

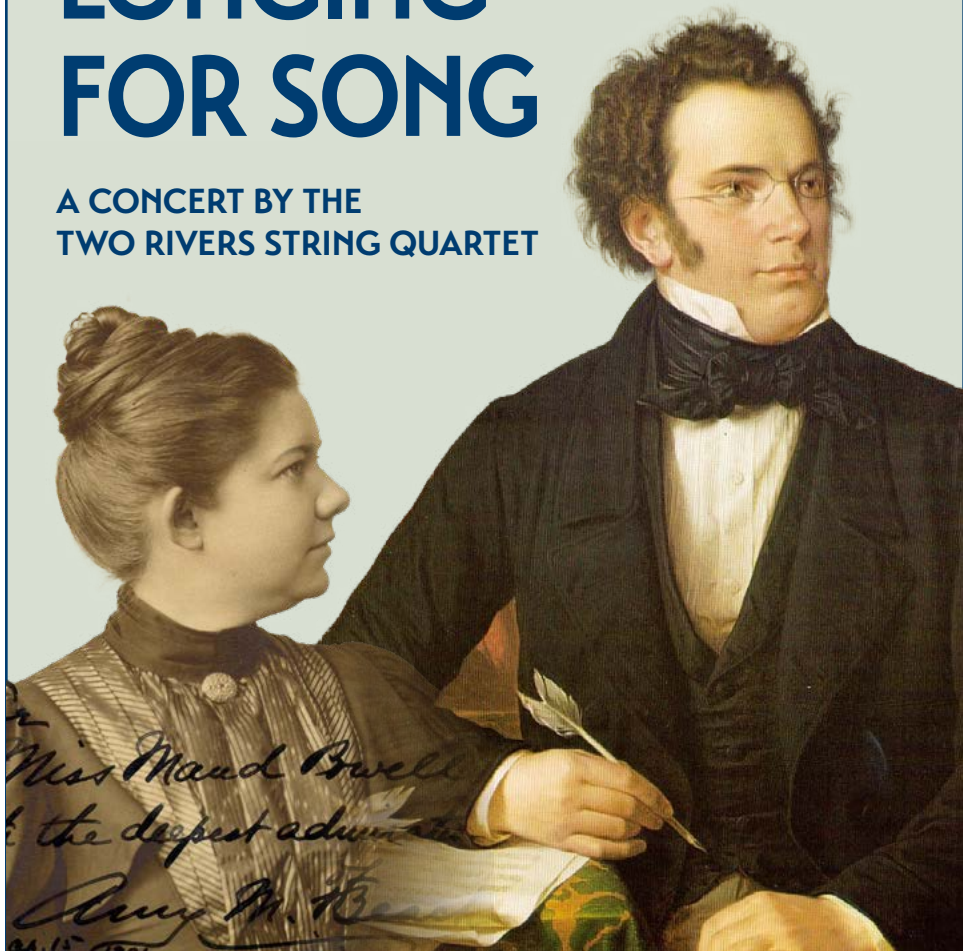
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How wonderful it is to be starting the Friends of Music 2022-2023 Season. This season promises to be very special because we will be celebrating Music Director Jed Gaylin's 10th anniversary with us.

In our concert today, we get to enjoy the considerable talents of our Two Rivers Chamber Quartet. The quartet's four musicians are profiled in your program, and I suspect many of you recognize them and quite a few of you know them personally. After all, we are something of a family.

The two pieces the quartet will play are sure to please. Both are based on song and are very melodious but in very different ways as we will hear.

Amy Beach's work is certainly more modern, with some dissonance. In any case, it is appealing and haunting. Among the women composers who are increasingly being recognized for their work, Beach produced much chamber music and she excelled at quartets.

Schubert's *Death and the Maiden* is far better known and often referred to as "one of the pillars of the chamber music repertoire." It speaks to the many emotions related to death or the fear of it. At times it is agitated and at times pensive and resigned. But most assuredly, very beautiful.

I hope you enjoy this concert and the opportunity to be together again. There is no substitute for live music and, especially when a small ensemble like a quartet is playing, the ability to watch and feel the interaction among the individual voices of the instruments. We are so lucky to have these gifted musicians share this music with us.

With very best wishes,



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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.

JED GAYLIN

This concert season, Jed Gaylin is celebrating his 10th season as music director of the Two Rivers Chamber Orchestra. He is a tremendous asset, and we are lucky to have him! He has made an enormous 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.

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LONGING FOR SONG

Amy Beach (1867–1944)

String Quartet, Op. 89

In one movement:

Grave – Più Animato – Allegro Molto (Grave)

————— INTERMISSION —————

Franz Schubert (1797–1828)

**String Quartet No. 14 in D minor
(*Death and the Maiden*), D. 810**

1. Allegro
2. Andante con moto
3. Scherzo: Allegro molto – Trio
4. Presto – Prestissimo

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HEATHER AUSTIN-STONE

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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, and a section 1st violinist with the Roanoke Symphony Orchestra. She is former Assistant Concertmaster with the Maryland Symphony Orchestra in Hagerstown. 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.

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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 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.



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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 Roanoke Symphony. He was the violist in a CD recording of Hauschka's Foreign Landscapes, principal violist for the R. Kreutzer Violin 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.

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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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SEPTEMBER 25, 2022

LONGING FOR SONG

Amy Beach

(Born in Henniker, New Hampshire in 1867; died in New York City in 1944)

String Quartet, Op. 89

In one movement: Grave - Più animato - Allegro molto (Grave)

Amy Beach grew up in the Boston area in a well-to-do family. Like New York City, Boston was a cultural center for the United States at the time, and a great deal of excellent music was happening there. In that environment, Beach quickly became known as an astounding prodigy. At age four, for example, she began to compose small pieces in her head, without a piano, and to play them from memory whenever a piano became available. Around age seven she was giving piano recitals featuring works of Handel and Beethoven, as well as her own compositions. Soon, she was encouraged to go on an international tour. Her parents wisely declined that advice, but young Beach was reportedly tyrannical about deciding what music could be played in the house.

As Beach matured, she became a musician of many "firsts." As the first American woman to write an acclaimed mass (Mass in E-flat, Op. 5, in 1892), she soon followed that success as the first American woman to write a successful symphony (her well-loved Gaelic Symphony in 1896). This led to her inclusion, again a first, in the "Boston Six" circle of composers, which boasted the likes of Horatio Parker (the original "dean of American composers" before Aaron Copland) and Edward MacDowell, who created

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the influential MacDowell Colony, a musicians' retreat in New Hampshire. MacDowell began his retreat (now known simply as "MacDowell") so American musicians and artists could work in collaboration and in a "nest of ideas." At Beach's first summer there, in 1921, she came across the "Indianist" movement in American music that would inform our concert's string quartet. The Indianists championed Native American songs, in part to capture the essence of American nationalist musical expression, and its proponents often gathered at MacDowell. Specifically, too, MacDowell himself had taught at Columbia University where he collaborated with the famous anthropologist/ethnomusicologist Franz Boas, who had collected Alaskan Inuit songs in his book, *The Central Eskimo*.

Beach used three songs from Boas's book for our concert's string quartet: *Summer Song*, *Playing at Ball*, and *Ititaujang's Song*. She put the final touches on the quartet in 1929 and it found almost instant acclaim, being heralded as "uniquely beautiful." What is especially wonderful about her use of these three songs is the way she integrated them, not only as straight-out melodies but using parts of them as countermelodies and harmonies. This was an imaginatively effective method of combining folk music with art music.

The opening is slow and filled with a wandering pensiveness that seems both austere and dignified. The music is mildly dissonant, and indeed, unresolved motives and melodies play a big role throughout the work. The reason for this, likely, is that the Inuit songs themselves don't generally adhere to the same rules of harmony as Western European music – their

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scales are different and the endings of their musical phrases often feel unresolved.

The first song, *Summer Song*, appears as a viola solo at about 1:30 minutes into the work. Contrasting with the gravitas of the introduction, this first song is pleasant and glad sounding. Boas's translated lyrics (the only one of the songs known to be translated) describe how lovely it is to be outside in the long hours of light in summer and when the reindeer return and food is plentiful. Beach deftly captures its lilting simplicity.

The second song, *Playing at Ball*, appears around 30 seconds later, when the rest of the quartet joins the viola. The tune is light-hearted and filled with repeated notes. Beach then presents the two songs in such a way as to complement each other, as though they were organically related – listen for bits of them as they appear and fade into the tapestry of Beach's musical fabric.

The third song, *Ititaujang's Song*, begins with a quick introduction of loud and short unison chords. The full tune is heard soon after in the second violin. After Beach presents this song, she carries all the songs together in some impressive counterpoint, leading up to a brief and frisky fugue.

The long, final bars of Beach's String Quartet mimic the slow opening of the work. The energy winds down, and the strings creep increasingly higher into the stratosphere. The final chord brings to us, at last, a very solid harmonic resolution and then fades into the darkness of a cold Northern night.

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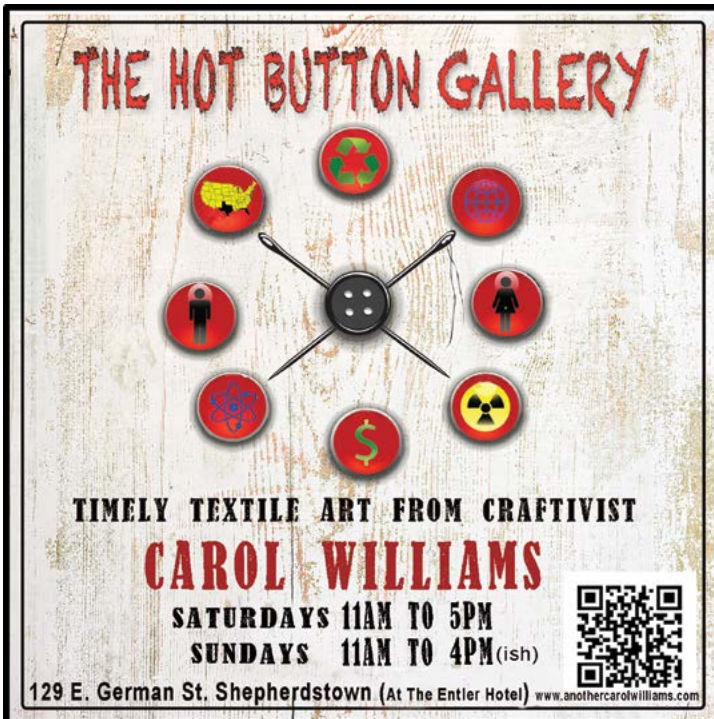
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Franz Schubert

(Born in Vienna in 1797; died in Vienna in 1828)

String Quartet No. 14 in D minor, (*Death and the Maiden*), D. 810

1. Allegro
2. Andante con moto
3. Scherzo: Allegro molto – Trio
4. Presto – Prestissimo

In 1824, Franz Schubert was beginning to suffer deeply from the illness that would fell him a few years later: syphilis. He wrote an achingly depressed letter to a friend:

I find myself to be the most unhappy and wretched creature in the world. Imagine a man whose health will never be right again, ... I might as well sing every day now, for upon retiring to bed each night I hope that I may not wake again, and each morning only recalls yesterday's grief.

Death was clearly on Schubert's mind. And yet, for the next four years until he died, Schubert had one of the most exceptionally creative periods of his life. As his letters and manuscripts from those last years show, his mind was aflame with musical inspiration. And in 1824, he wrote one of his great masterpieces, his String Quartet No. 14 in D minor, which has become a cherished cornerstone of the quartet genre.

This string quartet's nickname, *Death and the Maiden*, came from the musical introduction that begins the quartet's second movement. Schubert took those first 24 bars from the opening to a song he had written in 1817, based on a poem by the German poet Matthias Claudius (1740-1815)

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also titled *Death and the Maiden*. The poem and Schubert's song portray the moment when a personified Death entreats a young woman (the "Maiden") at a ball. The Maiden bids Death to leave her at peace in life, but he cajoles her with comforting words:

Give me your hand, you fair and tender form!

I am a friend and do not come to punish.

Be of good cheer! I am not fierce,

You shall sleep softly in my arms!

Scholars debate whether Schubert intended String Quartet No. 14 as a rumination on his own death, but inspiration from this earlier song clearly informs the work. The quartet is, indeed, filled with gravitas and poignancy. The first movement begins with one of Schubert's most memorable moments, emotionally charged, angry and pained. All four instruments begin at fortissimo, scored in double-stops (two notes played simultaneously on one instrument), with a short declamatory motive ending with a triplet figure. This immediately grabs our attention and grips us with pathos. Aurally, it approaches the sound of an entire orchestra of strings. The triplet motive will permeate almost every bar of the movement, as well as each of the quartet's other movements. Listen especially, just after the declamatory introduction, as the instrumentalists pass the triplet around to each other like a foursome juggling flaming torches.

The second movement begins with a searching and solemn progression of chords, a funeral march that Schubert borrowed from the opening of his *Death and the Maiden* song. From this statement of 24 bars (or



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longer, if Schubert's section repeats are observed) spring five exceptional variations, each increasingly charged with emotion. The fifth and last variation – beginning with the cello playing octave triplets, followed by the first violin playing quick and repeated notes – especially evokes a sense of time running short; of something frightening looming.

The third movement is a scherzo, and here, too, Schubert again borrowed from himself for the first theme: a *ländler* (a rustic Austrian waltz), from the sixth dance of his 12 German Dances, D. 790, of 1823. This cascading theme crackles with a clear sense of urgency. Balance comes in its contrasting middle section (Trio) with a bittersweet tenderness; listen for the rhapsodic singing of the first violin here. But the "borrowed" theme returns to push the quartet toward its final movement.

The finale's structure is a *tarantella* – an old Italian dance whose frenetic pace was claimed to be a folk remedy to ward off madness and death caused by a poisonous spider bite. Schubert surely captures freneticism here. Pure quicksilver, the finale begins in a hush but hurls along with fervor. True virtuosic playing is demanded in this section. Listen for the ways Schubert plays with big contrasts: loud and soft, silence and sound, pulse and stutters, and all the while, the first movement's triplet figure is almost constantly in the musical fabric, propelling the music manically forward. And the final section of this masterful work does not disappoint – marked *prestissimo* (very fast), it is spectacularly exciting.

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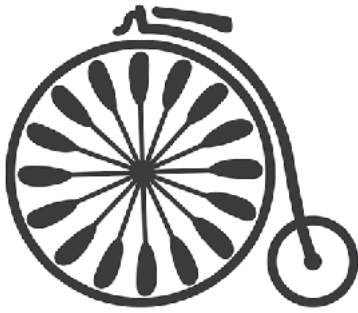
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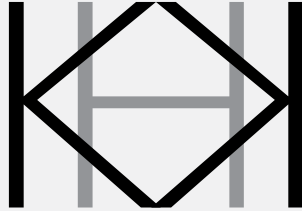
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If any of our listings are inaccurate or incomplete, please let us know so we can correct our records.



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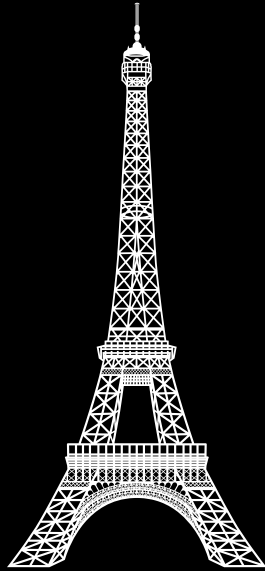
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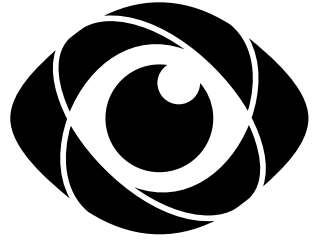
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Evidence suggests having a musical outlet is critical to young people's emotional and intellectual development and sense of well-being. We endeavor to help area students through grants, scholarships, open rehearsals, free student tickets, and opportunities to work side-by-side with our professional musicians.

Our grants to local schools in 2022 included one to Ranson Elementary School for the purchase of ukuleles. So far, Friends of Music grants to local school music programs have totaled more than \$21,000, and we've awarded \$10,500 in scholarships.



FRIENDS OF MUSIC
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FRIENDS OF MUSIC 2022-2023 CONCERT SCHEDULE

NOTE: ALL PROGRAMS SUBJECT TO CHANGE.

SUNDAY, SEPTEMBER 25, 2022

TWO RIVERS STRING QUARTET • 3PM

Trinity Episcopal Church, Shepherdstown, WV

Longing for Song

Amy Beach (1867-1944) – String Quartet, Op. 89

Franz Schubert (1797-1828) – String Quartet No. 14 in D minor (*Death and the Maiden*)

SATURDAY, NOVEMBER 19 & SUNDAY, NOVEMBER 20, 2022

TWO RIVERS CHAMBER ORCHESTRA • 7:30PM SATURDAY & 3PM SUNDAY

Trinity Episcopal Church, Shepherdstown, WV

Highlands and Low

Carl August Nielsen (1865-1931) – *Serenata in vano*

Franz Schubert (1797-1828) – Octet in F major

SATURDAY, MARCH 25, 2023

WINCHESTER MUSICA VIVA • 7:30PM

Trinity Episcopal Church, Shepherdstown, WV

But of Chorus Redux

Program details to be announced

SATURDAY, APRIL 15 & SUNDAY, APRIL 16, 2023

TWO RIVERS CHAMBER ORCHESTRA • 7:30PM SATURDAY & 3PM SUNDAY

Shepherdstown Presbyterian Church, Shepherdstown, WV (Tentative Location)

Hapsburg by Happenstance

Joaquín Rodrigo (1901-1999) – *Zarabanda lejana y villancico*

Wolfgang Amadeus Mozart 1756-1791) – Piano Concerto No. 12 in A major

Jed Gaylin, piano & conductor

Joseph Haydn (1732-1809) – Symphony No. 44 in E minor (*Trauer*)

SATURDAY, MAY 20 & SUNDAY, MAY 21, 2023

TWO RIVERS CHAMBER ORCHESTRA • 7:30PM SATURDAY & 3PM SUNDAY

Shepherdstown Presbyterian Church, Shepherdstown, WV (Tentative Location)

Folk 'n Fancy

Béla Bartok (1881-1945) – Romanian Folk Dances

Amanda Harberg (b. 1973) – Elegy

Jason Diggs, viola

Franz Danzi (1763-1826) – Concertante in B flat major, Op. 41

Barbara Spicher, flute

David Drosinos, clarinet

Charles Gounod (1818-1893) – Symphony No. 1 in D major

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