

All-Area All-Star Youth Orchestra

VIOLIN I

Dallas Noble
(concert master)
Lauren Cao
Kristy Chen
Ana Constantin
Mary Kate Durnan
Raymond Jia
Michael Maa
Anthony Wong

VIOLIN II

Paz Baum
Patrick Liang
Audrey Przybylski
Saichinmaya Satyasi
Aneta Sieminski
George Song
Sirui (Serena)
Tian

VIOLA

Sriya Bapatla
Ribhav Bose
Rohit Narayanan
Katie Rumin
Michelle Tyson

CELLO

Katie Baldwin
Nicholas Jin
Kapil Kanwar
Arthur Kim
Alicia Method
Ping-Jan Su
William Thompson
Gabriel Wingert

BASS

Mason Cano
Justin Cao
Praneel Chakraborty

FLUTE

Sarah Chen
Rutha Chivate
Audrey Yang

OBOE

Joshua Forrest
Hannah Fusco
Jack Kinst
Jackie Mehr

CLARINET

Iris Chang
Isaac Osenberg

BASSOON

Yihan Wu

FRENCH HORN

Amelia Adcroft
Henry Crocker
Stephen C. Hopkins

TRUMPET

Drew Borek
Zachary Eisengrein
William Flemming

TROMBONE

Justin Bi
Vaibhav Mangipurdy
Shreyansh Pradhan

BASS TROMBONE

Nicholas Patilsen

TIMPANI

Noah Sokoloff

THANK YOU TO:

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Princeton High School

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Presents

What Makes It Great?®

Monday, May 8, 2017 • 8 p.m.

Princeton High School



Franz Schubert

Symphony No. 8 in B minor, D.759

I. Allegro moderato

II. Andante con moto

Robert Kapilow, *commentator & conductor*

Performed by musicians from the All-Area All-Star Youth Orchestra

Youth Orchestra of Central Jersey *John Enz, Music Director*
www.yocj.org

Greater Princeton Youth Orchestra *Kawika Kahalehoe, Music Director*
www.gpyo.org

Youth Orchestra of Bucks County *Robert Loughran, Music Director*
www.yobc.org

Princeton High School *Robert Loughran, Music Director*
[pfs.princetonk12.org/Orchestra](http://phs.princetonk12.org/Orchestra)

A discussion and demonstration of the music will be followed by an intermission, a complete performance, and a question and answer session with the performers.

Franz Schubert (1797–1828)

Symphony No. 8 in B Minor “Unfinished”

Over the course of his brief and highly productive musical life, Franz Schubert completed eight full-scale symphonies and left a nearly equal number unfinished. The B Minor Symphony was constructed between 1818 and 1825, years in which he was experiencing significant compositional and physical changes. After looking to Rossini as a model for many of his earlier orchestral works, Schubert was grappling with the influence of Beethoven, whose Seventh and Eighth Symphonies had just recently premiered. In the fall of 1822, he had his first outbreak of syphilis, which would prove fatal in six years. Along with symphonic sketches that exist only in piano score format and his so-called Tenth Symphony, begun in 1828 shortly before his death, there is an entire body of unfinished Schubert symphonies from which the B Minor, by far the most musically remarkable, was the very last to surface.

Only two movements of the B Minor Symphony survive in full orchestration. There is also a complete piano version of a scherzo, for which barely two pages of orchestral score have been found, and some speculation exists that the B Minor entr'acte for his incidental music to *Rosamunde* may have been a probative finale. Amazingly, the two completed movements of the score remained unheard until 1865, when Anselm Hüttenbrenner, a friend to Schubert, finally produced them from his studio. Schubert had sent the most complete version of the score to Hüttenbrenner after receiving an honorary diploma from the Graz Musical Society in 1823, hoping his colleague would share it with the committee as a sign of his gratitude. Instead, Hüttenbrenner inexplicably held onto the manuscript until long after Schubert's passing, when a visit from conductor Johann von Herbeck prompted him to reveal it. Astonished by the discovery, von Herbeck immediately organized a premiere, “finishing” the symphony in concert with the last movement of Schubert's Third Symphony in D Major. Several other solutions for completion have been offered since, though most modern performances opt for letting the two existing Schubert movements stand on their own.

The symphony's unique beginning has scarce equivalents earlier in the repertoire; comparable perhaps only to the opening of Beethoven's *Pastorale*, it presents a subdued statement of a bare melodic idea which later receives a full motivic exploration in the development section of the first movement. This sonata form movement also presents two worlds: the characteristic lyricism of Schubert the songsmith, contrasted with minor key materials of depth and vehemence more menacing than anything found in his earlier “Tragic” Symphony in C Minor. Edward T. Cone, a frequently cited scholar on Schubert speculated that “the sense of desolation, even dread, which penetrates much of [Schubert's] music from then on” may have come from his increasing awareness of his condition and its eventual outcome. If so, the second movement is a kind of panacea then, a space in which shadows of the first movement's material return, muted by the pervading calm that ends the unfinished work on a valedictory note. — Eric Dudley, D.M.A. Yale Univ.

About the Host

Rob Kapilow

For over 20 years, Rob Kapilow has brought the joy and wonder of classical music – and unraveled some of its mysteries – to audiences of all ages and backgrounds. Kapilow's range of activities is astonishingly broad, including his *What Makes It Great?*® presentations (now for over 15 seasons in New York and Boston), his family compositions and *Family Musik*® events, his *Citypieces* and residencies with institutions as diverse as the National Gallery of Canada and Stanford University. The reach of his interactive events and activities is wide, from Native American tribal communities in Montana and inner-city high school students in Louisiana to audiences in Kyoto and Kuala Lumpur, and from tots barely out of diapers to musicologists in Ivy League programs.

Kapilow has appeared on NBC's *Today Show* with Katie Couric; he presented a special *What Makes It Great?*® for broadcast on PBS's *Live From Lincoln Center*; and he has written two books published by Wiley/Lincoln Center: *All You Have To Do Is Listen* which won the PSP Prose Award for Best Book in Music and the Performing Arts, and *What Makes It Great* (2011), the first book of its kind to be especially designed for the iPad with embedded musical examples.

Rob Kapilow dedicates his summer months to writing and composing new music. He was the first composer to be granted the rights to set Dr. Seuss' words to music, and his *Green Eggs and Ham* has been called “the most successful piece written for families this half century.” A CD featuring Nathan Gunn and Isabel Leonard in two more of his popular *Family Musik*® compositions, *Chris van Allsburg's Polar Express* and *Dr. Seuss's Gertrude McFuzz*, was released in 2014.

Kapilow's career has been marked by numerous major awards and grants. He won first place in the *Fontainebleau Casadesus Piano Competition* and was second-place winner of the *Antal Dorati Conductor's Competition* with the *Detroit Symphony*. He was featured on *Chicago Public Radio's Composers In America* series, and is a recipient of an *Exxon Meet-the-Composer* grant and numerous *ASCAP* awards.

Kapilow has conducted many of North America's orchestras as well as new works of musical theater, ranging from the Tony Award-winning *Nine on Broadway* to the premiere of *Frida* for the opening of the *Brooklyn Academy of Music's Next Wave Festival*, and premieres of works for the *American Repertory Theater*. At the age of 19, Kapilow interrupted his academic work at Yale University to study with the legendary *Nadia Boulanger*. Two years later, after graduating *Phi Beta Kappa* from Yale, he continued his studies at *Eastman School of Music*. After graduating from *Eastman*, he returned to Yale, where he was assistant professor for six years at the university. He lives in *River Vale, NJ*, with his wife and three children.