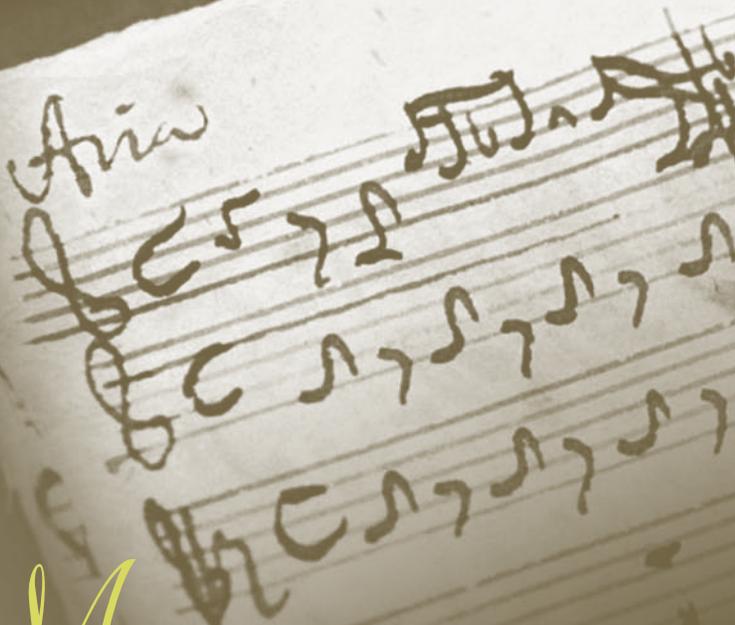




The Music
The Mission
The Man

Aria



On behalf of the Scheide family, I would like to warmly welcome you to Bill's 94th birthday celebration in Richardson Auditorium. Bill is delighted to have his favorite conductor, Mark Laycock, lead the renowned Bayerische Kammerphilharmonie in their only U.S. appearance playing the works of three composers chosen by Bill. Tonight, with this international artistic collaboration, we celebrate my darling Bill, and pay tribute to another creative collaboration — “The man, the music and the mission”. We are particularly pleased that this festive concert will support and highlight *Isles*, one of our favorite causes, and the mission they have undertaken: a steadfast commitment to fostering self-reliance in sustainable communities.

Thank you for being part of this special evening. ENJOY!

Judith McCartin Scheide

“Happy Birthday to my dear Brother Bill!”

— *Cornel West, Professor of Religion and African Studies, Princeton University*

“Like the magnificent books and manuscripts that he has shared with us, Bill is one of Princeton's treasures. He has enriched our University community in manifold ways: through his extraordinary library, through the generosity with which he has furthered the mission of our Department of Music and the humanities in general; and through his own incisive scholarship and love of learning.”

— *Shirley M. Tilghman
President, Princeton University*

“Early in the '70s, my sister and I went on a Princeton Art Museum trip to Venice. We met Dodo and Bill on that trip and fell in love with them. We didn't know Bill was a very important person. We knew they were fun to be with and we giggled all through Venice. Happy Birthday, dear friend.”

— *Betty Wold Johnson, Friend*

“Philanthropist, scholar, connoisseur, and patron of the arts with few equals and no superiors, Bill Scheide is a loyal friend and devoted mentor revered and treasured by all who have the good fortune to know him. His greatest accomplishment, however, is the countless lives that have benefited indirectly, the individuals nearby and around the globe who have never met him and do not even know his name but whose day-to-day existences have been improved immensely thanks to his quiet and steady generosity and his profound and unceasing compassion for all who are less fortunate than he.”

— *Teri Noel Towe
Princeton '70*

“Bill Scheide has been a quiet but indispensable force in the struggle for racial justice in the United States. For forty-five years Bill has served on the Board of the NAACP Legal Defense & Educational Fund, Inc. His generous support of LDF is unsurpassed; it goes without saying that many of LDF's major victories would not have been possible but for Bill Scheide. I have appreciated his gentle guidance and unwavering support, and that of Judith Scheide. On the occasion of Bill Scheide's ninety-fourth birthday, on behalf of the Board and staff of the Legal Defense Fund, I salute Bill's marathon run towards justice!”

— *Theodore M. Shaw
Director-Counsel and President,
NAACP Legal Defense and Educational Fund, Inc.*



A Little Bit About a Great Man

Bill Scheide is a musician, philanthropist and humanitarian. Throughout his life, he has chosen to be a quiet, background force for civil rights and equal opportunity. For more than five decades, Bill has played an invaluable and crucial role in advancing the goals of The NAACP Legal Defense and Educational Funds. On a local level, he has served on the board of Princeton's Joint Commission on Human Rights. This evening's concert on behalf of *Isles, Inc.*, the community-based sustainable development group in Trenton, is yet another example of a life indelibly linked to action about racial fairness.

An only child, William H. Scheide was born on January 6, 1914. He grew up in a household passionate about music, culture, rare books, and the well-being of others. His mother was a singer; his father played the piano. At age 6, Bill began piano lessons, too — and at 94, his passion for music remains unquenched.

Bill is a Bach scholar who, as there was no music department at that time, majored in history at Princeton (Class of '36); he earned his M.A. in music at Columbia University in 1940. Bill was the first American ever published in *Bach Jahrbuch*, “the” journal of Bach scholarship. In 1946, Bill founded and directed the Bach Aria Group, a vocal and instrumental ensemble that performed and recorded for almost 40 years. His passion was to highlight the cantatas — a vocal genre based on a lyric or poetic narrative and written for soloists, chorus and instrumentalists — which he believes are underappreciated and underperformed. Bill has said, “Everyone knows the B minor Mass, and the Brandenburg concerti. But, in

the cantatas, there is another huge body of music as beautiful as anything you could ever hear.”

Bill is well-recognized for endowing a professorship of music history at Princeton, and making possible the construction of the Arthur Mendel Music Library in the Woolworth Building, named in honor of the late Princeton professor, and the Scheide Caldwell House, completed in 2004, and named in honor of his aunt.

He is renowned for his interest in and collection of rare books. He is the owner of the Scheide Library, now housed in Firestone Library, which contains books and manuscripts that first his paternal grandfather, William T. Scheide, then his father, John H. Scheide (Princeton Class of 1896), then he, acquired and built upon. The Scheide Library now holds copies of each 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 and others.

In 1994, Princeton University awarded Bill an honorary doctorate of humane letters, recognizing him as an “advocate, scholar, student, benefactor, and friend.”

Despite all he has done and contributed to Princeton University and other causes, he remains “a supremely modest man”, wrote President Shirley Tilghman four years ago, upon honoring Bill's 90th birthday. “He would rather discuss his books and manuscripts” — and J. S. Bach — than bask in tributes to himself.

Sources:

Teri Noel Towe (bio at occasion of Bill becoming honorary member of Class of '70)
Princeton Alumni Weekly 5/12/04 Web article
by Caroline Moseley

Internationally acclaimed conductor Mark Laycock has appeared with orchestras of London, Paris, Moscow, Kiev, Montréal, Mexico City, Seoul, Taipei, and in the 2007–08 season will make his conducting début at the renowned Rudolfinium Dvorak Hall in Prague. The 2007–08 season will also see his third consecutive appearances with the Bochumer Symphoniker in Germany as well as with the Georges Enescu Philharmonic in Bucharest.

At age 21, Maestro Laycock made his conducting début with the Philadelphia Orchestra, beginning a relationship that would result in subsequent re-engagements on numerous occasions. His multiple re-engagements also include those with L'Orchestre Symphonique d'Montréal, the Philharmonia Orchestra of London at Royal Festival Hall and the Barbican Centre, and the St. Paul Chamber Orchestra in St. Paul as well as on tour. As a participant of "Project Uplift", in June 2005 he traveled to donate his services for a performance of the Verdi Requiem with the Sverdlovsk State Philharmonic in Ekaterinburg, Russia. The 2006–2007 season included his first appearance in Asia, conducting the TJB Orchestra Daejeon with an immediate re-engagement with that orchestra and an invitation to return to Korea to conduct the Gyeonggi Philharmonic Orchestra at the Seoul Arts Center.

Maestro Laycock holds the distinction of being the first non-Russian ever invited to appear at the Moscow Autumn Festival, conducting a program at the famed Tchaikovsky Hall. He also conducted the inaugural concert at the new Cairo Opera House in 1988, as well as the sold-out first concert of classical music ever made open to the public in Amman, Jordan. This sequence of events was chronicled in "Classical Caravan", an Emmy Award-winning television documentary produced by

public television. His début in Mexico City's Palacio de Bellas Artes in 2001 resulted in an immediate invitation to return the following summer to teach a week-long master class to Mexico's regional conductors.

Maestro Laycock began conducting at the age of 16, advancing his studies at the St. Louis Conservatory of Music, and from 1975 to 1979 studied as a violist under the tutelage of the Curtis String Quartet in Philadelphia. Maestro Laycock was a Conducting Fellow at the Aspen Music Festival, and the winner of the Leopold Stokowski Memorial Conducting Competition in association with the Philadelphia Orchestra. From 1995–1998 Maestro Laycock was also Music Director of Orchestra London Canada and subsequently was appointed Associate Conductor of the New Jersey Symphony Orchestra.

As a published composer, his works have been performed by the Philadelphia Orchestra, New Jersey Symphony Orchestra, Alabama Symphony Orchestra, Canton (OH) Symphony Orchestra and the Princeton Symphony Orchestra, among others. Having conducted nearly 1,800 works, Maestro Laycock has developed a reputation for being able to step in at the last minute, having been called upon at very short notice to conduct programs that have included Brahms' 1st and 4th Symphonies, and Orff's Carmina Burana, as well as Strauss' monumental Ein Heldenleben, without any rehearsal and to great critical and audience acclaim.

Maestro 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 by the New Jersey State Council on the Arts for "exhibiting the highest standards of artistic excellence."



Maestro Mark Laycock

"Bill's depth of sensibilities, his love and discernment of things important (including the most simple things), his charm and humor, his graciousness and dignity in all situations, his strength in meekness and great humility, his emotional openness and his sensitivity in appreciating the most natural things from trees to birds to music to chocolate, and his vast knowledge and perception of detail will always be a life's example and teach me what it is to be a good and accomplished man, admirable in every way. It is a more than a privilege to know Bill, it is the honor of knowing a good heart and soul. Happy Birthday Bill, you are loved dearly and a greater treasure than the Gutenberg Bible."

— *Maestro Mark Laycock*

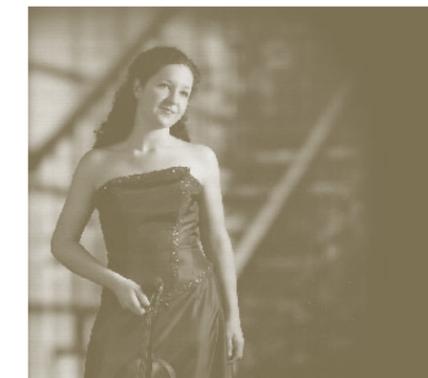
Sarah Christian, Violin

Born in 1990 in Augsburg, Germany, Ms. Christian began to study violin and piano with her parents, successfully mastering both instruments and showcasing her extraordinary talent at the "Jugend musiziert" competition.

Focusing her studies on the violin, Sarah was awarded a fellowship from the "Deutsche Stiftung Musikleben," which she has held since 2001. In 2006, to reward Ms. Christian's prize-winning performance at the "Deutscher Musikwettbewerb" competition, the foundation presented her with the precious instrument she now plays.

She has appeared with solo recitals and with orchestras in Germany, Italy, Romania and Austria, winning prizes at prestigious competitions, including the "International Louis Spohr Competition". Most recently, her string quartet won a scholarship from the city of Salzburg.

Ms. Christian studies violin with Igor Ozim and chamber music with Thomas Riebl at the Mozarteum Salzburg. She has also participated in master-classes with Maxim Vengerov and Antje Weithaas.



Since the ensemble's formation in 1990, the members of the *Bavarian Chamber Orchestra* have been producing original program concepts and performances on the highest professional level. Their debut CD recording co-produced with the Bavarian Broadcasting Company was released in 1992, and has won several notable awards from the international music press. Since 1994, the ensemble has been the Orchestra-in-Residence of the Festival L'Été Musical dans la Vallée du Lot in France; in 1996, the ensemble

Mischa Maisky, Mario Venzago, Michel Plasson, Régis Pasquier, Dave Brubeck, Chick Corea, Bobby McFerrin, Martha Argerich and Mstislav Rostropovich, with numerous recordings released by Deutsche Grammophon, EMI, Sony/BMG, Atlantis Art (Switzerland), Koch Schwann, Arte Nova, CPO and St. Louis Records/USA.

Their world premiere recordings of Antonio Rosetti's concertos for one and two horns were given Five

Festival, and the Mecklenburg Vorpommern. The Bayerische Kammerphilharmonie's 2006 CD released on the 100th birthday of composer Karl Amadeus Hartmann was named "Best Recording" by BBC3 London; and their recent, Salzburg Festival-premiered CD—"Armida"—with German soprano Annette Dasch has already been noted "Best Release in 2007" by several magazines nationwide. This CD was co-produced with the Bavarian Broadcasting Company and is a Sony/BMG release.

The Bayerische Kammerphilharmonie

was honored by the European Economy Culture Fund as the recipient of their "Prix Européenes".

The orchestra has collaborated with such renowned conductors and soloists as Dietrich Fischer-Dieskau,

Stars by the BBC Music Magazine and numerous singled out by "Klassik Heute". In addition to their own concert series in Augsburg, Germany, the orchestra has appeared at such renowned festivals as the Munich Klaviersommer, the Rheingau Musik



Violin Gabriel Adorjan, <i>Concertmaster</i> Ingo Geppert Nora Farkas Sono Tokuda Paul Kiswa Juliane Stienz Ulrich Poschner Alexander Brutsch Markus Tschan Frank Krauter Silvia Vidal	Flute Nari Hong
Viola Dörte Mechlinsky Valentin Holub Michael Winkler Susanne Weis	Oboe Roni Gal-Ed Irene Draxinger
Cello Arvo Lang Beni Santora Alexander Scheirle	Bassoon Wolfgang Fritzen Ruth Gimpel
Bass Ciro Vigilante	Horn Felix Winker Martin Dürr
	Trumpet Konrad Müller Johanna Hirschmann
	Timpani Johannes Fischer
	Continuo Wendy Young

In Honor of William H. Scheide's 94th Birthday
"The Man, The Music, The Mission"

Isles, Inc. presents

The Bayerische Kammerphilharmonie

Mark Laycock, Conductor
Sarah Christian, Violin

Schubert	Overture in B-Flat Major, D.470 Adagio Maestoso–Allegro
Bach	Violin Concerto in E Major, BWV 1042 I. Allegro II. Adagio III. Allegro assai Sarah Christian
Bach	Partita in D minor for solo violin: Chaconne, BWV 1004 Sarah Christian
Intermission	
Heidrich	"Happy Birthday" Variations Theme and 14 Variations on the Melody of Mildred J. Hill Theme Variation I after Johann Sebastian Bach (in the style of a Four-Part Chorale) Variation II after Franz Joseph Haydn (in the style of his String Quartet, Op.76 No.3) Variation III after Wolfgang Amadeus Mozart (in the style of his "Dissonance" Quartet, K.465) Variation IV after Ludwig van Beethoven (in the style of his String Quartet, Op.59 No.2) Variation V after Robert Schumann (in the style of his String Quartet, Op.41 No.3) Variation VI after Johannes Brahms (in the style of his String Sextet, Op.18) Variation VII after Richard Wagner (in the style of his Siegfried-Idyll) Variation VIII after Antonin Dvorak (in the style of his "American" String Quartet, Op.96) Variation IX after Max Reger (in the style of his String Quartet, Op.109) Variation X in Viennese Style Variation XI in the style of Film Music Variation XII Ragtime Variation XIII Tango Variation XIV in Hungarian Style
Mozart	Symphony No.41, K.551 "Jupiter" in C Major I. Allegro vivace II. Andante cantabile III. Menuetto; Trio IV. Molto allegro

Program Notes

It should not go unnoticed that each of the major composers performed this evening are also represented with manuscripts in the Scheide Library: Bach (Cantata 33 and personal correspondence); Schubert (Song: Die Sterne 1815); and Mozart (Piano Sonata in F Major, K.332). Not only do these manuscripts represent invaluable links to the past yielding insights into the composers and their expression that cannot be discerned in modern printings, but perhaps first and foremost they testify to the great love Bill has for these composers who continue to infuse his life with confirmation and meaning.

Franz Schubert (1797-1828) Overture in B-Flat Major, D. 470

Vienna was the center of musical life in the 18th and 19th centuries, and its prominent musical citizens at eternal rest in the Zentralfriedhof are a virtual who's who of classical music including Beethoven, Brahms, Schubert, and Mozart (in monument only). However it was Schubert who among that austere group was Vienna's only native son. His life bore a few curious similarities to that of Mozart's, including being born in the last week of January (Mozart on the 27th and Schubert on the 31st), and having a tragically short life.

Schubert's remarkable gift for melody and effortless modulations that take the listener to magically unexpected harmonic places is unsurpassed. He is also credited with elevating the art of the song to its highest form. His music, while highly melodic, is also often infused with strong accents in darker harmonies that seem to indicate that there was more to the man beneath the surface than simply a happy veneer.

His Overture in B-Flat Major, D.470 was written in the fall of 1816, at the same time as his Kantata zu Ehren von Josef Spendou, D.472 and shortly before his very popular Fifth Symphony. It is possible that the Overture was originally intended to begin the cantata, though a look at the manuscript of D.472 shows a work that while in the same key of B-Flat Major, is in a completely contrasting mood and style. At least as likely an explanation is that the Overture D.470 was an idea for a new Symphony (and is very similar in form, style and in the same key as the first movement of his Second Symphony), or was simply an idea carried out with no specific purpose (though Schubert did later arrange the work for String Quartet, D.601).

Whatever the origin and purpose, the relatively little-played Overture in B-Flat Major, D.470 is an example of Schubert's pristine writing in the classical style. Beginning with a noble introduction marked Adagio maestoso, the music soon launches into a bright and happy Allegro, a definite harbinger to his upcoming Fifth Symphony (also in the same key). The continuation of a typically Schubertian eighth-note motif underlies a short second theme followed by a brief development and recapitulation. A felicitous coda brings the overture to a pleasant close. It is curious to note that one year later Schubert wrote another one-movement work in B-Flat Major, his charming and exceedingly beautiful String Trio, D.581 for Violin, Viola and Cello.

Johann Sebastian Bach (1685-1750) Concerto No. 2 for Violin and Orchestra in E major, BWV 1042 (composed around 1720)

Bach's renown as an organist and composer has overshadowed the fact that he was also a highly accomplished violinist, serving as Concertmaster of the

Court in Weimar from 1714 to 1717. Thus his works for solo violin and solo cello were written idiomatically with first-hand knowledge of the technical possibilities of those instruments, and the works for solo violin were written with Bach's ability to play them himself. About his mastery of the violin, his son Carl (C.P.E. Bach) wrote, "in his youth and until the approach of old age, he played the violin cleanly and penetratingly, understanding to perfection the possibilities of the stringed instruments." Having studied extensively Vivaldi's *Lestro armonico* published in 1712, Bach transcribed several of Vivaldi's works into keyboard concertos for his own use and incorporated the formal structures and technical components of Vivaldi's concerti as models for his own works in that genre.

As "Court Kapellmeister and Director of the Princely Chamber Musicians" at Anhalt-Cöthen from 1717-1723, Bach was privileged to be in the employment of a Prince who was an accomplished musician and who appreciated greatly the talents of his Kapellmeister. These were years that bore numerous purely instrumental works including the Brandenburg Concerti, the Orchestral Suites, numerous suites and sonatas for solo instruments and clavier, the Sonatas and Suites for unaccompanied violin and violoncello, much solo clavier music including the French Suites and the first book of the Well-Tempered Clavier and most probably the Six Violin Concerti, of which only three have survived.

In its three-movement structure of fast—slow—fast, the E major Violin Concerto reflects the Italian tradition in general and the concerti of Vivaldi in particular. In the opening of the first movement, Allegro, the violin is integrated immediately into the texture and development of the musical material. The basic layout of the movement is that of the ritornello, where the orchestra returns frequently to the statement of the opening measures. The overall construction

of the movement itself also falls into three distinct divisions (A-B-A), with the middle section shifting to the introspective key of C-sharp minor. In this "B" section, ideas from the "A" section are elaborated upon and end with two measures in a free and slow tempo for the solo violin. The movement then comes to a close returning of the opening material.

Following the sudden loss of his first wife in 1720, more and more examples of Bach's compositions include astonishing romanticism filled with pathos, longing and excruciating beauty (the culmination of this expression comes in the alto aria from Cantata No.169 of 1726). The second movement of the E Major Violin Concerto written in that same period begins with a hauntingly beautiful Adagio with a weeping lamentation in the bass that continues throughout the movement. Following the introduction the solo violin provides touching counterpoint and commentary in poignant phrases over this theme. Having added its blessings, the solo violin fades away into a restatement of the opening theme bringing the movement to a quiet close.

The third movement provides a complete emotional contrast to the second movement with a joyous, exuberant dance marked Allegro assai. Composed in strict rondo form, the opening sixteen-measure theme for full orchestra returns throughout the movement four times without change. In contrasting sections, the soloist plays material exactly sixteen measures in length (the last statement is twice that number) that embellishes the theme of the rondo. The final repeat of the rondo theme concludes this wonderful work that Bach's first biographer, Johann Nikolaus Forkel, characterized as "full of the unconquerable joy of life."

N.B. As Music Director of the Bach Aria Group for thirty-four years, Bill never used a harpsichord for any of the continuo parts. He feels that the harpsichord is

appropriate only for performances in a small room, otherwise the beauty of the continuo lines is lost on a larger stage. The use of the piano as continuo is supported scholarly and musically by Bach's enthusiastic approval upon his hearing this newly created instrument in a visit to Potsdam in 1747. Given that the piano was not advanced enough in its development to be introduced until the very end of Bach's life, the advantage of the piano over the harpsichord in its ability to play different dynamics (the piano was introduced initially as the "gravicembalo col piano e forte": "harpsichord with loud and soft"), and Bach's approval of the instrument in 1747, it is reasonable to presume that had the instrument existed in Bach's time it would have been his keyboard instrument of choice. Therefore tonight's performance reflects the glorious performance practice that Bill oversaw for so many years, as the keyboard part is performed not on harpsichord but on the piano.

Johann Sebastian Bach Partita No.2 in D minor for Solo Violin: Chaconne, BWV 1004

Bach's Prince Leopold was in chronic frail health and took the advice of his physician, Dr. Gottfried Weber, to take the waters of the medicinal springs at the fashionable spa of Carlsbad (today's Karlovy Vary) in northwestern Bohemia about 130 miles south of Cöthen. This provided the Prince with occasions on which he could showcase his court composer, Bach, and his ensemble of musicians abroad. He visited twice in 1718 and 1720, each stay lasting over a month, and brought Bach and the ensemble with him on both occasions. Upon Bach's return home to Cöthen from the trip in 1720, he arrived to the sudden and shocking news that his beloved wife of twelve and a half years, Maria Barbara, had died some days before and had already been buried. When Bach had departed for Cöthen just weeks before, she was the

picture of good health. On paper Bach had purchased at a mill near Carlsbad during his sojourn, he penned the greatest work for solo violin ever written, the Chaconne in D minor, and added it as the last movement to his D minor Partita.

The chaconne was a slow Baroque dance of Spanish origin in triple meter, incorporated into continuous variations. Bach's Chaconne consists of 64 variations of an open-ended four bar phrase, taking the listener through an emotional and cathartic journey that lasts a full fifteen minutes. It is considered the greatest set of variations for any instrument ever written. Traditionally written in three-part form of major-minor-major, Bach reverses the form in his Chaconne resulting in the middle section of the work being in D Major, then returning to the minor key.

Over the years much has been discovered about the Chaconne and many theories have been presented uncovering hidden messages within the work. Most recently, the Düsseldorf musicologist and scholar Helga Thoene provided a thesis showing that certain Lutheran Chorales all dealing with death and redemption can not only be superimposed upon Bach's D Minor Chaconne, but also play a major role governing the Chaconne's structure (a fascinating version of the Chaconne with these Chorales superimposed has been recorded by the Hilliard Ensemble). What is certain is that Bach has quoted several chorales in the work and that the Chaconne is framed with parts of the melody from the Easter hymn, "Christ lag in Todesbanden." If indeed the Chaconne is an epitaph to his wife there could be no greater expression of love or loss. Of the Chaconne, Johannes Brahms (who was a master of the variation form and whose own final symphony ends coincidentally in a set of variations in D minor over a similar theme) wrote, "The Chaconne is the most wonderful, unfathomable piece of music. On one stave,

for a small instrument, the man writes a whole world of the deepest thoughts and most powerful feelings. If I imagined that I could have created, even conceived the piece, I am quite certain that the excess of excitement and earth shattering experience would have driven me out of my mind.”

Peter Heidrich (b.1935) **“Happy Birthday” Variations**

The “Happy Birthday” Variations for String Quartet were written for the 50th Birthday of Edwin Koch, cellist of the Behthien Quartet (of which the composer Peter Heidrich was a violinist). The variations reflect the repertoire which was central to the Quartet at that time. Originally composed with only six variations, the work became so popular at birthday celebrations that the composer kept adding variations, expanding its length from the original presentation. The variations in popular style that end the composition reflect the journeys of the Quartet and the composer’s musical experiences with the NDR-Symphony Orchestra of Germany. Happy Birthday Bill!

Wolfgang Amadeus Mozart (1756-1791) **Symphony No.41 “Jupiter”, K.551 in C Major**

In addition to his love for Haydn (whom he affectionately called “Papa”), Mozart was well aware of Haydn’s popularity in London. As a child prodigy, Mozart had visited London and was influenced greatly in composition, in fact learning how to sound “like Mozart” from Johann Christian Bach, J.S. Bach’s eleventh and youngest son. Mozart completed his final three symphonies as a set during the summer of 1788, and there is compelling reason to believe these works were written with the thought of returning to London where the Symphony was more popular at that time than in Vienna. Had Mozart traveled to England, it is

probable that we would have more works from him in this genre, but his Symphony No.41 turned out to be the last, and fittingly so, of his symphonic works. Mozart’s “Jupiter” Symphony (a sobriquet given not by Mozart) stands as much a towering figure to signal the end of the Classical era as does Beethoven’s “Eroica” Symphony to break the classical molds and announce the arrival of the Romantic era.

The first movement, Allegro vivace, and indeed the entire Symphony is Olympian in character. It opens with a masculine-feminine question and answer phrase with strong triplet figures and a lyrical response, and a second theme recalls his virile aria, “Un baci di mano” (the first measures could easily be those of the Count knocking at the door answered by the Countess’s pleas in Figaro). The movement presents a multiplicity of material and contrasting themes of boldness and lyricism with seemingly endless melodies. It is a masterpiece of balance and clarity within a strict harmonic framework.

The second movement, Andante cantabile, begins with muted strings reversing the question-answer dialogue to feminine-masculine, with a soft lyrical statement by the violins answered by strong chordal responses in the woodwinds. The music becomes more dramatic with orchestral interplay in minor, and the themes reappear with greater ornamentation as the movement progresses. Like a beautiful solo aria, the movement expresses experiences of pleasure and worry, and with one final appoggiatura it resolves into a peaceful conclusion.

The charming, gallant Menuet is the pivotal movement of the Symphony. A delicate and refined opening statement contrasts controlled anticipation with extroverted exuberance. This leads to a most remarkable Trio, in which not only the second section foretells the opening motif of the Finale, but

additionally a breathtaking modulation from E Major back to C Major is heard, a modulation associated more closely with the music of Giuseppe Verdi that came nearly a hundred years later.

The climax to the Symphony as well as to Mozart’s symphonic writing occurs in the Finale, Molto allegro, where an intensified synthesis of expression drawn from opera and instrumental music converge into the greatest of all Mozart’s symphonic finales. The opening theme of the final movement is one that Mozart had used in no fewer than four of his own earlier compositions: two early symphonies, the first movement of the Symphony No. 33 in B-flat (K. 319), and in the Credo of the Mass in F major, K. 192, and by coincidence or not, it also opens the finale of Haydn’s Symphony No. 13 in D major, written in 1763. The second subject also bears a resemblance to the Ninth Fuge of Bach’s “The Art of the Fugue” as if to pay homage to both of these great masters. Four additional themes are heard in the “Jupiter’s” finale, and all five motifs are combined with increasing density and complexity in a stunning fugal coda that reaches its zenith in the final minute of the piece. Noted Mozart scholar Elaine Sisman submits that the aural incomprehensible density of the writing here points to the notion of the sublime. “It reveals vistas of contrapuntal infinity. The coda thus creates cognitive exhaustion born of sheer magnitude.” And thus with a triumphal statement of trumpets and drums, Mozart’s symphonic output and this evening’s concert are brought to a close.

Program notes by Mark Laycock, ©2008

“We are delighted to know and work with Mr. Scheide on some of his many humanitarian endeavors. Happy Birthday, Bill.”

— Jim and Fannie Floyd, Friends

“Bill Scheide is a complete citizen: a good friend and both creator of and generous supporter of a broad cultural and social patrimony that has enhanced our lives and will continue to enrich the lives of future generations. We wish Bill a very happy birthday.”

— Harold and Vivian Shapiro

Former President, Princeton University and Researcher

“The Princeton University Library counts Bill Scheide as its greatest friend. Scholars worldwide have benefited from his collecting prowess, mining his treasures for their research. Generations of Princeton students, faculty, and librarians have profited from his generosity as a teacher and mentor. The University’s library staff is delighted to salute Bill on his 94th birthday!”

— Karin A. Trainer

Director, Princeton University Library

“Bill Scheide is one of the marvels of the ages. It is hard to think of anyone else who has done so much good work, in such a wide range of areas, and has enjoyed what he has done so much. We all know of Bill’s great interest in Bach, and of his love of organs and great music. And then we also know of his extraordinary knowledge of books, and of his great taste as a book collector. Firestone Library and the students and scholars who are privileged to examine Bill’s collections there will always be in his debt. But there is so much more to this remarkable man. Sophisticated lover that he is of great music and fine books, he has never lost sight of the importance of achieving social objectives. His long-standing support of the United Negro College Fund speaks for itself, as does his support of efforts to improve the lives of young people in cities such as Trenton. He is an inspiration for me, and for many others.”

— William G. Bowen

Former President, Princeton University

“Happy Birthday, Bill. It’s been a life full of (among other things) music and marvelous philanthropy, and it will be a delight—indeed, a privilege—to share both of these passions with you on January 18th.”

— Madeline and Alan Blinder, Friends

“For half a century, Bill Scheide has been one of Princeton Theological Seminary’s most faithful and most generous trustees. His is an astonishing story of commitment for which we will always be grateful. The Seminary’s special collections of theological books and its vibrant commitment to church music have blossomed under his encouragement. With affection and with much respect, we congratulate one of our firmest friends on his 94th birthday.”

— Iain Torrance

President, Princeton Theological Seminary

“There is no more appropriate way to celebrate Bill Scheide’s birthday than by making the kind of music he loves. Bill has been able to touch so many lives because he himself has been so deeply touched by music and its spiritual message. Moreover, Bill knows that none other than Johann Sebastian Bach is watching him daily, for he is closer to him than anyone else. As founder and music director of the Bach Aria Group, he spread the sound of Bach’s cantatas long before they became readily available. As a Bach scholar he contributed distinguished studies on the composer by pursuing questions nobody else dared to ask. By building a significant collection of Bachiana for the Scheide Library in Princeton, by serving as curator of the Leipzig Bach Archive, and by fostering research, he set a unique stage for ongoing worldwide Bach scholarship as encouragement and challenge for serious studies in classical music.

Affectionate thanks for what you are, Bill, and happy birthday.”

— Christoph Wolff

Adams University Professor, Harvard University;

Director, Bach-Archiv Leipzig

Isles, Inc.

A nationally-recognized community development group, *Isles* has been fostering more self-reliant families in healthy, sustainable communities since 1981. The organization works at the grassroots level to create community-based “islands” of sustainable development, meeting the needs of the present generation without compromising the needs of future generations. Helping thousands of families each year, *Isles* builds “green” homes; enables urban youth to earn high school diplomas, learn construction trades, and gain important life skills; cleans up environmental hazards; grows food in community gardens; starts micro-businesses; and offers low-cost, effective self-help strategies and support. To learn more, visit *Isles*, or view www.isles.org

In celebration of Bill’s 94th birthday, and in recognition of his lifelong interest in making the world a better place, *Isles* seeks to carry on Bill’s legacy with the creation of the Scheide Center for Youth Development in Trenton.

Isles believes simply in three truths: People’s ability to reshape their lives and communities; equity; and the need to make a difference in a rapidly-changing world. These are beliefs that have also informed Bill Scheide’s life, quietly, steadfastly, and passionately.

To donate to the new Scheide Center, please contact Yuki Moore Laurenti at 609-341-4721 or www.isles.org

The Scheide Center will host 17,000 square feet of classroom education, job training, and life-skills programs for young people of the greater Trenton region. Housed in a former textile mill on the border of Trenton and Hamilton, the Center will enable 140 urban youth at a time to earn high school diplomas, find jobs, and create micro-enterprises. In addition to classroom and training space, the Center will include a commercial kitchen for nutritious food preparation, culinary job training, and micro-business opportunities.

We are honored that Bill has had faith and passion about our work at *Isles* for over 20 years. The Scheide Center is an opportunity to significantly increase the impact of our work with youth and families across the region. More importantly, it is our tribute to Bill and a life committed to fairness.

Trenton’s John Roebling invented cables that hold suspension bridges in place. Bill Scheide invented a way to be the bridge over what often separates us. Throughout his life, Bill has connected whites to blacks, history to the present, wealthy to poor, Trenton to Princeton, and youthful hope (and humor) to a sometimes cynical world. How do we thank a man for that?

Isles is honored that Bill and Judy have asked us to be a part of this extraordinary occasion, and for their support over the years of *Isles*’ community development and environmental work. Bill shows us that the distance between Library Place in Princeton and Wood Street in Trenton is mostly in our heads. Yes, it is the same brain that can process the finest orchestral music, then connect that sound to the rhythms of a more just, sustainable world.

Bill Scheide makes these kinds of connections every day. For him, we are immensely grateful. Happy Birthday Bill!

Marty and Liz Johnson
CEO and COO, *Isles, Inc.*