Celebrating the 100th Birthday of William H. Scheide

Richardson Auditorium in Alexander Hall
Princeton University

Saturday, January 25, 2014 • 7:30 pm

A concert to benefit Westminster Choir College

Ode to Joy

Celebrating the 100th Birthday of William H. Scheide

Saturday, January 25, 2014 • 7:30 pm

Richardson Auditorium in Alexander Hall
Princeton University
If music be the food of love, play on

A cadenza of joyful thanks to Princeton University
Tonight is certainly an Ode to Joy for Bill and for me. Who would have dreamed, six years ago, when many of you were gathered here in Richardson Auditorium to fête Bill’s 94th birthday that in 2014 we would be here again. At this seventh in a series of January birthday concerts, we celebrate Bill’s century of joyous living.

Tonight, the Vienna Chamber Orchestra, Westminster Symphonic Choir and Mark Laycock will fill this auditorium with glorious and joyful sound in celebration of Bill’s 100th birthday and his love of this community. As a special tribute to Bill, Mariam Nazarian and Andrew Sun will play a piano prelude for four hands that Bill wrote during his senior year here at Princeton University.

Westminster Choir College of Rider University has a special place in Bill’s heart. He was a member of the Board of Trustees for twenty-seven years and Chairman of that board for nine of those years. He believes that Westminster Choir College plays a critical role in the life of our community, bringing the joy of music into our lives.

Last year, Bill’s birthday concert honored the Princeton Community Park Pool, our community’s summer playground. This year, we pay tribute to Westminster Choir College of Rider University, our community’s music school. In Plato’s timeless words: *Music gives a soul to the universe, wings to the mind, flight to the imagination and life to everything.*

Tonight, in our community’s music room, we celebrate Bill’s life as he enters his 101st year (though he says he would rather be 80). Each and every day, I rejoice in his love of music, his humor, his incredible resilience and his zest for life.

Exhilarating music, Westminster Choir College and Bill — tonight we celebrate all three. Thank you, all of you, for making merry with us tonight!

Happy birthday, dear darling Bill!
William H. Scheide

Bill Scheide believes that each member of the human family deserves a free and enlightened life. Musician, philanthropist and humanitarian, Bill’s life-long support of the arts, education, civil rights, health, and poverty relief programs expresses this belief.

Born in Philadelphia on January 6, 1914, Bill is the only child of John Hinsdale Scheide and Harriet Hurd. He grew up in a household passionate about music, culture, rare books and the well-being of humanity. His father played the piano, and his mother sang. At age 6, Bill began piano lessons, and his passion for music has not diminished.

A Bach Scholar who majored in history at Princeton (Class of 1936) because there was no music department, he then earned an M.A. in music at Columbia in 1940. He was the first American to be published in the Bach Jahrbuch, a journal of Bach scholarship. In 1946, Bill founded and directed the Bach Aria Group, a vocal and instrumental ensemble that performed and recorded for 34 years.

Renowned for his interest in and collection of rare books, Bill is the owner of the Scheide Library, now housed in Firestone Library at Princeton University, which contains books and manuscripts that he, his grandfather, William T. Scheide, and his father, John H. Scheide (Class of 1896) acquired. The Scheide Library holds copies of the first four Bibles ever printed; materials on the invention and history of printing; books and manuscripts on the early voyages to the Americas; and musical manuscripts of J.S. Bach, Beethoven, Schubert, and many others.

Bill’s commitment to higher education reaches beyond his alma mater. He has long and faithful relationships with the College of Wooster, Princeton Theological Seminary and Westminster Choir College serving each of these institutions for many years as a member of their Boards of Trustees.

For 27 years, Bill served on the Board of Westminster Choir College, 9 of those years as Chairman of the Board. A frequent lecturer and engaged leader, Bill underscored his belief in the mission of the College with generous support.

This concert, Ode to Joy, not only fêtes Bill Scheide’s birthday, but also celebrates Westminster Choir College’s more than 80 years of musical excellence.
Westminster

A division of Rider University’s Westminster College of the Arts, Westminster Choir College is a college of music and graduate school located in Princeton, N.J. Renowned for its tradition of choral excellence, Westminster has become a center of excellence in solo performance as well. Its programs include music education; music theory and composition; sacred music; voice, organ, and piano performance and pedagogy; choral conducting; and piano accompanying and coaching. Westminster’s graduates go on to successful careers as performers and in leadership positions in schools, churches, community organizations and businesses around the world.

Rider University is a private co-educational university with campuses in Lawrenceville and Princeton, New Jersey, that emphasizes purposeful connections between academic study and education for the professions. Its four colleges – The College of Business Administration; College of Liberal Arts, Education, and Sciences; the College of Continuing Studies and Westminster College of the Arts – provide dynamic undergraduate programs in more than 60 areas and graduate programs in 18 specialties. Rider’s rigorous, hands-on learning prepares students to think critically and communicate clearly to become socially responsible leaders.

Rider University’s Westminster College of the Arts educates and trains aspiring performers, artists, teachers, and students with artistic interests, to pursue professional, scholarly, and lifelong personal opportunities in art, dance, music and theater. The College consists of three divisions: Westminster Choir College, the School of Fine and Performing Arts and Westminster Conservatory.

The School of Fine and Performing Arts is located on Rider’s Lawrenceville campus. Its programs include arts administration, musical theatre, dance, music, popular music, theatre and art. The School provides many opportunities for all students to participate in the arts.

Westminster Conservatory of Music serves the Central New Jersey/Eastern Pennsylvania area with on-campus and community-based music instruction. The community music school of Westminster College of the Arts, it offers a superior faculty and tailors lessons, workshops and classes to the needs of the individual student and for all ages and stages of ability.

Learn more at www.rider.edu/wcc
Westminster Faculty and Staff

**Rider University**
Mordechai Rozanski
President
DonnaJean A. Fredeen
Provost and Vice President for Academic Affairs
Julie A. Karns
Vice President for Finance & Treasurer
Jonathan D. Meer
Vice President for University Advancement
James P. O’Hara
Vice President for Enrollment Management

**Westminster Choir College of Rider University**
Robert L. Annis
Dean and Director
Marshall Onofrio
Associate Dean for Administration
Scott Hoerl
Director of Westminster Conservatory
Joe Miller
Director of Choral Activities
James C. Moore
Director of Performance Management
Anne M. Sears
Director of External Affairs
Kate Wadley
Associate Director of Major Gifts

---

**Rider University Board of Trustees**
Gary L. Shapiro, Chair
Michael B. Kennedy, Vice Chair
Mika Ryan, Secretary
Ralph Anderson, Jr.
Alberto Baptiste
Nancy Becker
F. Christopher Carothers
Robert Christlie
Gregory A. Church
Mark C. DeMareo
E. Bruce DiDonata
Jaimie Gilhooley Flack
Molly O’Neil Frank
Harry T. Gamble
Ernestine Lazenby Gast
Michael Hennessy
Thomas J. Lynch
Thomas Marino
Terry K. McEwen
Donald Monks
Eli Mordechai
Thomas M. Mulhare
Christopher Nikolich
Lewis J. Pepperman
Gary Pruden
Carl Reichel
William M. Rue
Stacy Shapiro
Howard B. Stoeckel
Alan Wexler

---

**Westminster Choir College**

**Dean’s Advisory Council**
Joseph Beck
Josalee Morrell Birchfield
Brian H. Breuel
Fred N. Buch
James P. Busterud
Aaron E. Gast
Ernestine Lazenby Gast
P. Randolph Hill
Elsie Hilliard Hillman
John F. Kelsey
Ira Lomench
Howard McMorris
Thomas Mulhare
Lynn O. Nagy
Donna Plasket
Marvin R. Reed
Christopher Bagby Samuel
Stacy Shapiro
Margaret L. Stevens
Christine Wainwright

**Emeritus**
Janice Silcox Bonge
Molly O’Neil Frank
Inocencio Linhares
Margaret L. MacLaren-Ulrich
Ruth E. Simpkins
Sponsors

**Sforzando**
Betty Wold Johnson

**Fortissimo**
Joseph G. ’59 and Sara R. Beck
Edward T. Cone Foundation *
Mrs. Charles P. Dennison
Roberta and Shawn Elsworth *
Paul G. Haaga, Jr. in Honor of Terri Noel Towe *
Henry L. and Elsie Hilliard ’48 Hillman
Philip E. Lian and Joan L. Mueller *
The Martha L. A. Norris Foundation
The Work Foundation, Inc. *

**Forte**
Vera S. Kohn and Gail Kohn
J. Warren and Marcia Wood ’88

**Glissando**
Center for Theological Inquiry
Jeffrey Cornelius ’70
Samuel M. Hamill, Jr.
Mr. and Mrs. Howard McMorris II
Amy and Jay Regan

**Crescendo**
Alan and Madeline Blinder
B.J. and Kevin Booth
Robert Carr
Marvin Harold Cheiten
Beth and David Covin
Peggy and Tom Fulmer
Nicholas Karp and
Nichola Hoffman
Jacque and Bob Keck
Pamela S. and John F. Kelsey III
Toby and Susan Levy
Barbara and Arthur Morgan
Kim and Michael Pimley
Michael J. Rutkowski ’91, ’95 and
Timothy W. Harper
Stephen and Treby Williams
Myra and Van Zandt Williams
Susan N. Wilson

* Denotes the extraordinary support of a handful of special individuals and foundations who helped fund tonight’s future broadcast on PBS.
Celebrating the 100th Birthday of William H. Scheide

Saturday, January 25, 2014 • 7:30 p.m.
Richardson Auditorium in Alexander Hall
Princeton University

Vienna Chamber Orchestra
Westminster Symphonic Choir
Mark Laycock, conductor

Ah Young Hong, soprano
Leah Wool, mezzo-soprano
William Burden, tenor
Mark S. Doss, bass-baritone

Bach
“Gloria sei dir gesungen”
from Cantata BWV 140

Brahms
Academic Festival Overture, Op. 80

Scheide
Prelude
Mariam Nazarian, piano
Andrew Sun, piano

- INTERMISSION -

Video Presentation

Beethoven
Symphony No. 9 in D minor, Op. 125 “Choral”

I. Allegro ma non troppo,
   un poco maestoso
II. Molto vivace
III. Adagio molto e cantabile
IV. Presto - Allegro assai
Maestro Mark Laycock

Mark Laycock made his conducting début at age 21 with the Philadelphia Orchestra. Since then he has conducted more than 2,000 works with a wide array of orchestras and opera companies in Asia and Europe, as well as Israel and North and South America. Maestro Laycock appears regularly with the Wiener KammerOrchester, Orquesta Filarmónica de Bogotá, Orquesta Nacional de Costa Rica, and the Georges Enescu Philharmonic in Bucharest, among others. This season he appeared on two different occasions with the English Chamber Orchestra, and made a highly acclaimed return to The Philadelphia Orchestra.

Mark Laycock’s productions with Opera New Jersey included Don Pasquale, The Barber of Seville, and H.M.S. Pinafore, all of which received sparkling response from audiences and critics alike. Additionally, a concert of Mendelssohn’s rarely performed Symphony No. 2 (“Lobgesang”) with the combined forces of Opera New Jersey and the New Jersey Symphony Orchestra excited an enthusiastic review in The New York Times. Mark Laycock was Music Director of the Princeton Symphony Orchestra for more than 20 years, transforming that orchestra from a small chamber orchestra into a full and critically acclaimed professional symphony orchestra awarded Citations of Excellence for two consecutive years from the State Arts Council of New Jersey for “exhibiting the highest standards of artistic excellence.” He was also Associate Conductor of the New Jersey Symphony Orchestra from 2000-2003, and has developed a reputation for stepping in to conduct without rehearsal, including performances of Ein Heldenleben, Carmina Burana, Brahms Symphonies, and a complete production of Carmen in Weimar, all to great acclaim.

A Special Note from Mark Laycock

About Tonight’s Program

It is only fitting that tonight’s program should begin with a Bach Chorale. First and foremost, Bach’s name is linked with William Scheide’s interests more than any other. As Music Director of the Bach Aria Group for 34 years, Bill engaged world-renowned musicians to bring the beauty and meaning of Bach’s work to countless listeners worldwide. Furthermore, Bill’s scholarship and love for this first of “The Three B’s” (the other two rightfully follow on this same program) is legendary and inspirational to all who have ever had the privilege to hear Bill speak about or have read any of Bill’s writings on “The Learned Musician” as Bill’s dear friend Christoph Wolff has so aptly described J.S. Bach.

While obvious that in celebrating this monumental milestone of a birthday the program should contain Bach, that narrows the choices down to more than 1,100 works! Given certain parameters of time and the flow of the program, the selection was obvious, for this chorale culminates with a climax of the words “solche Freude!” (“such Joy”), the same word that Schiller chose in penning his famous hymn celebrating brotherhood and unity of mankind, later set to the music of Beethoven that ends this concert. No phrase could more fully summarize what Bill Scheide’s life has been and continues to be—a true “Ode to Joy” that through personal example honors every man and unites all in true brotherhood and dignity providing a lasting legacy for future generations.

As a published composer, he has just completed a Flute Concerto for the recent Principal Flute of the Wiener Symphoniker, which will be performed by the Wiener KammerOrchester in the Vienna Konzerthaus in the 2015-16 season. Mr. Laycock is currently working on a new commission for orchestra, chorus, and soprano, based on the Via Dolorosa.
Vienna Chamber Orchestra

Founded in 1946, the Vienna Chamber Orchestra had a special partnership with principal conductor Carlo Zecchi as well as guests Yehudi Menuhin and Sándor Végh. Cooperation with Heinz Holliger, Sir Neville Marriner, Adam Fischer and Rudolf Barshai always held special significance. Between 2003 and 2008, Heinrich Schiff was Artistic Director of the Vienna Chamber Orchestra. A number of significant projects took place under his direction. Since 2004, Joji Hattori has been Associate Guest Conductor of the Vienna Chamber Orchestra.

In May 2008, Stefan Vladar was appointed Artistic Director. With him, the Vienna Chamber Orchestra became one of the leading chamber orchestras in the world. The list of partners on stage sounds like the international artists’ Who’s Who: Martha Argerich, Cecilia Bartoli, Elisabeth Ballashvili, Teresa Berganza, Ian Bostridge, Rudolf Buchbinder, Joseph Calleja, Karel Mark Chichon, Daniela Fally, Isabelle Faust, Dietrich Fischer-Dieskau, Hélène Grimaud, Edita Gruberova, Friedrich & Paul Gulda, Viviane Hagner, Lynn Harrell, Janine Jansen, Kiři Te Kanawa, Angelika Kirchschlager, Elisabeth Leonskaja, Oleg Maisenberg, Viktoria Mullova, Anna Netrebko, Emmanuel Pahud, Thomas Quasthoff, Julian Rachlin, Vadim Repin, Fazil Say, Benjamin Schmid, David Stern, Maxim Vengerov, Hanna & Bruno Weinmeister and Thomas Zehetmair, Wiener Sängerknaben, and the Hamburg Ballet (John Neumeier).

In addition to its subscription series Matinees and International Prizewinners at the Vienna Konzerthaus, the orchestra appears there in the Symphonie Classique and Voices series in the Great Hall and is a welcome guest at festivals and concert halls around the world: Beethoven Festival Bonn, George Enescu Festival, Eisenstadt Haydn Festival, just to name a very few. The international renown of the Vienna Chamber Orchestra is reflected in its frequent tours throughout Europe, Russia, Asia, the USA and South America and its regular appearances in virtually every major city in Europe.
Vienna Chamber Orchestra

Violin I
Ludwig Müller, Concertmaster
Oliver Pastor
Zoran Nogic
Marian Gaspar
Izso Bajusz
Orsolya Palfi
Botakoz Mukasheva
Tiffany Wu
Timea Ham
Maria Sohn

Violin II
Barna Kobori
Edua Zadory
Eszter Augusztinovicz
Balazs Csanka
Reka Nagy
Damir Orascanin
Dejana Goloccevac
Elisabeth Kombatis

Viola
Anett Homoki
Cynthia Liao
Katharina Traunfellner
John Moffatt
Hartmut Pascher
Angelika Boue
Roland Winkler

Violoncello
Jonas Krejci
Christophe Pantillon
Marianne Bruckner
Edda Breit
Uta Korff-Straßl
Milan Karanovic

Double-Bass
Ciro Vigilante
Laszlo Magyar
Gustavo D’ippolito
Felipe Medina
Timothy Dunin

Flute
Gisela Mashayekhi
Steffi Mölle
Sandra Stini

Oboe
Andreas Gschmeidler
Adelheid Bosch

Clarinet
Helmut Wiener
Jörg Eixelsberger

Bassoon
Bianca Schuster
Angelika Riedl
Katherine Mandl

French Horn
Martin Bramböck
Robert Lorenzi
Klaus Leherbauer
Michael Wachter

Trumpet
Konrad Monsberger
Michael Bednarik
Eric Schweingruber

Trombone
Raphael Stieger
Stefan Obmann
Christian Poitinger

Tuba
Kyle Turner

Percussion & Timpani
Gunnar Fras
Klaus Zauner
Christian Wieser
Kevan Teherani
Recognized as one of the world’s leading choral ensembles, the Westminster Symphonic Choir has recorded and performed with major orchestras under virtually every internationally acclaimed conductor of the past 78 years. Prepared for this performance by Joe Miller, Westminster’s director of choral activities, the ensemble is composed of all juniors and seniors and half of the graduate students at the college.

The choir presented its first major orchestral performance in Princeton in 1934 when Leopold Stokowski brought The Philadelphia Orchestra to Princeton to perform Bach’s Mass in B minor to celebrate the opening of the Westminster Choir College campus. In addition to this performance with the Vienna Chamber Orchestra and Mark Laycock, the ensemble’s 2013-2014 season includes a performance of Beethoven’s Symphony No. 9 with The Philadelphia Orchestra and Yannick Nézet-Séguin, Handel’s Messiah with the New York Philharmonic and Andrew Manze, Rachmaninoff’s The Bells with The Philadelphia Orchestra and Vladimir Jurowski, and Rouse’s Requiem with the New York Philharmonic and Alan Gilbert.

Recent seasons have included performances of Verdi’s Requiem and Bach’s St. Matthew Passion with The Philadelphia Orchestra and Yannick Nézet-Séguin; Berg’s Wozzeck with the London Philharmonia and Esa-Pekka Salonen; Villa-Lobos’ Choros No. 10 and Estévez’ Cantata Criolla with the Simón Bolívar Symphony Orchestra of Venezuela and Gustavo Dudamel; and Beethoven’s Symphony No. 9 with the West-Eastern Divan Orchestra and Daniel Barenboim.

In addition to serving as director of choral activities for Westminster Choir College, Joe Miller is conductor of the Westminster Choir and the Westminster Symphonic Choir. He is also artistic director for choral activities for the renowned Spoleto Festival and founder and conductor of the Westminster Chamber Choir, a program that offers professional-level choral and vocal artists the opportunity to explore challenging works for two weeks each summer on the Westminster campus in Princeton. Additionally, he leads the annual Westminster Choral Festival, which welcomes singers and conductors to study and perform a major choral work with orchestra.
## Westminster Symphonic Choir

<table>
<thead>
<tr>
<th>Soprano</th>
<th>Alto</th>
<th>Tenor</th>
<th>Bass</th>
</tr>
</thead>
<tbody>
<tr>
<td>Akis, Yoanna</td>
<td>Banks-Plummer, Rebekah</td>
<td>Anderson, Chaequan</td>
<td>Blackstone, Justen</td>
</tr>
<tr>
<td>Andreala, Lena</td>
<td>Broen, Ellen</td>
<td>Baum, Van</td>
<td>Brown, Vinroy</td>
</tr>
<tr>
<td>Aoki, Sachi</td>
<td>Copeley, Mary</td>
<td>Beekema, Zachary</td>
<td>Camp, James</td>
</tr>
<tr>
<td>Barnard, Christianna</td>
<td>Delgado Vargas, Magdalena</td>
<td>Brady, Matthew</td>
<td>Carter, Peter</td>
</tr>
<tr>
<td>Barnard, Katie</td>
<td>Gannon, Moira</td>
<td>Brukhman, Sam</td>
<td>Coules, Matthew</td>
</tr>
<tr>
<td>Bertoni, Nicola</td>
<td>Ganz, Samantha</td>
<td>Cho, Samuel</td>
<td>DeJesus, Lukas</td>
</tr>
<tr>
<td>Bonilla, Teresa</td>
<td>Goldberg, Noreen</td>
<td>DeHart, Jonny</td>
<td>Dunnevant, Patrick</td>
</tr>
<tr>
<td>Burns, Isabella</td>
<td>Eaton, Hazel</td>
<td>Ellsworth, Brandon</td>
<td>Gates, Zachary</td>
</tr>
<tr>
<td>Chan, Mercedes</td>
<td>Hartley, Michelle</td>
<td>Feinstein, Jonathan</td>
<td>Hawkinson, Ben</td>
</tr>
<tr>
<td>Cobb, Kristen</td>
<td>Hawkins, Aubrey</td>
<td>Freeman, Jared</td>
<td>Irving, John</td>
</tr>
<tr>
<td>Evans, Jacque</td>
<td>Hurst, Gillian</td>
<td>Good, Ian</td>
<td>Kingsland IV, Roger</td>
</tr>
<tr>
<td>Fragala, Nicole</td>
<td>Intilangelo, Erica</td>
<td>Gutwald, Matthew</td>
<td>Lam, Dominic</td>
</tr>
<tr>
<td>Jansen, Caroline</td>
<td>Janney, Kaitanne</td>
<td>Kang, Dawson</td>
<td>Loria, Mark</td>
</tr>
<tr>
<td>Kwak, Eunbi</td>
<td>Kenley, Catherine</td>
<td>Laseter, Mark</td>
<td>Nugent, Raymond</td>
</tr>
<tr>
<td>Labrie, Sarah</td>
<td>Klein, Arielle</td>
<td>Latham, Keith</td>
<td>Rhymer, Justin</td>
</tr>
<tr>
<td>Lorusso, Jenna</td>
<td>McMahon, Sarah</td>
<td>Madonna, Anthony</td>
<td>Roman, James</td>
</tr>
<tr>
<td>Marquez, Janette</td>
<td>Michai, Sarah</td>
<td>Matthews, Cortlandt</td>
<td>Sands, Trevor</td>
</tr>
<tr>
<td>Meditz, Jane</td>
<td>Molan, Danielle</td>
<td>Nolin, Max</td>
<td>Schimpf, Christopher</td>
</tr>
<tr>
<td>Milazzo, Maria</td>
<td>Perry, Elizabeth</td>
<td>Reifsnyder, Willis</td>
<td>Searles, McCleary</td>
</tr>
<tr>
<td>Ozman, Emma</td>
<td>Ploener, Bess Anne</td>
<td>Sawyer, William</td>
<td>Sengdala, Brian</td>
</tr>
<tr>
<td>Rosas, Lauren</td>
<td>Sensoenig, Erin</td>
<td>Strunk, Orin</td>
<td>Shine, Jonathan</td>
</tr>
<tr>
<td>Sousa, Courtney</td>
<td>Stanley, Anne Marie</td>
<td>Su’esu’e, Justin</td>
<td>Spaziani, Michael</td>
</tr>
<tr>
<td>Suen, Vivian Ming-wai</td>
<td>Sung, Emily</td>
<td>Thomas, Shane</td>
<td>Wheeler, Christopher</td>
</tr>
<tr>
<td>Williams, Jessica</td>
<td>Vest, Amanda</td>
<td>Underwood, Alex</td>
<td>Wilson, Joshua</td>
</tr>
<tr>
<td>Wood, Kate</td>
<td>Wells, Elizabeth</td>
<td>Vestal, Will</td>
<td></td>
</tr>
</tbody>
</table>
Ah Young Hong, soprano

Soprano Ah Young Hong has been praised by The New York Times for her “lovely voice with round, soft low notes and a sugar-sweet top” and The Washington Post described her voice as “glistening and resilient.” Her solo concert work has included performances with the Baltimore Symphony Orchestra, Miami Symphony Orchestra, Tempesta di Mare, The Lincoln Symphony Orchestra, Opera Lafayette, and Dreyden Ensemble among others.

Ms. Hong has performed with Opera Lafayette in Rebel and Francoeur’s Zélindor, rai des Syphes at the Lincoln Center and La Musique in Charpentier’s Les Arts Florissants at the Kennedy Center. With Opera Vivente, she has commanded the stage with the title role in Monteverdi’s L’incoronazione di Poppea, Morgana in Handel’s Alcina, Gilda in Verdi’s Rigoletto, Asteria in Handel’s Tamerlano, and Minerva in Monteverdi’s Il ritorno d’Ulisse in patria. In England, she was Papageno in Die Zauberflöte under the direction of Benjamin Luxon, Fortuna and Minerva in Monteverdi’s Il ritorno d’Ulisse in patria under the musical direction of Michael Chance and director Tim Carroll at the Shakespeare’s Globe Theatre. In 2013-2014, she will be premiering American composer Michael Hersch’s first opera, On the Threshold of Winter, for soprano and chamber orchestra in New York City.

In the summer of 2005, Ms. Hong made an American premiere recording of Johann Sebastian Bach’s newly discovered aria, Alles mit Gott und nichts ohn’ ihn, BWV 1127, for National Public Radio’s Performance Today. This recording has been broadcast throughout the world. Other recordings include a world premiere of Rebel and Francoeur’s Zélindor, rai des Syphes (Naxos), Pergolesi’s Stabat Mater (Peter Lee Music), and Harmonious Blacksmith’s Sentirete una Canzonetta.

Ms. Hong is currently a member of the voice faculty at the Peabody Conservatory of Music of the Johns Hopkins University.

Leah Wool, mezzo-soprano

Ms. Wool’s 2013-2014 season includes a return to Boston Baroque as Minerva in Monteverdi’s Il ritorno d’Ulisse in patria, Beethoven’s Ninth Symphony with the Wiener KammerOrchester under Mark Laycock, and a debut with the Milwaukee Symphony Orchestra for Handel’s Messiah. Last season brought appearances with both Nashville Opera and Knoxville Opera as Angelina in La Cenerentola; Sacramento Opera and Piedmont Opera as Rosina in Il barbiere di Siviglia; and she bowed with the Utah Symphony at Deer Valley Music Festival.

In the 2011-2012 season, Leah Wool returned to the San Francisco Symphony as the second mezzo-soprano in Debussy’s Le Martyre de St. Sébastien, bowed in Glass’ Kepler and in recital at Spoletto Festival USA, appeared with Gloria Musicae for Haydn’s Seven Last Words of Christ, performed with Portland’s prestigious Chamber Music Northwest, and sang Handel’s Messiah with both the Kansas City Symphony and the Cincinnati Symphony. Her 2010-2011 season included returns to Gotham Chamber Opera as the title role in Montsalvatge’s El gato con botas and Utah Opera as Hänself in Hänsel und Gretel, Rosina in Il barbiere di Siviglia with Opéra Louisiane, and the Mather in Amahl and the Night Visitors with The Little Orchestra Society. Previous seasons include: Hänsel with Kentucky Opera, Rosina in Il barbiere di Siviglia with Knoxville Opera, Amadigi di Gaula with Boston Baroque, Isabella in L’italiana in Algeri with Utah Opera, and Betty in Flora at the Spoletto Festival USA.

Ms. Wool holds an Artist Diploma and Master of Music from Yale University and received her Bachelor of Music magna cum laude from Westminster Choir College.
“If the sun and moon should doubt/ they’d immediately go out.” So said William Blake, the English poet. I well remember how puzzled this used to make me. I assumed that statements of doubts and beliefs should have the kind of formality and logic that one expects in church. But I soon enough noticed that when people were questioned about their beliefs, their replies bore no direct relation to their essential characters. Thereupon I decided that such verbal statements were largely irrelevant in judging anyone.

On the other hand, the love of music, which has followed me since earliest childhood, has made me sensitive to values that cannot be expressed in language. When Bach set to music the words “Credo in Unum Deum,”—I believe in one God—he did not express a pious ideal or a devout or romantic aspiration. The here and now poured out of him. What inspired was simply the basic material of his life. That, he recognized, was his belief. And that, I think, is any man’s belief if the word is to have any actual substance that can be grasped.

By and large I cannot tell you what I believe, and for that I’m sorry since most people know nothing about me. My life as a whole—all that which I am—that is what I believe. Not that my conscience rests easy with all my beliefs. I do not like my involvement with the sordidness and boredom that seems part of almost everyone’s lot, as well as those unforeseen cruelties that spring out at even the most trivial instance. Yet in as far as these things are part of me, and they are, they claim a place in my present beliefs. In regard to them, I’m ashamed and hope to do better. Yet I am sure this is what Blake had in mind in that curious epigram I quoted. He meant that belief is the very stuff of life itself, and that without it death results.

But I will mention something else, something to which I think I should aspire since I am sure I have not attained it. I believe that I ought to love my enemies. By enemies I mean those who I think have hurt or interfered with me in any way. I believe that all social life is a series of collisions of personalities. The whole thing in their wake collisions of ideas, of values, of beliefs. Personalities feel themselves endangered and the instinct of self-preservation responds with hatred. Yet the power of love, by which life expresses its solidarity in the universe, must be able to transcend these problems, or society crumbles into anarchy.

I believe that a democratic society must be ultimately founded on love for enemies, real and fancied enemies, who daily and inevitably trample our personalities and threaten to destroy our innermost beliefs—that is, our essential natures. I believe also that a love for enemies, as I conceive it, is impossible without that vague but deep thing which is usually called belief in God. Without this, it seems to me, that the world would be nothing but a host of idiots, each screaming “I am right, you are wrong!” Belief in an ultimate absolute makes love and tolerance possible in a group of creatures seen through a glass darkly.

Thus, these two facets of my belief form the irreconcilable tensions of a paradox. My faith is both that which I am and that which I feel I ought to be. It represents the energy—sometimes more, sometimes less—with which I cling to life, but which also confers the apprehension of a higher and more perfect life. When I am at my best, I work on the problem of bringing this higher life to realization.
William Burden, tenor

American tenor William Burden has won an outstanding reputation in a wide-ranging repertoire throughout Europe and North America.

He has appeared in many prestigious opera houses in the United States and Europe, including the Metropolitan Opera, San Francisco Opera, Lyric Opera of Chicago, Los Angeles Opera, Houston Grand Opera, Seattle Opera, Opera Company of Philadelphia, Santa Fe Opera, Cincinnati Opera, Glimmerglass Opera, New York City Opera, New Orleans Opera, Teatro alla Scala, Opéra National de Paris, Glyndebourne Opera Festival, Théâtre du Châtelet, Bayerische Staatsoper, Berliner Staatsoper, Madrid’s Teatro Real and the Salto Kinen Festival.

In concert, Mr. Burden has appeared with the Chicago Symphony Orchestra, Atlanta Symphony Orchestra, Philadelphia Orchestra, St. Paul Chamber Orchestra, Minnesota Orchestra, St. Louis Symphony, Houston Symphony Orchestra, Berlin Philharmonic, BBC Symphony Orchestra, and with Les Arts Florissants at the Théâtre des Champs-Élysées, Barcelona and Lyon. He made his Edinburgh Festival debut as the title role in Judas Maccabeus, conducted by William Christie.

Mr. Burden’s recordings include Beethoven’s Symphony No. 9 with Michael Tilson Thomas and the San Francisco Symphony (SFS Media), Barber’s Vanessa (Anatol) with the Symphony Orchestra of Chandos) and Musique adorables: The Songs of Emmanuel Chabrier (Hyperion). He also appeared in the Metropolitan Opera’s live HD broadcast of Thomas Adès’ The Tempest.

The season Mr. Burden makes his debut at the Lyric Opera of Kansas City in I Capuleti e I Montecchi and returns to the Seattle Opera as the title role in Les Contes d’Hoffmann. He also sings his first Faust in Berlioz’ La Damnation de Faust with the Arizona Symphony Orchestra as part of the Desert Song Festival, and appears in concert with the San Francisco Symphony and Boston Baroque.

Mark S. Doss, bass-baritone

Grammy Award winner Mark S. Doss has sung 60 roles with more than 60 major opera houses around the world, including Milan’s Teatro alla Scala, the Vienna State Opera, London’s Covent Garden, Lyric Opera of Chicago, and San Francisco Opera.

Mr. Doss opened the 2013-14 with Amonasro in Aida at the Teatro de la Maestranza in Seville, Spain, followed by the Four Villains in The Tales of Hoffmann with the New National Theatre in Tokyo, Japan.

The 2012-13 season began at the Teatro Regio in Turin, Italy with the title role in Wagner’s The Flying Dutchman, followed by Escamillo in Carmen. Next he did double bill performances of Premysl and Affio with the Teatro de La Maestranza in Sarka and Cavalleria Rusticana, followed by the Dutchman with the Teatro Comunale in Bologna, Italy, which is soon to be released on DVD. He concluded the season with Amonasro in Aida at the San Diego Opera and the Dutchman with the Dorset Opera Festival in the UK.

Highlights of prior seasons include Mephistopheles in Santa Fe Opera’s Faust, a successful debut at the Vienna State Opera as Amonasro in Aida, a debut at the Arena di Verona as Escamillo in Carmen, and a debut at the Berlin State Opera as Jochanaan in Salome.

In the fall of 2011, Mr. Doss was presented with the prestigious Entertainment Award from Planet Africa, recognizing his professional achievements and for being a positive role model for youths, both in Canada and in the United States.

Upcoming engagements include Simone in Zemlinsky’s Eine florentinische Tragödie with the Teatro Regio Turin (Mar 2014), Jochanaan in Salome with the Teatro San Paolo (Aug/Sep 2014), and a new opera by Nicholas Lens entitled Shell Shock at the Théâtre de la monnaie in Brussels (Oct 2014).
Mariam Nazarian, piano

Since making her debut (at the age of eight) with the National Chamber Orchestra of Armenia, Nazarian has performed with the St. Petersburg Symphony Orchestra (Grand Philharmonic Hall, St. Petersburg, Russia), Philadelphia Chamber Orchestra (Pennsylvania Convention Centre, Philadelphia), Princeton Symphony Orchestra, Bach-Collegium Stuttgart (Richardson Auditorium, Princeton), and the Boston Pops (Symphony Hall, Boston), among others.

Nazarian made her U.S. debut, in 1995, with solo recitals in Washington, D.C., New York, Princeton, and Philadelphia, with subsequent appearances at the Glenn Gould Studio in Toronto and the Ontario Music Festival in Ottawa, Canada, as well as in Spain, Italy, and Switzerland. Her performances have been broadcast on WRTI-FM in Philadelphia, WWFM and WPRB-FM in Princeton, WQXR-FM and the MetroGuide TV Channel in New York. Nazarian made her Carnegie Hall (Stern Auditorium) debut at age 16 as the youngest pianist in Carnegie’s history to have performed J.S. Bach’s Goldberg Variations, BWV 988. Her debut recording of the Goldberg Variations, initially released by Ardani Classics, will be re-issued electronically this year.

In addition to her activities as performer, as producer and associate director of the Scheide Fund (Princeton) Nazarian has produced numerous benefit concerts featuring the Vienna, Zurich, and English Chamber Orchestras, Festival Strings Lucerne, the New Jersey Symphony, Philadelphia Orchestra, and Bach-Collegium Stuttgart, among others.

Nazarian also co-produces guest speaker appearances with Harvard University’s Office for the Arts and has served as programming advisor to the Arts Council of Princeton. Her film-related work includes development for a dance marathon-themed feature produced by Benjamin Millepied, Philip Kaufman’s MESHUGAH, as well as role coaching for Elijah Wood in the upcoming thriller, GRAND PIANO. Nazarian is a graduate of the Mannes College of Music (NYC) and Harvard University and is part of the distinguished roster of Bösendorfer Artists.

Andrew Sun, piano

Andrew Sun has appeared multiple times as soloist and chamber musician at Carnegie’s Weill Recital Hall and Alice Tully Hall. Andrew made his orchestral debut in 2009 with the New Jersey Festival Orchestra performing Beethoven’s Fifth Piano Concerto. He has since appeared with the Bravura Philharmonic Orchestra, and most recently, in 2011, with the NYU Symphony Orchestra in a performance of the seldom-heard Dvořák Piano Concerto. Recent New York concert engagements have included performances at the World Financial Center’s Winter Garden, Greenwich House Music School, the Provincetown Playhouse, and Baruch Performing Arts Center.

Andrew’s 2012 season saw the world broadcast premiere of the then newly-discovered Albumblatt by Johannes Brahms – on WPRB Princeton’s “Tune on Thursday” – which earned him a citation in the Bärenreiter edition. At last year’s Scheide Birthday Concert, Andrew presented 18 selections from the Mary Louise Curtis Bok Birthday Album, by leading 20th century composers including Stravinsky, Copland, Poulenc, and Villa-Lobos.

Born in West Windsor, New Jersey, Andrew Sun is currently pursuing his Master’s degree at New York University, where he is also an adjunct instructor for private piano lessons and keyboard classes.
Johann Sebastian Bach (1685-1750)

Gloria sei dir gesungen from Cantata BWV 140, Wachet auf, ruft uns die Stimme
First (and only) Performance: November 25, 1731 at the Nikolaikirche, Leipzig.
Instrumentation: Soprano, Tenor, Bass soloists, SATB choir, and orchestra: 2 oboes, English horn, violins I (solo violin, piccolo in final movement), violins II, violas, basso continuo (violoncello, double bass, harpsichord/organ).
Duration: ~1 minute

Bach’s famous “Wachet auf” (“Sleepers Awake”) is actually a setting of an earlier hymn tune written by Philipp Nicolai in 1598 (the tune is the longer melody that enters after the initial lilting string statement in that most familiar of Bach’s versions). Bach’s Cantata 140 utilizes this melody in three different settings for the first, fourth, and last movements of the work; hence the Cantata’s title, “Wachet auf, ruft uns die Stimme.” The third and ultimate stanza of Nicolai’s hymn is used for the final Chorale, “Gloria sei dir gesungen” (“Gloria to you be sung”).

We know that the first performance was not at St. Thomas, but at Bach’s “other” church – the Nikolaikirche – in Leipzig on November 25, 1731. There is no record that Bach led other performances of this cantata. The gospel for that Sunday is the parable of the ten virgins, Matthew 25:1-13, in which Christ is represented as a bridegroom (as in the Matthäus-Passion). The virgins sleep as they await his arrival. At midnight they are awakened by a cry from the watchmen: “Wachet auf! (Sleepers, awake!)”

In the final chorus, “Gloria sei dir gesungen,” Bach elevates the four-part harmonization of Nicolai’s hymn by infusing the setting with symbolism. For example, the bass setting of “the gates are made of twelve pearls” consists of twelve notes. As expected, the hymn tune is sung by the sopranos, but the tune is also played by a solo violin an octave higher symbolizing heavenly Freude (“Joy”).

Gloria sei dir gesungen
Gloria be sung to you now with human and angelic voices,
surely with harps and cymbals.
The gates are made of twelve pearls.
In your city we are consorts of the angels high around your throne.
No eye has ever perceived,
No ear has ever heard such joy.
Thus we are glad,
o, o!
Eternally “in dulci jubilo.”
Johannes Brahms (1833-1897)

Academic Festival Overture, Op. 80

Composed: Summer 1880.

First Performance: January 4, 1881 at Breslau with Brahms conducting.

Instrumentation: piccolo, 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, tuba, timpani, snare drum, bass drum, cymbals, Chinese wood block, castanets, whip, tambourine, triangle, tam-tam, xylophone, harp, and strings.

Duration: ~10 minutes

Brahms’ humble circumstances in his youth prevented him from entering academia. Nevertheless, Bernhard E. Scholz, the director of the Orchestra Society, nominated Brahms to receive an honorary doctorate from the University of Breslau. The chair of Philosophy at the university granted the doctorate to Brahms on March 11, 1879, describing Brahms as “Artis musicae severioris Germania nun princeps” (The most famous living German composer of serious music).

Brahms sent a thank you letter to the University, but a week later, Scholz informed Brahms that the University was expecting more than a written thank you, and that they expected from him at least, a “Festal Ode”. After the completion of his sunny Second Symphony, Brahms delivered his “Academic Festival Overture” in 1880.

Brahms had been twice offered a doctorate by Cambridge, but declined because of his fear in making the sea crossing to accept it. The degree from Breslau did not require such travel, and Brahms was honored to accept – even more so when he learned that Richard Wagner was envious! For the rest of his life, he used the honorific Dr. Brahms. But being described by the phrase “composer of serious music” was motivation enough for him to be mischievably contrary.

In a letter to his biographer Max Kalbeck, Brahms described his overture as “a very boisterous potpourri of student songs à la Suppé.” (Brahms was referring to light music composer Franz von Suppé) For his operetta Rotte Bursche, Suppé had written an overture in 1863 that simply stitched together student songs, including the well-known Gaudeamus Igitur. Brahms capitalized on this idea, culminating his Academic Festival Overture with Gaudeamus Igitur, but weaving four student songs into an artful sonata-like masterpiece.

Brahms conducted the premiere at the university in January 1881. One can imagine the reaction of the faculty, expecting a “serious” symphony, but instead presented with student drinking songs! A corollary would be for an American composer today, accepting an honorary doctorate from an Ivy League institution, using “Louie Louie”, “99 Bottles of Beer on the Wall”, and “Margaritaville” as part of an overture!

In a masterful balancing of architecture, the Overture begins with a veiled and mysterious introduction that foreshadows the rhythm of Gaudeamus Igitur. After a harbinger—in the violas—of the first tune yet to be heard, a soft timpani roll sets the stage for the stately almost hymn-like C major introduction by the trumpets of the student song, Wir hatten gebauet ein stattliches Haus (“We have built a stately house”). With the original introduction serving as transition material between songs, the flowing second subject from Landesvaterlied (“The Father of Our Country”) is given beautiful romantic treatment in the strings and then passed to the winds in a graceful modulation. This is quickly followed by Was kommt dort von der Höh (“What comes from on high”) from das Fuchsenlied, at first humorously scored for bassoons and oboes, then answered by the full orchestra. All of this material is treated with full symphonic consideration including development and recapitulation, which includes a restatement of the first song, Wir hatten gebauet ein stattliches Haus at the apparent high point of the work. However, Brahms continues to build to an even greater climax, culminating with a majestic Finale that sets one verse of Gaudeamus Igitur – the result is truly a “Festal Ode.”
William Hurd Scheide (1914)

Prelude in F Major
Composed: 1936, in Princeton, NJ, USA
First Performance: unknown
Instrumentation: piano, four hands
Duration: ~3 minutes

William Scheide’s compositional expertise is on display in this contrapuntally-infused Prelude, which he wrote in 1936 while still a senior at Princeton University. With no music department officially in place at the University at the time, this composition was likely written to fulfill an assignment for a music appreciation course. Prefacing his own performance of the work at a salon recital recorded on video a few years back (with pianist Mariam Nazarian as his “duet” partner), Scheide confessed that “there is nothing original about it” in that it recalls not only J. S. Bach’s Brandenburg Concerto No. 1 but “other junk pushed in other places”. This fun prelude can indeed be heard as a concerto grosso with one of the piano parts fulfilling the function of ritornello, as it recurrently alternates with different episodes of contrasting material. What Scheide modestly describes as “other junk” happens to be his own creative material that masterfully showcases his firm grasp of Bach’s form, harmony, and counterpoint.
Ludwig van Beethoven (1770-1827)

Symphony No. 9 in D minor, Op. 125
Composed: 1822-24
First performance: May 7, 1824 conducted by Beethoven and Michael Umlauf in the Theater am Kärntnertor, Vienna
Instrumentation: piccolo, 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, contra-bassoon, 2 horns, 2 trumpets, 3 trombones (alto, tenor, bass), timpani, bass drum, triangle, cymbals, Soprano solo, Alto solo, Tenor solo, Baritone solo, chorus, and strings
Duration: ~40 min.

*Notes by Dr. Laurence R. Taylor (1937-2004)

It is possible to claim that in the entire history of Western music no single composition has cast such a long shadow, and more totally absorbed the attention of musicians and music lovers for so many years, as the Ninth Symphony. Sketchbooks kept by Beethoven bear evidence that he had considered composing another symphony soon after the premiere of the Eighth Symphony. (One of these, the Scheide Sketchbook, now housed in Princeton University’s Firestone Library, contains a few bars of what would become the famous theme of the Ninth Symphony scherzo.) Another sketchbook entry refers to a “Symphony,” with descriptive comments that seem to look ahead to the plan for the opening movement of the Ninth. But there are other fascinating early seeds that would eventually bear fruit. Above all was Beethoven’s desire to compose a setting of Schiller’s Ode to Joy, which can be traced back as early as 1792 – thirty-two years before the Ninth Symphony was completed! Forty other settings of the Schiller poem appeared before Beethoven’s version, including one by Franz Schubert. Beethoven himself made notations for a setting in 1798, and again in 1811.

First thought of theme for Ninth Symphony Scherzo, 1816; Beethoven Sketchbook, Scheide Library
I. Allegro ma non troppo, un poco maestoso

First impressions count, it is said, and among many other gifts, Ludwig van Beethoven had a unique touch when it came to starting a composition. That said, truly nothing in all of Beethoven can match the originality and sheer mystery of the opening bars of the Ninth Symphony: an enigmatic humming open fifth in the strings (plus horns) hovers on A around apparently shapeless thematic fragments. The movement seems to come to life, in sudden swell into fortissimo, unleashing the first subject in a full, fierce unison proclamation - those “shapeless” thematic fragments begging to find form. After a moment of powerful rhetorical gestures, the music swoops back to the hushed opening. The second subject lays out three important elements in quick succession:

1) a solemn melody in fourths heard in the winds against a pattering background in the strings; 2) a figure moving in contrary motion, swooping through the strings and gaining in urgency; 3) a tight rhythmic figure (in dotted notes) barked out by the entire orchestra. The music gains density and darkness and the rhythmic element takes the lead to round out the exposition with more unison hammering.

There is no repeat at the end of the exposition. The musical argument moves forward with single-minded intensity into a development of great concentration and intricacy. Plunging into the first subject, Beethoven directs his attention to a tiny motive of eight notes that heretofore has been overlooked. This motive emerges with great clarity in an elaborate fugal section in C minor, first in the cellos, then the violins, against a chain of chattering, syncopated sixteenth notes. Moving onward, the music suddenly finds itself swept into a recapitulation of amazing violence. The first subject material fights to be heard while the timpani thunders away without let up for some forty bars. This stunning outburst gradually gives way to the relative calm of the second subject, which is laid out very much as before, only this time moving uneasily between the major and minor forms of the home key. The first subject and the mysterious textures of the symphony’s introductory bars are recalled and joined by a tense, striding march figure in the lower instruments (anticipating the music of Gustav Mahler to come in two further musical generations). While the darkness is relieved for a moment with a haunting “pastoral” touch in a solo horn, quietly intones the eight note figure, the strings turn away from this and trudge forward in a grim unison. Tremolando patterns swing in great arcs against unyielding rhythmic patterns in winds and brass. With a last reiteration of the opening statement, the movement not so much concludes as slams shut.

II. Molto vivace

The scherzo occupies the second position in Beethoven’s structural plan, as if providing comic relief after the dark drama that precedes it - albeit on a colossal scale, this being the third longest symphonic movement ever composed by Beethoven, clocking in at almost nearly fifteen minutes! In contrast with the complex first movement, the scherzo is a straightforward musical structure.

The opening of this scherzo is another of those moments of great originality in Beethoven; a hammered out, three note rhythmic motive, swung about the orchestra, with the solo timpani giving a startling fortissimo entry. Surpassing even the unfettered energies of the Seventh Symphony, this scherzo movement goes even further in making rhythmic expression the primary focus of his work. It soon lands in the bracing fresh air of C major for a secondary theme. This rough-hewn, folk-like tune skits in the winds against a background of the omnipresent, three note rhythmic motive tirelessly thrashed out by the strings. The development section manages to slide into keys as remote as E minor and C minor before eventually piling back into the home key for an uproarious recapitulation, in which the timpanist declares war on the entire orchestra. After that splendid display of high spirits, the trio comes as an episode of relative calm. The beat changes from three to four and settles down in the key of D major. A main, hurdy-gurdy tune is heard against a trotting, energetic pattern in the bass with immediate contrast provided by a gliding, stepwise tune in the strings. The trotting bass line moves into the violins, while the folk tune is heard over and over in the horn. This idyllic scene is dispelled with a bang, and it is off and running in a reprise of the scherzo. We again run head on into the trio, and conclude with an impatient dive out of sight.
III. Adagio molto e cantabile

Like the opening of a flower, the adagio reveals itself with simplicity and tenderness. Following a structural approach adapted from Haydn, the movement takes the form of “double” variations, with two distinct themes varied in alternation. The tonality is B-flat major, with a smoothly sustained primary theme in the violins that is rounded out by subtle “echo” figures played by the winds at the end of phrases. Without pause, the strings unfold a secondary theme, a murmuring, meditative melody in D major. Once again, the B-flat/D polarity characteristic of the entire symphony makes an appearance. The tempo becomes slightly quicker, yet the harmony is nothing more than a languorous swinging back and forth between tonic and dominant. The texture is enriched by doublings in the winds. The music gains in intensity, then sinks back into B-flat with the primary theme now subtly embellished in the violins, accompanied by horns and pizzicato lower strings. A quickening tempo brings the secondary theme into a new key for its variation (G major). The secondary theme is not heard again. Instead, another tonal shift leads forward a coda in E-flat, where, for the first time, music of a sterner cast is heard akin to thunderclouds appearing over the meadow. It relaxes into the warm richness of an organ-like D-flat major. Returning to the home key, the closing bars are rounded out in the spirit of the movement’s serene opening bars.

IV. Presto - Allegro assai

If each movement of the Ninth Symphony opens with great originality, the stunning dissonance that wrenches the listener from the reverie of the slow movement in the opening of the finale never loses its shocking impact. Richard Wagner called this a Schreckensfanfare, or fanfare of terror. The cellos and basses step forward from this welter of confusion and agitation to take the lead with an instrumental recitative in reviewing a succession of thematic elements from the earlier movements. After these kaleidoscopic contrasts of texture, harmony, and mood, the wordless recitative gives way to the first hint of the “Joy” theme in the winds. With a final comment from the cellos and basses, the introduction snaps to a close.

The main body of the finale can be heard as a free set of variations, interspersed with three episodes, two of them fugal in texture. The theme (the famous “Ode to Joy” melody) is first heard in a smoothly sustained form played by the cellos and basses. Three orchestral variations follow, which expand in scale and power. Just when the listener might expect a fourth variation on a yet grander scale, there is a savage wrenching back to the dissonance of the introduction. This time, the baritone soloist enters singing words actually written by Beethoven – not Schiller - , “O friends, not these tones...” The baritone goes on to sing the fourth variation, initially joined by the basses of the chorus, then the full chorus (without the sopranos). The vocal adagio is heard for the first time in the finale, with the second strain of which is repeated by full chorus. In the sixth variation, the theme is treated to a florid, somewhat strenuous ornamentation in the solo quartet before being taken up (ornamentation and all) by the chorus. This time, the codaffra rounding out the variation pushes forward to a joyous high A in the soprano at the words “the cherub stands before God.” Here, Beethoven breaks the long stretch of D major with a bold shift to the key of B-flat, which yet again acts as a tonal foil to the home key of D. This seventh variation is marked by the sharpest contrasts in the symphony: a change of tonality, meter, tempo, orchestral color, and emotional tone. Switching to a jaunty 6/8 meter, the sound of buoyantly punctuated music carries us into a lively martial atmosphere, sung by the solo tenor and men’s voices. The bright colors with the piccolo’s penetrating timbre are matched by the oompah bass of the contrabassoon and the jingling “Turkish” effects in the percussion. This unbuttoned expance of musical exuberance moves effortlessly into the first fugal interlude, in which the Ode to Joy tune is converted into rapid eighth notes circling around a syncopated theme derived from the march melody. A gigantic repeated unison F-sharp sweeps through the orchestra for a moment before the solid footing of D major is regained in the eighth variation. The chorus repeats the opening stanza of Schiller’s poem and rejoins the proceedings in an exultant outpouring of emotion that is supported by the orchestra with unflagging rhythmic energy carried over from the fugue. A shuddering halt is reached and a pause.

The second episode, an andante maestoso in G major, is heard first in the mens’ voices doubled by the trombones. This setting of the words “Seid umschlungen, Millonen” (Be embraced, oh ye millions!) is the spiritual heart of the work, as fervent in its passion and eloquence as the march variation was sportive and buoyant. Joined by the upper voices (and the rest of the orchestra), the image
of the "firmament of stars" is depicted by the sweeping of strings and winds into their higher registers. Hovering on a twinkling starry, dazzling, dissonant chord, and in no hurry to break away, this hushed moment is swept aside by a double fugue in D major, combining a version of the original Ode tune (set to words from the first stanza) with the "Seid umschlungen" theme (retaining its own text).

After a pause, the coda springs into view, with a new, rather childlike tune for the solo voices, a kind of free round that is soon taken up by the chorus. After a repetition of this passage, the tempo drops to a poco adagio. Two notes sung by the baritone soloist (low A and B) take us back to the home key. A jubilation centers upon those two pitches and leads to the final prestissimo, in which key phrases from Schiller’s poem sail through the chorus. With a last great maestoso declamation of the words "Tochter aus Elysium", the orchestra sprints through the final bars in an uninhibited delirium of sheer joy.

O Freunde, nicht diese Töne! Sondern laßt uns angenehmere anstimmen, und freudenvollere. Freude!

Freude, schöner Götterfunken Tochter aus Elysium, Wir betreten feuertrunken, Himmlische, dein Heiligtum! Deine Zauber binden wieder was die Mode streng geteilt; Alle Menschen werden Brüder, wo dein sanfter Flügel weilt.

Wem der große Wurf gelungen, Eines Freundes Freund zu sein; Wer ein holdes Weib errungen, Mische seinen Jubel ein! Ja, wer auch nur eine Seele

Sein nennt auf dem Erdenrund! Und wer’s nie gekonnt, der stehe Weinend sich aus diesem Bund!

Freude trinken alle Wesen an den Brüsten der Natur; Alle Güten, alle Bösen folgen ihrer Rosenspur. Küße gab sie uns und Reben, Einen Freund, geprüft im Tod; Wallust ward dem Wurm gegeben, und der Cherub steht vor Gott.

Froh, wie seine Sonnen fliegen Durch des Himmels prächt’gen Plan, Laufet, Brüder, eure Bahn, Freudig, wie ein Held zum Siegen.

Seid umschlungen, Millionen! Diesen Kuß der ganzen Welt! Brüder, über’m Sternenzelt muss ein lieber Vater wohnen, Ihr stürzt nieder, Millionen?

Ahnest du den Schöpfer, Welt? Such’ ihn über’m Sternenzelt! Über Sternen muss er wohnen.

Whoever has been lucky enough to become a friend to a friend, Whoever has found a beloved wife, let him join our songs of praise! Yes, and anyone who can call one soul his own on this earth! Any who cannot, let them sink away from this gathering in tears!

Every creature drinks in joy at nature’s breast; Good and Bad alike follow her trail of roses. She gives us kisses and wine, a true friend, even in death; Even the worm was given desire, and the cherub stands before God.

Gladly, just as His suns hurl through the glorious universe, So you, brothers, should run your course, joyfully, like a conquering hero.

Be embraced, you millions! This kiss is for the whole world! Brothers, above the canopy of stars must dwell a loving father. Do you bow down before Him, you millions? Do you sense your Creator, o world? Seek Him above the canopy of stars! He must dwell beyond the stars.
“Everybody needs beauty as well as bread, places to play in and pray in, where nature may heal and give strength to body and soul alike.”

- John Muir
Ode to Joy Concert Team

Judith Scheide, Honorary Chair
Linda Davis Pizzico, Committee Chair

Robert Annis
Natasha D’Schommer
Elaine Drozd
Jim Moore
Mark Laycock
Mariam Nazarian

Anne O’Neill
Jamie Kyte Sapoch
Anne Sears
Sara Thibeault
Kate Wadley

Special Thanks to Richardson Auditorium

Nick Robinson, Director, Campus Services
Mary Kemler, Assistant Director, University Ticketing
Gina Holland, Assistant Director, Richardson Auditorium
Kathleen Coughlin, Manager of Performing Arts Services
James Allington, Sound Engineer, Richardson Auditorium
David Gibson, Production Manager, Richardson Auditorium
Adriana Gibson, Stage Manager, Richardson Auditorium

Grateful Acknowledgments to

Roma Bingham, Secretary, Scheide Fund
Christian Buchmann, Executive Director, Vienna Chamber Orchestra
Doris Buchmann, Vienna Chamber Orchestra
Gene De Lisa, program notes
Deborah Gichan, photographer
Jerry Perng, The Nassau Inn
Eric Schultz, PCK Media, Intermission Video
Chris Schommer, Natasha D’Schommer Studio
Julia Solo, Josh and Jules Catering
Jamie Watson, instrument transport logistics