



Sunday | February 5 | 3pm
NEC's Jordan Hall

***What Makes It Great?*[®] with Rob Kapilow**

Inventing America, Part 2

Copland's *Appalachian Spring*: An American Voice for Classical Music

Rob Kapilow commentary
A Far Cry chamber orchestra

Aaron Copland
(1900-1990)

Appalachian Spring (Ballet for Martha) Suite
Original Version for 13 Instruments

1. Very slowly
2. Fast/Allegro
3. Moderate/Moderato
4. Quite fast
5. Still faster/Subito Allegro
6. Very slowly (as at first)
7. Calm and flowing/Doppio Movimento
8. Moderate. Coda/Moderato - Coda

*An hour-long discussion and demonstration of the piece
will be followed by a 15-minute intermission, a full performance and
a brief question and answer session with the performers.*

Rob Kapilow appears by arrangement with Colbert Artists Management.

2022/23 Season Sponsors and
What Makes It Great?[®] Sponsors
Amy & Joshua Boger

A Far Cry

Violin I

Alex Fortes
Megumi Stohs Lewis

Violin II

Gabby Díaz
Jesse Irons

Violas

Sara Darling
Caitlin Lynch

Cellos

Francesca McNeeley
Rafi Popper-Keizer

Bass

Lizzie Burns

Flute

Ashley Addington

Clarinet

Nicholas Brown

Bassoon

Adrian Morejon

Piano

April Sun

ABOUT THE ARTISTS

Rob Kapilow commentary

For more than 30 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. Characterized by his unique ability to create an “aha” moment for his audiences and collaborators, whatever their level of musical sophistication or naiveté, Kapilow’s work brings music into people’s lives: opening new ears to musical experiences and helping people to listen actively rather than just hear.

Kapilow’s range of activities is astonishingly broad, including his *What Makes It Great?*® presentations (now for 25 seasons in New York and Boston), his family compositions and Family Musik® events, his Citypieces, corporate programs, 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, Istanbul, and Kuala Lumpur, and from tots barely out of diapers to musicologists in Ivy League programs.

Kapilow is an award-winning composer, conductor, author, and commentator. He is currently working on a new large-scale choral/orchestral composition, *We Came to America*, based on inter-generational immigrant stories premiering in January 2024. A G. Schirmer composer of a wide range of solo, chamber, orchestral, and operatic music; he was the first composer to be granted the rights to set Dr. Seuss’ words to music, and his setting of *Green Eggs and Ham* has been called “the most successful piece written for families this half-century.”

He is currently working on two new books for Norton/Liveright—the first on the music of the Woodstock Generation—and he is an award-winning author of three previous books including *All You Have to Do is Listen*, which won the PSP Prose Award for Best Book in Music and the Performing Arts; *What Makes It Great?*®, the first book designed for the iPad with embedded musical examples; and *Listening for America: Inside the Great American Songbook from Gershwin to Sondheim*, which was a finalist for the prestigious Marfield Prize.

Kapilow has had extensive media experience. He 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 was the subject of a full-length PBS documentary as a composer entitled *Summer Sun, Winter Moon*. A frequent guest on the PBS *NewsHour*, *Weekend Edition*, and *Morning Edition*, his *What Makes It Great?*® radio series was broadcast for more than a decade on NPR's *Performance Today*. He has also led two *What Makes It Great?*® programs for Celebrity Series At Home from the Calderwood Studio at GBH Boston, one exclusively for a digital audience, and one for a live audience that was also recorded for on-demand viewing.

As a conductor he has led most of North America's major 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 Brooklyn Academy of Music's Next Wave Festival. A Phi Beta Kappa graduate of Yale and the Eastman School of Music and student of the legendary Nadia Boulanger, he was an assistant professor and conductor of the Yale Symphony Orchestra for six years from the age of 23. He holds a black belt in Shorin-Ryu Karate.

A Far Cry

Called a “world-wide phenomenon” by Boston's WBUR, A Far Cry has nurtured a distinct approach to music-making since its founding in 2007. The self-conducted orchestra is a democracy in which decisions are made collectively and leadership rotates among the players (“Criers”). This structure has led to consistently thoughtful, innovative programming—and impactful collaborations with celebrated performers and composers. A Far Cry has risen to the top of *Billboard's* Traditional Classical Chart, been named Boston's best classical ensemble by the *Improper Bostonian*, and celebrated two Grammy nominations for its recording, *Visions and Variations*. *Boston Musical Intelligencer* sums up the group: “This conductor-free ensemble has earned and sustained a reputation for top-drawer playing, engrossing programming, and outstanding guest artists.”

Described as “joyfully musician-led” by the *Boston Globe*, the group's democratic spirit has been in overdrive in recent seasons. As the *Arts Fuse* stated this past season, “As is the norm with this group and their selections, everything somehow connects—and on multiple levels.” In the season ahead, this connectivity is central, with programs exploring home and sense of place, love, and purposeful interaction. A Far Cry seeks to do its part in reinforcing the idea of a “world that listens.”



Celebrity Series of Boston

DREAMERS' CIRCUS

Rune Tonsgaard Sørensen violin

Ale Carr Nordic cittern

Nikolaj Busk piano, accordion



FRIDAY
FEBRUARY 24
8PM NEC'S JORDAN HALL

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performance?
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