

The total outstanding loan value of all loans described above may not at any time exceed \$20,000 per musician.

INSTRUMENT INSURANCE

The New Jersey Symphony provides instrument insurance for all contracted members of the Orchestra. It is **strongly encouraged** that all members add any new instruments to their policy immediately upon purchasing.

We recommend having your instruments appraised at least every five years in order to ensure that you are insured for the current value.

To make changes to your policy and to file a claim, please contact the Orchestra Personnel Manager.

HEARING PROTECTION

Upon submission of a verified receipt, the Symphony shall reimburse up to 10 Musicians per season a one-time allowance of up to \$200 per Musician, for hearing protection to be used at Symphony services.

EDUCATION AND COMMUNITY ENGAGEMENT (ECE) PROGRAMS

EDUCATION PROGRAMS

Through its education programs, the New Jersey Symphony provides intensive coaching and instruction for young musicians of all levels. The lauded **Coach-in-Residence Program** and **Youth Orchestra** create participatory learning environments that foster meaningful connections with live music for young players. Musicians who are coaches for the Youth Orchestra and Coach-in-Residence offerings should refer to their Memorandum of Understanding for policies and procedures.

Staff Contact for education programs:

Joanna Borowski, Director of Education

Cell: 908.337.3529

jborowski@njsymphony.org

COMMUNITY PARTNERS (CP) PROGRAM

Community Partners is a touring chamber program that serves would-be and current music lovers of all ages – in-person and virtually – in every county of the state. CP provides a range of offerings such as chamber performances, master-classes, clinics, music and wellness programs and more. For detailed CP information, please refer to the Master Agreement.

Staff Contact for CP:

Ann Kriewall, Director of Operations & Community Programs

Cell: 443-745-9920

akriewall@njsymphony.org

OTHER ECE PROGRAMS

In addition, the Symphony offers the following education and community engagement programs:

*FAMILY CONCERTS

*CONCERTS FOR YOUNG PEOPLE (CYP)

*PRESCHOOL PROGRAM

For more details, please visit www.njsymphony.org/education-community

NEW JERSEY SYMPHONY EDWARD T. CONE COMPOSITION INSTITUTE

The **Edward T. Cone Composition Institute** is an unparalleled opportunity designed to promote contemporary orchestral music by enhancing the careers of four emerging composers. Selected composers will hear their works in rehearsals and performance, participate in coaching and career-development sessions with industry leaders, and receive musical feedback from New Jersey Symphony musicians. Led by Institute Director Steven Mackey, the Institute culminates in a full orchestra performance of the composers' works at Richardson Auditorium in Princeton.

Staff Contact for the Institute:

Erin Lunsford Norton, VP of Artistic Planning

Cell: 919.906.5060

enorton@njsymphony.org

NEW JERSEY SYMPHONY COLTON FELLOWSHIP

The **Colton Fellowship** is an excellence-based program designed to support early-career Black and Latino musicians in the orchestra field. The Fellowship annually supports up to two orchestral fellows to participate in Symphony performances, receive mentorship and engage with the community. Starting in the 2023-24 season, the Colton Fellowship was expanded to include a conducting fellow, which is open to conductors from backgrounds that historically have been underrepresented on the podium. This initiative continues the Symphony's commitment to diversity, equity and inclusion, and is made possible by a generous gift from Judith and Stewart Colton.

Staff Contact for the Colton Orchestral Fellowship:

Joanna Borowski, Co-Chair of the Fellowship Taskforce

Cell: 908.337.3529

jborowski@njsymphony.org

Staff Contact for the Colton Conductor Fellowship:

Erin Lunsford Norton, VP of Artistic Planning

Cell: 919.906.5060

enorton@njsymphony.org

NEW JERSEY SYMPHONY STAFF LIST

Email messages can be sent to New Jersey Symphony staff by using the initial of the first name with the complete last name, followed by @njsymphony.org.

Example: tloftis@njsymphony.org

ADMINISTRATION AND FINANCE

Terry D. Loftis, <i>President & CEO</i>	973.735.1706
Philip Leininger, <i>Chief of Staff & Board Liaison</i>	973.735.1705
Karen Duda, <i>Accounts Payable Coordinator & Office Manager</i>	973.735.1710
Kevin Pruner, <i>Tessitura Database Manager</i>	973.735.1731
David Moore, <i>Controller</i>	973.735.1709
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