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A CONCERT BY THE
TWO RIVERS STRING QUARTET



Saturday
October 9, 2021
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TO THE FIRST CONCERT OF OUR NEW SEASON!

How grateful we are to be coming together for this first concert of the 2021-2022 Friends of Music Season. It has been quite a journey as we all have worked so hard to remain safe and remain involved with music – one way or another.

However, there is nothing like a live performance and it is time to move forward. We very much hope that Friends of Music can continue to operate safely throughout the coming season. As promised, we will do whatever is necessary to protect you and our musicians as we proceed.

And what better way to start things off than an intimate concert by the Two Rivers String Quartet, featuring works by the earliest developers of the string quartet form. Haydn and Mozart are audience favorites, and we know that many of you will recognize these works: They are strong, with lots of lilt, and uplifting. For those who love these composers, you know that their music is a pleasure to listen to, but not all that easy to play. The first listen is rewarding, for sure, but the works are richly layered and offer ongoing delights to both neophytes and connoisseurs.

So we are grateful to the members of our Two Rivers String Quartet--these steadfast and accomplished artists who are sharing their considerable talents with us tonight. They do enjoy making music together, as you will see throughout the evening. And this is one of the joys of a live performance: getting to watch and listen to the interaction among them.

We thank the members of Trinity Episcopal Church for once again allowing us to enjoy the fine acoustics of their sanctuary. And we thank you for joining us this evening. Let this be the beginning of seeing each more frequently and sharing our mutual love of fine music. It's time, is it not?

With very best wishes,

Judith Miller Jones
President, Friends of Music



JED GAYLIN

Jed Gaylin was named music director of the Two Rivers Chamber Orchestra in 2012 after a nationwide search. A thorough professional, he has made a tremendous difference in the quality and creativity of the orchestra's programming and performances.

His approach to music, musicians, and life-lived-large is rare: It includes an old-world commitment to study and depth of conception, combined with a welcoming presence and warm engagement – both on and off the podium.

Orchestra members and soloists often recount how Jed's rehearsals and performances elicit their very best, not only individually but collectively. His dedication to exploring music's fullest potential in a collaborative spirit reaches beyond the stage to draw the audience into the creative act. Listeners feel engaged as participants in an eloquent musical conversation.

Jed is also the music director of the Hopkins Symphony Orchestra in Baltimore and the Bay Atlantic Symphony in New Jersey. In addition, he is principal guest conductor of the Cape May Music Festival. His numerous guest appearances include the St. Petersburg State Symphony, National Film and Radio Philharmonic (Beijing, China), Shanghai Conservatory Orchestra, Bucharest Radio Orchestra, Academia del Gran Teatre del Liceu (Barcelona, Spain), Eastman School of Music Broadband Ensemble, and many others.

He earned both a Bachelor of Music in piano and a Master of Music in conducting at the Oberlin Conservatory, and a Doctor of Musical Arts in conducting at the Peabody Conservatory. He attended the Aspen Music Festival as a conducting fellow. Among other honors, he has received a National Endowment for the Arts grant and the Presser Music Award. His conducting teachers have included Frederik Prausnitz, Leonard Slatkin, Jahja Ling, Murry Sidlin, Paul Vermel, and Michel Singher, and, for piano, Lydia Frumkin.

He lives in Baltimore with his wife, poet Lia Purpura.

For more information, visit his website at www.jedgaylin.com.

"Generous" is the word listeners and performers use time and again to describe conductor Jed Gaylin's approach to the orchestra, the score, and the audience. His joyful abandon and probing intellect combine to create powerful programs, compelling interpretations, and evenings that are fresh and exuberant. The legendary conductor George Szell said: "In music one must think with the heart and feel with the mind." Jed Gaylin embodies this maxim abundantly and passionately.



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THE PROGRAM

RE-INVENTION!

Wolfgang Amadeus Mozart (1756–1791)

String Quartet No. 3 in G major, K.156

1. Presto
 2. Adagio
 3. Tempo di Menuetto
-

Joseph Haydn (1732–1809)

String Quartet No. 1 in G major, Op.76

1. Allegro con spirito
 2. Adagio sostenuto
 3. Menuetto. Presto
 4. Allegro ma non troppo
-

THE ENSEMBLE

Two Rivers String Quartet

HEATHER AUSTIN-STONE

VIOLIN 1

PETR SKOPEK

VIOLIN 2

JASON DIGGS

VIOLA

CAMILO PÉREZ-MEJÍA

CELLO



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ABOUT THE ARTISTS

HEATHER AUSTIN-STONE

VIOLIN

Heather Austin-Stone began her violin studies at age 10 in the public schools. In high school, she had the honor of being chosen as a National Symphony Orchestra Youth Fellowship student, which enabled her to study with 1st violinist Luis Haza on scholarship. She attended Shenandoah University on full scholarship and studied with Dr. Kenneth Sarch. She received her Bachelor of Music in performance, summa cum laude, in 1994. A year later, she graduated with a Master of Music degree from Northwestern University, where she studied with Blair Milton, a Chicago Symphony Orchestra 1st violinist.

Ms. Austin-Stone is currently the Concertmaster of the Two Rivers Chamber Orchestra, the Assistant Concertmaster with the Maryland Symphony Orchestra in Hagerstown, and a section 1st violinist with the Roanoke Symphony Orchestra. In March 2012, Ms. Austin-Stone was the featured soloist with the Two Rivers Chamber Orchestra, performing the Mendelssohn Violin Concerto in E-minor. In September 2014 she was featured by the Two Rivers Chamber Orchestra in Mozart's Sinfonia Concertante in E-flat major.

Ms. Austin-Stone has taught violin in private and public schools. In addition to teaching violin and viola at Shepherd University, she teaches at the Barbara Ingram School for the Arts in Hagerstown. She also teaches violin and viola in Shepherd University's preparatory division, and is the 1st violin sectional coach for the Shepherd Preparatory Orchestra. Her other duties at Shepherd include teaching Music Appreciation, Music Psychology, and Music History

PETR SKOPEK

VIOLIN

Petr Skopek is a violinist and a music educator. He received his Bachelor's degree in violin performance from the University of North Texas College of Music, and his Maryland State Professional Teaching Certificate from the State of Maryland.

Mr. Skopek keeps a busy performance schedule, mostly as a chamber musician and an orchestral violinist. He is currently a contracted member of several orchestras: the Two Rivers Chamber Orchestra, the Maryland Symphony



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ABOUT THE ARTISTS

Orchestra, Gettysburg Chamber Orchestra, and the Shippensburg Festival Orchestra. Over the years, Mr. Skopek has performed with many professional orchestras in Texas, Virginia, Maryland, and Pennsylvania, including the East Texas Symphony, Richardson Symphony, Amarillo Symphony, Alexandria Symphony, Concert Artists of Baltimore, National Philharmonic, Washington Concert Opera, and the Choral Arts Society of Washington DC, at venues such as the Music Center at Strathmore, the Meyerhoff Symphony Center, and the John F. Kennedy Center for the Performing Arts.

In addition to maintaining a busy performance schedule, Mr. Skopek serves as a full-time band and orchestra director for Frederick County Public Schools. He also devotes much of his time to serving as a clinician, conductor, adjudicator, and a string coach.

JASON DIGGS

VIOLA

Jason Diggs began studying violin at the age of nine in Baltimore City Public Schools. He received his Bachelor of Music in viola and Artist Diploma in Quartet Studies from Shenandoah Conservatory. His teachers included Doris Lederer and C. Thomas Shaw, of the Audubon Quartet, and Olivia Hajioff and Marc Ramirez, of the Marcolivia Duo.

He received his Master of Music in viola performance from the San Francisco Conservatory under the instruction of Jodi Levitz of the Ives Quartet and received chamber instruction from pianist/violist Paul Hersh and violinist Axel Strauss.

He has participated in masterclasses given by Kim Kashkashian, Christoph Wyneken, John O'Connor, and the Juilliard Quartet, served as principal viola in an orchestral masterclass given by Sir Simon Rattle.

Mr. Diggs has performed with several orchestras including, the Baltimore Chamber Orchestra, National Philharmonic, Harrisburg Symphony, Maryland Symphony, Two Rivers Chamber Orchestra, and the National String Symphonia. He was the violist in a CD recording of Hauschka's *Foreign Landscapes*, principal violist for the R. Kreutzer Violin

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ABOUT THE ARTISTS

Concertos 17-19 CD released by Naxos featuring violinist Axel Strauss, and violist for the 2008 Grammy-nominated album *Indigo Road* by lutanist Ronn McFarlane.

He is an active Suzuki violin/viola instructor at Frederick Community College and has participated in the Starling-Delay Teaching Symposium at the Juilliard School in New York.

CAMILO PÉREZ-MEJÍA CELLO

Mr. Pérez-Mejía earned a Bachelor of Music from the Universidad Javeriana in Bogotá, Colombia. Upon moving to the United States, he began studying at Shenandoah Conservatory. He earned a Master of Music in cello performance there while studying with Julian Tryczynski, cellist of Trio Cracovia, and later an Artist Diploma in Quartet Studies under the guidance of the Audubon Quartet. Also at Shenandoah, he completed all the courses in the Doctor of Musical Arts in Performance program while studying with C. Thomas Shaw.

He received soloist awards from the Sinfónica Nacional de Colombia, Universidad Javeriana, and Shenandoah Conservatory. He has performed as a member of diverse ensembles both overseas—in Colombia, Italy, Mexico, and Brazil—and in the United States throughout Virginia, West Virginia, Pennsylvania and Maryland.

He is currently the principal cellist for the Two Rivers Chamber Orchestra and the Pro-Arte Chamber Orchestra of Greater Washington. He also performs regularly with several ensembles, including the Argot String Quartet, the flute/cello duo Entropy in Two, the Temple Trio, and many other chamber groups. In 2012 he became the founding music director of Charles Washington Symphony Orchestra. He is now also music director and conductor of the Shepherd Community Orchestra.

When not performing, Mr. Pérez-Mejía teaches cello at the Barbara Ingram School for the Arts and is an adjunct cello professor at Shepherd University and a member of the faculty at Cellospeak.



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OCTOBER 9, 2021

RE-INVENTION!

Tonight's concert presents a fascinating look at the rise of the string quartet, a genre essentially invented by Haydn and perfected by him, together with Mozart. For this reason, Haydn is deservedly considered the "father of the string quartet." Beethoven and Schubert soon after made important contributions of their own.

The two quartets we offer tonight showcase the beginnings of this great art form with Mozart's first explorations of it and then the extraordinary heights that it reached almost three decades later with Haydn.

In 1770, Haydn had been devoting serious attention to the string quartet for nearly 20 years. Mozart, in contrast, was just composing his first quartet that year, when he was still just a teenager. In 1772 and 1773, Mozart went on to write his first set of six string quartets (sets of six being a publishing demand at the time). Tonight's Mozart quartet is the second of those six works (but his third quartet chronologically, since, as noted above, he wrote his first in 1770). It is generally agreed to be among his finest early quartets. Fast forward to 1797 and 1798, after Mozart's too-short life had ended and Haydn was still going strong. In these years, Haydn wrote his last set of six quartets, of which tonight's No. 1 in G Major is a part. Together, this last set of quartets constitute Haydn's Op. 76; in them, the quartet as a genre reaches its ideal form, the model from which all future composers would work.

Wolfgang Amadeus Mozart

(Born in Salzburg, Austria in 1756; died in Vienna in 1791)

String Quartet No. 3 in G major, K. 156

1. Presto
2. Adagio
3. Tempo di Menuetto

In the early days of string quartets, the prototypes were typically light in character, and Mozart began his first forays into that genre in that general spirit. While he was writing his first set of six quartets (K. 155-160) in 1772 and 1773, he was staying in Milan and also writing an Italian-style opera, *Lucio Silla*. Thus, these six quartets are nicknamed the Milanese Quartets, and they reflect a typically Italian style: light, breezy and comprising only three movements (in the manner of Italian opera overtures) instead of the four-movement structure that later became standard.

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PROGRAM NOTES

From the perspective of the history of the quartet, we should note that as Mozart was writing these early quartets Haydn had just published his exceptional "Sun" string quartets, Op. 20, the first masterpieces of the genre. It's clear that Mozart at this point was yet to be influenced by Haydn's trailblazing. Nevertheless, in only a year, when Mozart was back in Vienna, he had investigated Haydn's quartets and begun his own trailblazing in earnest.

Nevertheless, Mozart's early quartets show us solid musical craftsmanship, and they are intimate in nature and slightly exploratory. When we realize he wrote them when he was 16 and 17, they become rather extraordinary. And though the tenor of Quartet No. 3 in G major is indeed light, it has an undercurrent of solemn sentiment, and indeed, pathos, especially in the middle movement. It's a wonderful look into the beginnings of this important genre, when this brilliant composer had essentially a blank canvas to work with, and seemingly composed simply at his pleasure.

Quartet No. 3 is foremost a work of incredible tenderness. Though fine musicianship is required to perform it, this quartet is not about bravura or virtuosity. The first movement is truly tender: a work of grace and gentle manners.

The second movement is thick with emotion. After the main theme sung by the violin, the rest of the quartet creates a gripping accompaniment with suspended chords, rich with harmonies and sonic depth. It's clear that Mozart had a mind full of opera here: the songlike main theme, the dramatic feel of the piece, and a wonderful little duet near the movement's center--as the violin theme yearns, the world calls back to that pining heart with little pitch turns called mordents, evoking the trills of night sounds and rustling breezes.

The third and final movement is in the form of a minuet, a dance of refinement and charm. But Mozart makes it something more involved, allowing the four instruments to begin what will later be called a "a four-part conversation," which is one of the great hallmarks that makes this genre so desirable and important. Here, the melodies are lyrical and light but bear an unmistakable sobriety, a hint of sadness amidst its dancing. To balance this, the last section comes around bright and cheery, ending this early work of a master with a crystalline lightness.

In all, Mozart wrote 26 string quartets, dedicating six to Haydn. His last string quartets are regarded as masterworks of extraordinary depth and craft.



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Joseph Haydn

(Born in Rohau, Austria in 1732; died in Vienna in 1809)

String Quartet No. 1 in G major, Op.76

1. Allegro con spirito
2. Adagio sostenuto
3. Menuet. Presto
4. Finale: Allegro ma non troppo

Haydn would complete a total of 68 string quartets since beginning his long relationship with them in the 1750s. Tonight, you'll hear one of his crowning achievements in this genre that he essentially invented: Quartet No. 1 in G major, which begins his last and inarguably finest set of six, Op. 76, written in 1797 and 1798. Filled with craft, genius, playfulness and inventiveness, Op. 76 would influence Beethoven and Schubert immediately, and many later composers.

The opening to No. 1's first movement clearly announces Haydn's intentions for his entire set. The first three forte chords of the introduction serve an important purpose: to call the era's notoriously noisy audiences to sit and hear and to be prepared for the imaginative bars to come. The first theme begins with the cello, a sure mark of the progression of the quartet as "a four-part conversation." Haydn here seems to be beginning a fugue: the next instrument to enter is the viola, imitating the cello's theme in typical fugue style, and so on ... almost. But the fugue fails to materialize, and we hear, instead, duets on the theme, then a trio, until at long last we hear all four instruments together for the first time since the introduction. We then realize that Haydn, a master of this kind of playfulness, has called us to attention for what will be many pleasant surprises. Among them, listen for a marvelous moment at about one minute in when the entire quartet begins playing wild arpeggios in unison: another surprise and another high-water mark of this genre, in which ensemble virtuosity is becoming just as necessary as individual musicianship.

The middle movement is exceptionally lovely: melancholic, but with a soaring spirit, as though age has captured the body, but the mind is still able to frolic. It's a hymn, in a sense, and explores the capabilities of the string quartet as an almost vocal ensemble.

The third movement's unique treatment would make an indelible impact on the likes of Beethoven and his successors. Couched as the dance movement minuet (recall Mozart's last movement, Tempo di Minuetto, heard earlier), Haydn makes the tempo un-danceable at breakneck speed and popping with anything-but-refined-and-charming sonic eruptions. For Beethoven, this

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PROGRAM NOTES

phrasing would morph into his own wild scherzos. Haydn's central section, however, is disarmingly dancelike and dainty—another example of Haydn's mischievous sense of humor.

The typical finale of a string quartet, as Haydn himself had crafted the genre, is cast solidly in a major key, joyful and meant to resolve all the tensions from the previous movements. Not so here, and deliciously not. Almost the entire movement is in the minor key, and it explores some murky harmonic moments. Along the way, listen for virtuosic showcasing of the first violin and reprises of the virtuosic ensemble unison playing from the first movement. Last, and as if almost an afterthought, Haydn gives us the final bars in the major key that we had been expecting to wrap up everything, but with a theme of an unexpected kind of nonchalance. And for the sake of surprise, the final three bars are the very three forte chords that began the whole quartet. In every way, this is a masterpiece that confirms why the genre, thanks to Haydn and Mozart as its brilliant creators, became a lodestar of Western music.

– PROGRAM NOTES © MAX DERRICKSON

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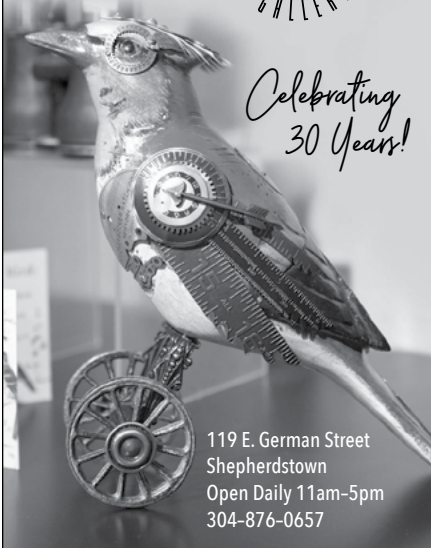
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When the COVID-19 pandemic forced us to cut short the 2019-2020 concert season, we suspended all our programming and fundraising from that time until late this summer. Fortunately, we are still being sustained to some degree by the grants, contributions, and other forms of support received at the beginning of the 2019-2020 concert season. The lists below include that earlier support as well as additional donations and grants received since then. For memberships, we are simply listing those who have signed up so far as members in these early days of the new, current season.

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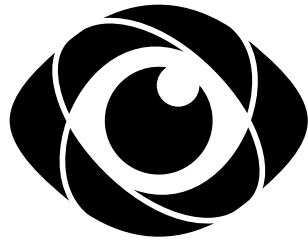
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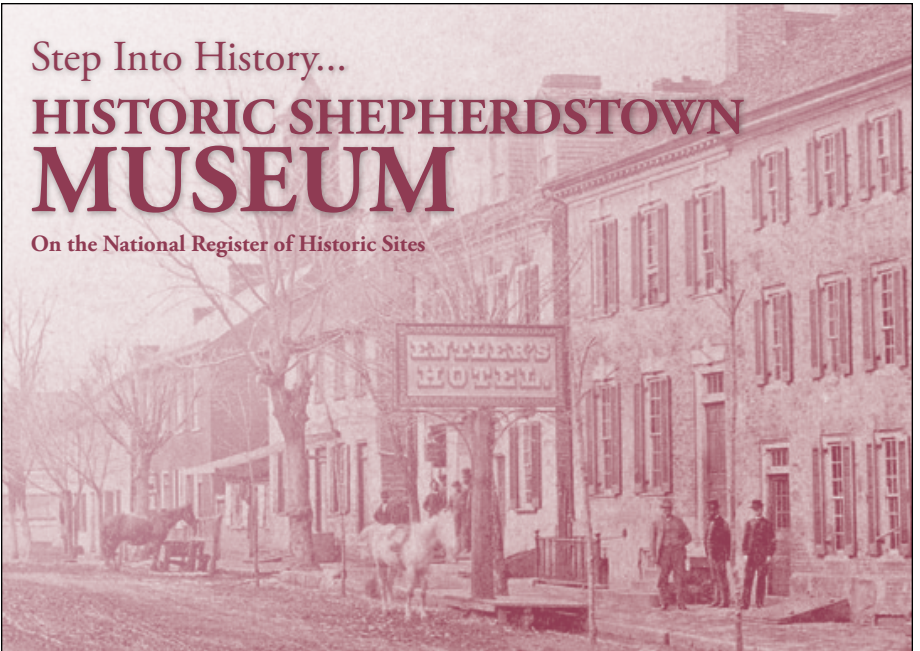
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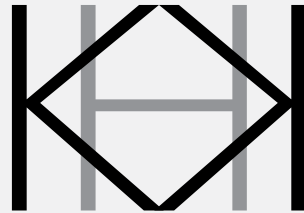
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*All concerts: Trinity Episcopal Church, Shepherdstown
All programs subject to change.*

SATURDAY, OCTOBER 9, 2021

TWO RIVERS STRING QUARTET • 7:30PM

Re-Invention!

Wolfgang Amadeus Mozart (1756–1791) — String Quartet No. 3 in G major

Joseph Haydn (1732–1809) — String Quartet No. 1 in G major, Op. 76

SATURDAY, NOVEMBER 20, 2021

TWO RIVERS CHAMBER ORCHESTRA • 7:30PM

Looking Bach-Wards

Edvard Grieg (1843–1907) — Holberg Suite

Johann Sebastian Bach (1685–1750) — Concerto in C minor for violin and oboe

Heather Austin-Stone, violin | Noelle Drewes, oboe

Pyotr Ilyich Tchaikovsky (1840–1893) — *Souvenir de Florence* (arr. for string orchestra)

SATURDAY, MARCH 19, 2022

TWO RIVERS CHAMBER ORCHESTRA • 7:30PM

Winds for Wolfgang

Wolfgang Amadeus Mozart (1756–1791) — Famous selections from

The Marriage of Figaro and *The Magic Flute*

Mozart — Serenade No. 10 in B-flat Major (*Gran Partita*)

SUNDAY, APRIL 3, 2022

THE VIVALDI PROJECT • 3PM

3:00 p.m., Trinity Episcopal Church, Shepherdstown, WV

From Venice to Vienna

Antonio Vivaldi (1678–1741) — Sonata da Camera a Tre in E minor, Op. 1, No. 2

Maddalena Lombardini Sirmen (1745–1818) — Sonata, Op. 1, No. 5 in G major

Paul Wranitsky (1756–1808) — Trio Concertant, Op. 3, No. 3 in G major

Ludwig van Beethoven (1770–1827) — Terzetto, Op. 9, No. 2 in D major

SATURDAY, MAY 21, 2022

TWO RIVERS CHAMBER ORCHESTRA • 7:30PM

Secrets and Surprises

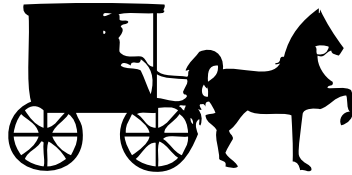
Gabriel Fauré (1845–1924) — *Masques et Bergamasques*, Op. 112

Camille Saint-Saëns (1835–1921) — Cello concerto No. 1 in A minor, Op. 33

Christine Lamprea, cello

Felix Mendelssohn (1809–1847) — Symphony No. 4 in A major, Op. 90 (*Italian*)

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