2022-2023 SEASON CONCERT SERIES



MARCH MUSICAL MADNESS FROM BACH TO JAZZ

A CHORAL CONCERT BY WINCHESTER MUSICA VIVA

DR. W. BRYCE HAYES, ARTISTIC DIRECTOR

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MARCH 25, 2023
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WELCOME TO THIS CONCERT

What a joy to bring this incredible assemblage of talent and expertise to our midst. For a number of years, I have listened to Winchester Musica Viva perform in Winchester. It has always been a stimulating and uplifting experience. Many of the ensemble's singers have been involved with the very fine music conservatory at Shenandoah University. They explore much old music that is little known and also bring new interpretations to old favorites. A hallmark has been the erudite background information provided by their longtime leader, Dr. Kenneth Nafziger. A professor at Eastern Mennonite University who has recently retired, Nafziger in his quiet way shared incredible insights gleaned from many years of teaching and research.

This is a new day, however, and while Winchester Musica Viva still has many of the voices its devotees have loved over the years, the group has a new leader who is bringing new voices to join as well. Frankly, it wasn't a forgone conclusion that the group could find someone to carry on so seamlessly and effectively. But Dr. Bryce Hayes is doing just that. Associate Professor of Music at James Madison University in Harrisonburg, Bryce, too, is a gifted musician, bringing his own style and energy to the group.

And throughout it all, Shepherdstown's own Georgiann Toole continues to share her talents as composer, arranger, and vocalist with the group. For many years the choir director at Shepherdstown Presbyterian Church and member of Shepherd University's Masterworks Chorale, Georgiann has written several pieces just for this concert. One will be given its world premiere with us. As her Winchester Musica Viva colleagues are of fond of bragging, Georgiann's works are innovative and fun to sing. I sure hope you will enjoy this music merrymaking as much I always do. I find it truly addictive.

With very best wishes,

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MUSIC DIRECTOR



"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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WINCHESTER MUSICA VIVA ARTISTIC DIRECTOR



DR. W. BRYCE HAYES

Winchester Musica Viva's artistic director is Dr. W. Bryce Hayes. Dr. Hayes maintains an active career as a conductor, teacher, church musician, pianist, accompanist, and singer.

He is currently associate professor of choral music at James Madison University in Harrisonburg, Virginia. At JMU, Dr. Hayes conducts the Treble Chamber Choir, the University Men's Chorus, and the University Chorus, and teaches graduate choral literature, undergraduate conducting, and courses in music education. He was honored by being named Distinguished Teacher for the College of Visual and Performing Arts for the 2018-2019 academic year.

Dr. Hayes is an active adjudicator and clinician. Recent and upcoming appearances include conducting honors choirs and workshops in Virginia, New Jersey, and California, and the Delaware All-State Choir.

Dr. Hayes is a certified Kodály educator. His current research interests include strategies for improving musicianship with secondary and collegiate choirs, the role of gender in choral ensembles, and creativity in the choral classroom.

He is also active as a church musician. He currently coordinates worship music and conducts the church choir at the Trinity Presbyterian Church in Harrisonburg.

A New Jersey native, Dr. Hayes began his music career by earning a bachelor's degree in music education *summa cum laude* from Westminster Choir College in Lawrenceville, New Jersey. After serving for a time as director of upper school choral music at Princeton (NJ) Day School, he went on to earn a master's in choral conducting from Temple University in Philadelphia, Pennsylvania, and a doctorate in conducting from the University of Minnesota in Minneapolis, Minnesota.

When not making music, Dr. Hayes enjoys teaching and practicing yoga, hiking on the Appalachian Trail, and cooking.

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Winchester Musica Viva is an independent chamber choir, now in its 42nd season of presenting the finest choral literature from all musical periods and styles to audiences throughout the Northern Shenandoah Valley of Virginia and neighboring states.

The choir is composed of professional-level volunteer singers from different vocations and backgrounds who share a love of choral music and a commitment to excellence in performance.

The choir was founded in 1981 by Dr. William Averitt, Professor Emeritus of Music and former Coordinator of Composition at Shenandoah University's Shenandoah Conservatory of Music. Dr. Kenneth Nafziger, Professor Emeritus of Music at Eastern Mennonite University, served as music director from 1992 to 2002. Donald Paul Richardson, of Washington, DC, conducted the chorus from 2002 to 2005. Dr. Nafziger returned as music director in 2006 and served until his retirement last year. Dr. Bryce Hayes, Associate Professor of Choral Music at James Madison University, was named as artistic director as the ensemble began its 2022–2023 concert season.

Winchester Musica Viva enjoys a widespread reputation for fine choral music, with three successful international tours and performances by invitation at events sponsored by such organizations as the Contemporary American Theater Festival, the Contemporary Music Festival, and the American Choral Directors Association.

Winchester Musica Viva is a 501(c)(3) nonprofit organization, not affiliated with any community, religious, or educational organization or institution.

Marion Park Lewis Foundation

Winchester Musica Viva is supported in part by

THE PROGRAM

MARCH MUSICAL MADNESS— FROM BACH TO JAZZ

I: BAROQUE GEMS

Antonio Lotti (1667-1740)

Crucifixus a 8

Johann Sebastian Bach (1685-1750)

Komm, Jesu, komm, BWV 229

1. Komm, Jesu, komm

II. Aria: Drauf schlie∫ ich mich Camilo Pérez-Mejía, cello Kaelin Walton, bassoon

II: BRITISH CHORAL CLASSICS

Robert Lucas Pearsall (1795-1856)

Lay a Garland

Charles Villiers Stanford (1852–1924)

Beati quorum via, Op. 38, No. 3

Charles Hubert Hastings Parry (1848-1918)

My Soul, There Is a Country



THE PROGRAM

III: WORLD PREMIERE

Georgiann Toole (b. 1958)

Critters

I. Double, Trouble

II. Fossils

III. The Snail

IV. Snake

V. Ode to the Earth

IV. AMERICAN SONGBOOK

George Gershwin (1898–1937), arr. Clapham I Got Rhythm

Willie Nelson (b. 1933), arr. Toole Crazy

Cat Stevens (b. 1948), arr. Toole Moonshadow

Harold Arlen (1905–1986), arr. Turner Over the Rainbow



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Karen Schlosser
Georgiann Toole

ALTO

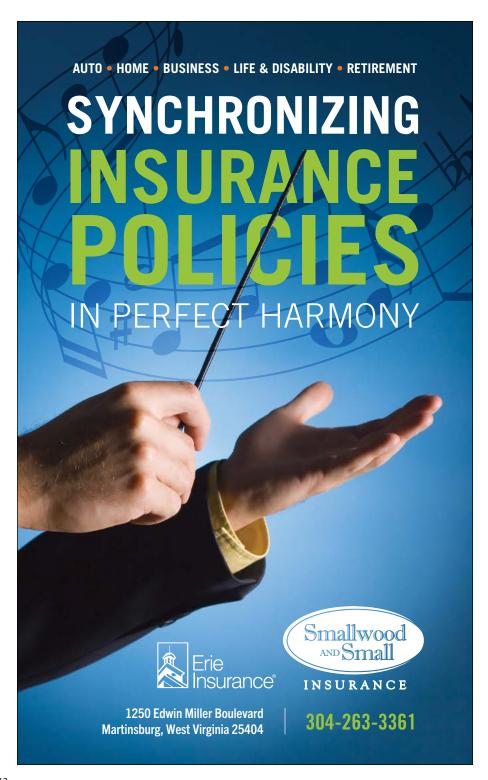
Carol Buck
Angela Flook
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Thomas Gromling
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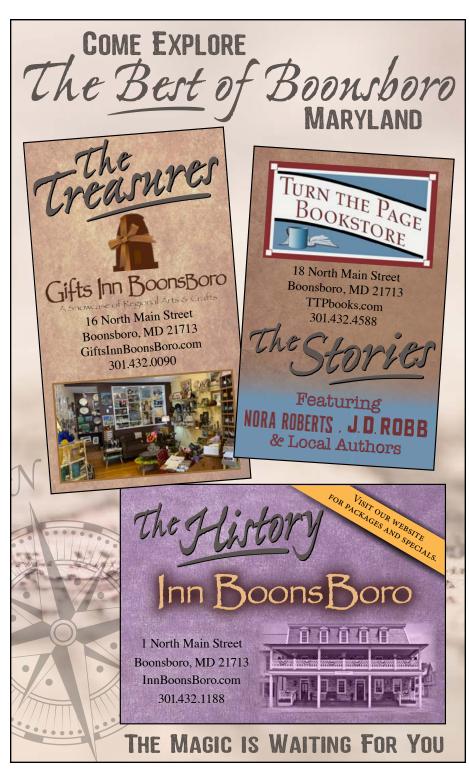


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PROGRAM NOTES

MARCH 25, 2023

MARCH MUSICAL MADNESS— FROM BACH TO JAZZ

We open our program with a nod to the liturgical season of Lent. Venetian Baroque composer Antonio Lotti's setting of the *Crucifixus* text utilizes thick eight-part choral writing, chromaticism, and suspensions depicting the death of Christ. Johann Sebastian Bach was aware of Lotti's work, and the Venetian writing for multi-part choirs influenced his own writing. Despite composing over 300 liturgical cantatas, Bach wrote only a handful of motets; although motets were a regular part of the 18th century Lutheran church service, Bach frequently prepared and presented works by other composers. The details surrounding the composition of his *Komm, Jesu, komm* are unknown, but it was most assuredly composed for a funeral. Like the Lotti, the texture of the choir is in eight parts, but here it is separated into two choirs, with significant antiphonal writing.

The British choral tradition is central to the history of choral repertoire. The rich heritage can be traced back to Elizabethan composers such as William Byrd and Thomas Tallis. Tonight, we explore three of the greatest hits of the repertory from the 19th and early 20th centuries from very different composers. Robert Lucas Pearsall's profession was that of a barrister–composition was merely an avocation. His *Lay a Garland* is a jewel of part writing, not unlike the Lotti in its use of eight-

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PROGRAM NOTES

part choral writing and suspensions, and funeral imagery. Anglo-Irish composer Charles Villers Stanford was an academic composer of the highest regard, and his *Beati quorum via* is a study in construction and Romantic sonority. Charles Hubert Hastings Parry was a rival of Stanford's and both are largely responsible for the 19th century British choral renaissance. Parry's "My Soul There is a Country" is the first movement of his *Songs of Farewell*, written in 1916 near the end of his life.

With *Critters*, Viva soprano and Shepherdstown resident Georgiann Toole set out to write music about the animals "no one ever sings about". With references to newt, frog, lizard, snake, and snail these inventive new works are an important addition to the repertoire and we are pleased to be making their world premiere performance!

The basic vocabulary of the jazz world is the "standard" song, also referred to as the American musical songbook. In our final set we pose the question, "When and how does a song become a part of this songbook?" No one would dispute the place of Gershwin's "I Got Rhythm" and Harold Arlen's "Over the Rainbow" in that category. We suggest that more contemporary classics such as "Crazy," made famous by Winchester's own Patsy Cline, and "Moonshadow," by Yusef Islam (formerly Cat Stevens), deserve consideration for entry into the canon.

Program notes by W. Bryce Hayes

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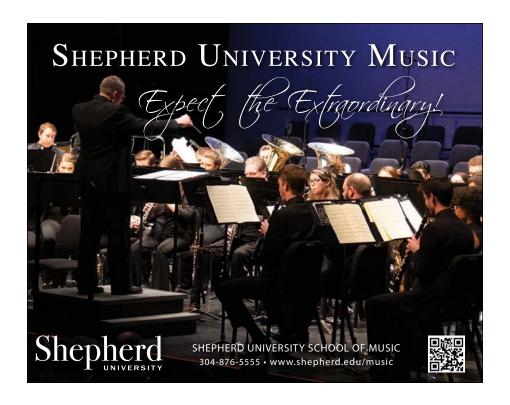
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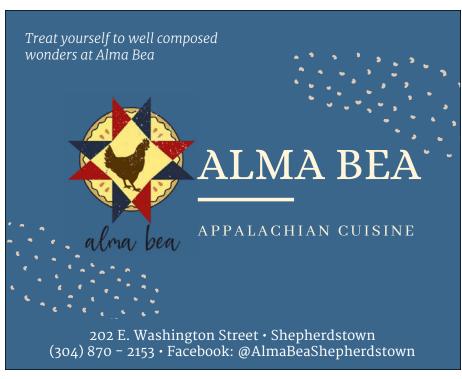


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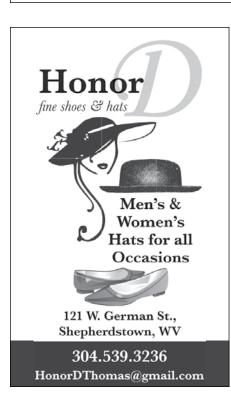
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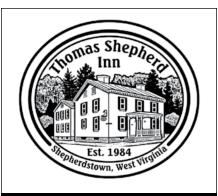
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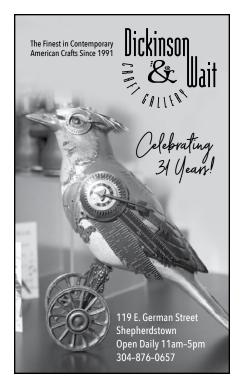
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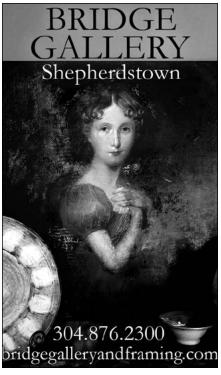
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If any of our listings are inaccurate or incomplete, please let us know so we can correct our records.

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LUNCH with FRIENDS

Join us for Lunch with Friends on

May 19, 2023

Friends of Music Director Jed Gaylin will preview the music to be played, sharing his insight into the compositions and the composers.

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OldOperaHouse.org

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COMMITTED TO MUSICAL EDUCATION

Friends of Music believes that support of music education is imperative to the survival and growth of music in our community.

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 2022-2023 CONCERT SCHEDULE

NOTE: ALL PROGRAMS SUBJECT TO CHANGE.

SUNDAY, SEPTEMBER 25, 2022

TWO RIVERS STRING QUARTET • 3 PM

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 • 7:30 PM SATURDAY & 3 PM 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 • 7:30 PM

Trinity Episcopal Church, Shepherdstown, WV

March Musical Madness—from Bach to Jazz

Johann Sebastian Bach (1685–1750) — Komm, Jesu, komm British choral classics & American songbook standards World premiere of Georgiann Toole's Critters

SATURDAY, APRIL 15 & SUNDAY, APRIL 16, 2023

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

Shepherdstown Presbyterian Church, Shepherdstown, WV

Hapsburg by Happenstance

Wolfgang Amadeus Mozart (1756-1791) — Concerto No. 12 in A major Jed Gaylin, piano & conductor

Anton Webern (1883–1945) — Langsamer Satz ("Slow Movement") Joseph Haydn (1732–1809) — Symphony No. 44 in E minor (*Trauer*)

SATURDAY, MAY 20 & SUNDAY, MAY 21, 2023

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

Shepherdstown Presbyterian Church, Shepherdstown, WV

Folk 'n Fancy

Béla Bartok (1881-1945) — Romanian Folk Dances

Amanda Harberg (b. 1973) — Elegy

Jason Diggs, viola

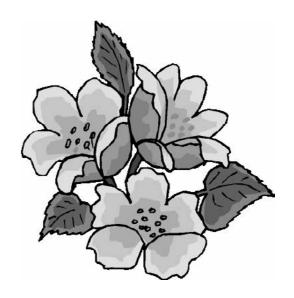
Franz Danzi (1763–1826) — Concertante in B flat major, Op. 41 Barbara Spicher, flute

D : 1 D : 1 :

David Drosinos, clarinet

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

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Friends of Music thanks everyone who made our 2023 PuzzleMania such a big success!

CONGRATULATIONS

to this year's winning team, who called themselves The Sleepers:

- Carianne Schmidt
- Dana Fogle
- Julia Yuhasz
- Laurel Webster



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