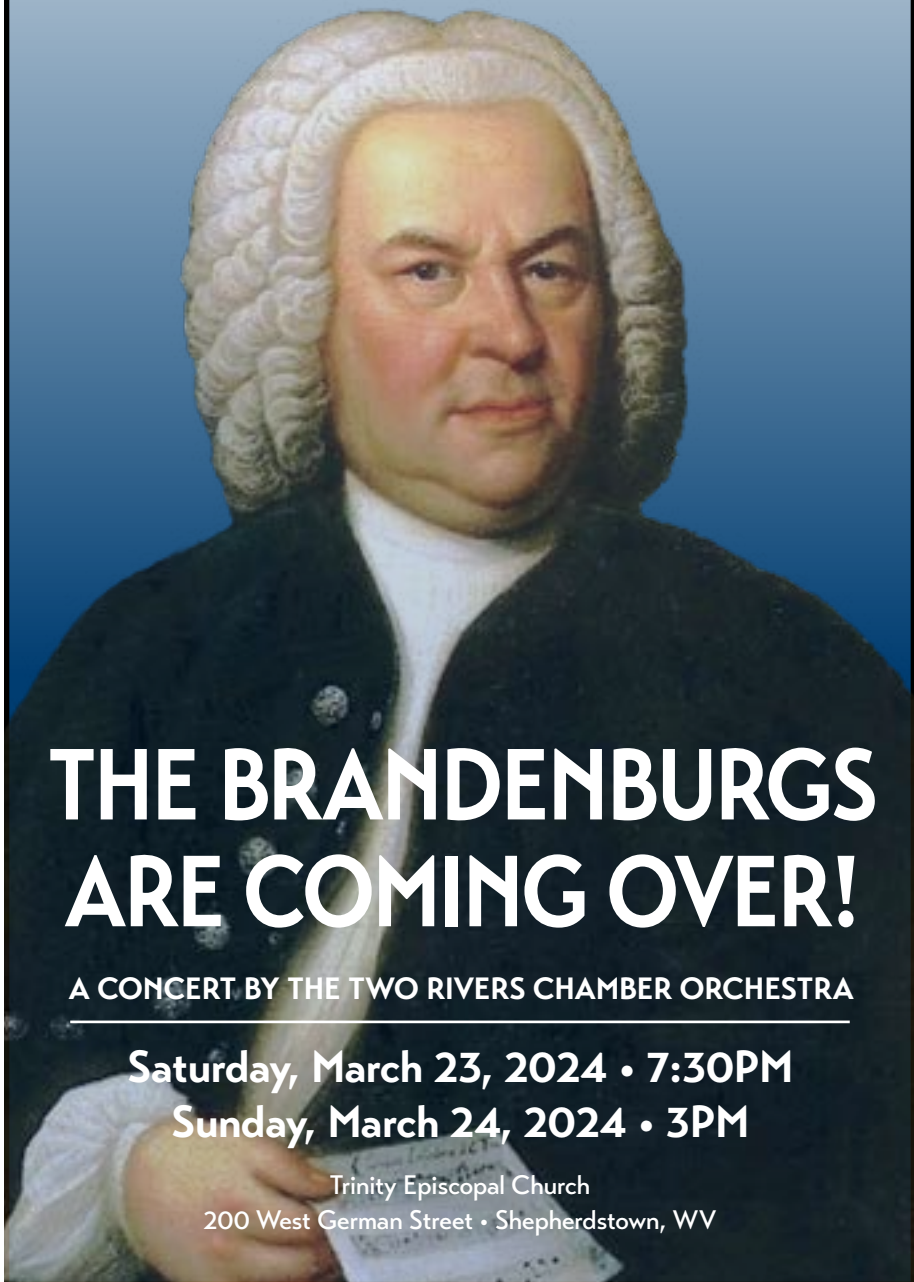


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WELCOME TO THIS CONCERT

February and March have been busy and fulfilling times for Friends of Music. Late last month, we hosted our largest PuzzleMania competition ever. The event brought in nearly \$6,000, and it was not only great fun but also showed once again this community's strong support for maintaining fine music in our midst.

Then, after "the storm that wasn't" pushed us to reschedule our February 17 concert to last weekend, we finally got to enjoy a great performance by the Two Rivers Wind Quintet. That performance demonstrated yet again the depth of talent of our principal musicians, and it gave new visibility to works not often heard.

This weekend is a time to celebrate our good fortune with a different kind of concert. This time, much—if not most—of the music is very well known. And I suspect that our audience, probably more than many, already recognizes the stellar contributions that Bach made through these works to the evolution of music composition and the use of various instruments in solo performance. We characterize many of these works as masterpieces, and they certainly are. But as Max Derrickson points out in the enclosed program notes, not all saw the light of day in Bach's time. How lucky we are to have such easy access to these now-mainstays of the classical repertoire.

If you aren't a Friends member who received and read the notes in advance, I encourage you to read about the pieces and their structure, and consider what Bach offered through each of the movements. The concert covers a lot of ground, for sure. Even if you have heard these pieces before, perhaps many times, do let the music envelop you in its beauty.

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JED GAYLIN

This concert season, Jed Gaylin is celebrating his 11th 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, and their standard poodle, Dasha.

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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VIOLIN 2

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TERESA GORDON

VIOLA

JASON DIGGS,
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TERESA GORDON
GENE MAKELY

CELLO

CAMILO PERÉZ-MEJÍA,
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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.

Austin-Stone is currently the Concertmaster of the Two Rivers Chamber Orchestra, and a section 1st violinist with the Roanoke Symphony Orchestra. She is the former Assistant Concertmaster with the Maryland Symphony Orchestra in Hagerstown. In March 2012, 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. She is a sought-after performer at weddings and other events, on acoustic and electric violin.

Austin-Stone has taught violin and viola in private and public schools. In addition to teaching violin and viola at Shepherd University, she formerly taught at the Barbara Ingram School for the Arts in Hagerstown. She also coaches the 1st violins of the Shepherd Community Orchestra. She maintains a home violin and viola studio here in Shepherdstown.

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BARBARA SPICHER

FLUTE

Barbara Spicher is an active performer throughout the mid-Atlantic region and is currently serving as the principal flutist of the Two Rivers Chamber Orchestra. She, along with principal clarinetist, David Drosinos, was showcased in last season's performance of Franz Danzi's Sinfonia Concertante. She is also a founding member of the acclaimed Appalachian Wind Quintet, whose CD has been featured on National Public Radio. She regularly performs with the Mercersburg Chorus and Orchestra in Pennsylvania and Virginia's Main Street Chamber Orchestra. In addition, she exhibits her versatility by playing the traverso, a baroque flute, for the L'Arabesque Baroque Ensemble in Virginia.

Spicher's musical career has been marked by significant accomplishments. For four years, she served as an artistic fellow for the Washington, DC-based LaGesse Foundation. Under that organization's auspices, she performed solo recitals at venues such as Carnegie Hall in New York City, the French embassies of the United States and Canada, and the LaGesse Festival in Toulouse, France. She was awarded a medal from the French government in recognition of her contribution to these cultural exchanges.

Spicher's musical pursuits have been shaped by her education and mentorship from esteemed musicians. She holds a Bachelor of Music degree from West Virginia University where she studied flute with Mary Krusentjerna. She continued her studies with Toshiko Kohno, the former principal flutist with the National Symphony, and Timothy Day, former principal flutist with the Baltimore Symphony. In addition, she has studied the baroque period flute with Colin St. Martin of the Jacobs School of Music at Indiana University, expanding her repertoire and expertise.

She served as an adjunct instructor of flute at Hood College in Frederick, Maryland, from 1997 to 2020. As a member of the Hood Chamber Players, she collaborated with fellow faculty and guest musicians. She has performed many seasons with the Shippensburg University Festival Orchestra, the Winchester Baroque Ensemble, the Maryland Symphony Orchestra, the Harrisburg Symphony, the Frederick Chorale, the York Symphony, Millbrook Orchestra, the Garrett Lakes Festival Orchestra, and the Cumberland Valley Chamber Players.

Beyond her musical endeavors, Spicher finds solace and inspiration in nature. A certified master naturalist with the Potomac Valley Master Naturalists, she combines her love for music with her dedication to environmental conservation. She currently resides in Shepherdstown with her husband, Martin Burke.

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ANDREA DIGGS

FLUTE

Andrea Diggs is a flutist, vocalist, and music educator based in Jefferson County, West Virginia. She earned a bachelor's degree from Shenandoah University in 2002 and a Master of Music in Flute Performance there in 2004. While at Shenandoah, she studied with Frances Lapp Averitt, Charlene Romano, Jennifer Marlowe, and LaVerne Sargent. Locations of her summer studies have included The Pierre Monteux School for Conductors and Musicians, Shenandoah Performs, and the Flute Orchestral Institute. She has also studied private voice with Barbara Hollinshead and completed teacher training and supplemental workshops through the Music Together® early childhood music program.

Diggs is equally content performing classical, jazz, music theater, and Appalachian music. She has performed as a soloist and ensemble member throughout the United States, including at the Kennedy Center, Strathmore, Wolf Trap, and Lincoln Center, as well as in France, Germany, Switzerland, the Czech Republic, and Colombia. Closer to home, she has played and/or sung with such ensembles as the Loudoun Symphony Orchestra, the Pro Arte Chamber Orchestra of Greater Washington, the Arts Chorale of Winchester, the City Choir of Washington, and the Washington Chorus, as well as numerous pick-up ensembles. She currently plays with the Two Rivers Chamber Orchestra, the Charles Washington Symphony Orchestra in Charles Town, and the Main Street Chamber Orchestra in Berryville, Virginia. She is a founding member of the Charles Washington Orchestra and was honored to serve as its board president and de facto executive director for the orchestra's first nine years. She also serves as the professional mezzo soloist/section leader for Grace Episcopal Church in The Plains, Virginia.

Diggs has taught music to preschool through middle school students in private, public, and community schools in West Virginia, Virginia, and Washington, D.C., and written curricula for beginning orchestra and beginning choir. In 2011, after several years teaching Music Together®, she developed and taught her own early childhood music program, Note-able Minds™. The program incorporates many of her original songs and chants combined with traditional ones from around the world while relying on improvisation, movement, and instruments play to teach children the language of music. She taught her program as well as private flute, voice, beginning ensembles, and more to students of all ages at Ellsworth Music in Ranson.

In January 2022, she joined the faculty at Shepherd University as adjunct flute professor, where she also directs the flute ensemble and founded the Shepherd Community Recorder Ensemble with Extraneous Comedic Happenings (SCREECH). She has adjudicated woodwind and vocal students for many events, including solo and ensemble festivals in West Virginia, Virginia, and Maryland; concerto competitions in Virginia and Maryland; all-state auditions in West Virginia and Maryland; and Governor's School in Virginia. She has presented sessions at West Virginia Music Educators Association conferences on neurodiversity and other elements of comprehensive music making.



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CAMILO PERÉZ-MEJÍA

CELLO

Camilo Pérez-Mejía is a graduate of the Universidad Javeriana in Bogotá, Colombia.

On moving to the United States, he studied at Shenandoah University, where he earned a Master of Music in Cello Performance and an Artist Diploma in Quartet Studies, and completed coursework for a Doctor of Musical Arts in Performance.

He has received soloist awards from institutions like the Sinfónica Nacional de Colombia, Universidad Javeriana, and Shenandoah Conservatory. His performances have encompassed various ensembles, both internationally in Colombia, Italy, Mexico, and Brazil, and domestically across Virginia, West Virginia, Pennsylvania, and Maryland.

As principal cellist for the Two Rivers Chamber Orchestra, Pérez-Mejía actively participates in various ensembles, including the Two Rivers and Argot String Quartets, and the flute/cello duo Entropy in Two.

He also serves as the founding music director of the Charles Washington Symphony Orchestra and is the current conductor of the Shepherd Community Orchestra.

Beyond performing, Pérez-Mejía teaches at the Barbara Ingram School for the Arts and Shepherd University, sharing his passion for music with the next generation of musicians.

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MARK JANELLO

HARPSICORD



An active composer, performer, and scholar, Mark Janello was appointed chair of the Department of Music Theory at Johns Hopkins University's Peabody Institute in 2015, having served on the Institute's theory faculty since 2002. His areas of specialization include counterpoint, temporality in music, and historical improvisation.

As a composer, he has received commissions from Marina Piccinini (flute quartet), the Aliénor Foundation (harpsichord duo), Andrew Arceci (viola da gamba), the Cima Ensemble (early instrument trio),

Rebecca Peshefsky (harpsichord), and Laura Jordan (marimba).

He has performed as a harpsichordist with the Baltimore Symphony, the Post-Classical Ensemble, Bach Sinfonia, and the Georgetown University Chamber Singers, and he frequently performs duo recitals with soprano Jennifer Ellis Kampani.

Janello's improvisational skills took an unusual turn in 2013 when, as an ardent Baltimore Ravens fan, he improvised a fugue on the base line of the Ravens' "pump up" song "Seven Nation Army" to celebrate the Raven's participation in Super Bowl 47. This led to an interview on local public radio about the perceived incongruity of being both a classical musician and a football fan. One of his more traditional improvisations for clavichord can be heard on his website, www.markjanello.com. In March 2016 he gave a concert of improvisation in baroque style on organ, harpsichord, and clavichord at the annual meeting of the Historical Keyboard Society of North America at Oberlin Conservatory.

Janello holds a Ph.D. in music composition and theory from the University of Michigan. He received a Bachelor's in Music from Harvard University and a Master's in Music Composition from Duke University, where he was awarded the Mary Duke Biddle Composition Fellowship. Before his appointment at Peabody, he served as a faculty lecturer at McGill University in Montreal, Canada; visiting lecturer at the University of Michigan School of Music; faculty lecturer at the University of Michigan Department of Great Books; and graduate fellow at the University of Michigan Institute for the Humanities.

Janello's fellowships and awards include Peabody faculty development grants in 2014, 2012, 2011, and 2002; first place in the 2012 Aliénor Foundation Quadrennial Composition Competition for solo harpsichord composition for his work, "Six Miniatures"; a best student presentation award at the New England Conference of Music Theorists at Harvard University in 1999; a Dissertation Fellowship from the University of Michigan in 1997; a University of Michigan Research Partnership in 1996; and selection among the Boston Globe's "Best Compositions of 1990" for a piano trio.

His scholarly paper, "Unreasonably Melodious: The Grotesque and Bach's Inverse Augmentation Canon," was read at the Society for Music Theory's national convention in 2011. Another of his papers, "Beyond Completion: Transformation and Development in Three 'Inventions' of Bach," was read at the Society's 2002 convention.

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THE PROGRAM

THE BRANDENBURGS ARE COMING OVER!

**Johann Sebastian Bach (1685–1750) — Partita No. 2 in D minor
1st movement (Allemande)**

Heather Austin-Stone, violin

Bach — Brandenburg Concerto No. 3 in G major

1. Allegro
2. Adagio
3. Allegro

Mark Janello — Free improvisation on the harpsicord

Bach — Brandenburg Concerto No. 4 in G major

1. Allegro
2. Andante
3. Presto

Heather Austin-Stone, violin

Barbara Spicher, flute

Andrea Diggs, flute

— INTERMISSION —

**Bach — Cello Suite No. 4 in E-flat major
1st movement (Prelude)**

Camilo Perez-Mejia, cello

Bach — Brandenburg Concerto No. 5 in D major

1. Allegro
2. Affettuoso
3. Allegro

Heather Austin-Stone, violin

Barbara Spicher, flute

Mark Janello, harpsicord

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Johann Sebastian Bach

(Born in Eisenach, Germany, in 1685; died in Leipzig, Germany, in 1750)

Bach's Time in Cöthen, Germany

German composer Johann Sebastian Bach was employed between 1717 and 1723 as the kapellmeister (music director) for the court of Prince Leopold of Cöthen (now central Germany). It was a significant time for Bach since he wrote many of his most magnificent secular instrumental works there. His musical duties were many: aside from the compulsory sacred works for worship, the Cöthen court was alive with secular music-making as well. Bach's duties included a great deal of teaching, too, and it appears that three of his most masterful compositional sets were generated by his teaching activities. His Well-Tempered Clavier (Book I), his sonatas and partitas for solo violin, and his six suites for unaccompanied cello were all apparently written to aid in advancement of Cöthen's many musicians. And each of these compositional sets stands at the core of Western music's greatest accomplishments because of their excellence, beauty, and importance to the piano, violin, and cello repertoire.

Though Bach's first years in Cöthen were happy, he soon grew a bit restless, perhaps even overwhelmed, and he suffered several tragedies – most awfully, his wife Maria Barbara Bach died unexpectedly in 1720 at age 43. A year before, in 1719, Bach by chance had met Christian Ludwig, who was the margrave (municipal ruler) of Brandenburg-Schwedt as well as the uncle of King Fredrick-William I of Prussia. At that meeting, Ludwig expressed interest in making Bach his kapellmeister, and asked him to submit a musical portfolio for review. Bach did not act on this offer at first, but around 1720, perhaps looking for a fresh start after Barbara's death, he began to compile material for the requested portfolio. The result was a set of six instrumental works known today as the Brandenburg Concertos, which Bach completed and presented to Ludwig in 1721. But the appointment as Ludwig's kapellmeister never materialized and the set of concertos sat on various shelves, largely unnoticed, for many years. Finally, they were discovered in a collection that belonged to a Prussian princess and published for the first time in 1849, nearly a century after Bach's death. Nevertheless, they would

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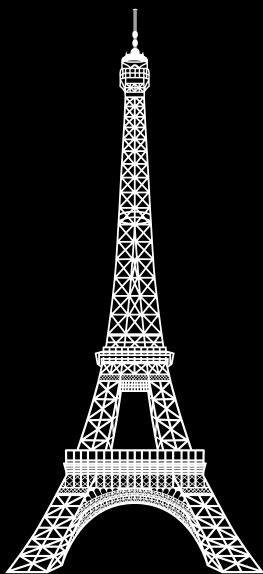
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PROGRAM NOTES

not gain the worldwide popularity they have today for yet another century, in the 1960s and '70s, when period-instrument performances became more prevalent.

In baroque musical terms, the Brandenburg Concertos are concerti grossi ("big concertos"). A concerto grosso was a work for several groups of instruments, designed to illuminate various kinds of instrumental colors, sounds and abilities, and "orchestral" textures. This form of music would evolve during the classical period into two distinct forms: symphonies, and single-instrument solo concertos. Bach's Brandenburgs were composed for strings and wind instruments, and although they included some individual solo playing, the point of the music was less about showcasing individual instruments than about exploring contrasts between sections of instruments. The third, fourth, and fifth concertos of the six, performed in our concert, have become some of the most beloved works in Bach's oeuvre.

The dates of many of Bach's compositions are not certain, but it's mainly agreed that all the ones included in our concert were written in Cöthen – giving us a unique window into a time when one of music's most celebrated geniuses was creating a jaw-dropping number of masterpieces.

Bach

Partita No. 2 for violin in D minor, 1st movement (Allemande)

The Partita No. 2 is one of a larger set of six works titled Sonatas and Partitas for Solo Violin (BWV 1001–1006) that Bach likely wrote in 1720. Each of the six is hailed as a masterpiece and they inarguably began the trend of using the violin as a solo instrument in Western music, rather than simply as an ensemble instrument. Like the Brandenburg concertos, the Sonatas and Partitas weren't published until almost a century later, in 1809. And then they continued to remain virtually unknown until the great Hungarian violin virtuoso Joseph Joachim (1831–1907) championed them and demonstrated their excellence to the world. By now, Partita No. 2's most beloved movements have become the opening movement, the Allemande, which is the only movement performed in our concert, and the last movement, the Chaconne.

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A baroque partita is a suite of usually six dance pieces for a solo instrument. Bach used typical baroque dances for each of his partita's movements – courtly dance pieces like allemandes, sarabandes, and giges (but with the surprising addition of a chaconne in No. 2).

In his partitas, Bach used these dances primarily as vehicles to highlight the poetic potency of the violin, and the allemande in his Partita No. 2 is one of his most profoundly beautiful works.

The Allemande advances slowly, in continuously unfolding 16th notes, but played at a slow speed to allow the notes to linger and the melodic line to sing. Its key of D minor gives the movement a dark hue, but as the notes progress, Bach seems to walk a miraculous line between heart-breaking pathos and a simple, beautifully drifting melody.

Bach

Brandenburg Concerto No. 3 in G major

1. No tempo marking given by Bach, but typically performed as Allegro
2. Adagio
3. Allegro

Perhaps No. 3 is the most cherished of the five Brandenburg Concertos. In any case, it is distinctly different from the other four: It is fleet; its second movement is one of the most curious movements in all Western music; and it is scored sparsely, with only strings and cembalo (harpsichord) and without any winds.

The first movement (typically performed allegro) opens with a main theme first heard in the violins – a cheery and bold sequence of five short oscillating rhythms. Around this theme, Bach creates his typically brilliant web of counterpoint, which bubbles all about and underneath it. The theme is so instantly recognizable that it has almost become the theme for the whole Brandenburg set. Abounding throughout this movement is Bach's ingenuity in exploring virtuosic instrumental pairings – something that is a hallmark of the entire set of concertos. A delightful example of this kind of virtuosity among the instruments in this first movement occurs at about four and a half minutes, when

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PROGRAM NOTES

a small kernel of the famous main theme is traded from the first violin all the way down the musical chain while the other instruments create a hubbub of accompanying music. By the end of the entire sequence, Bach has captured a frenetic and thrilling musical madness.

The second movement, *Adagio*, is an enigmatic expression -- an evanescent moment made up of only two chords. Performers, historians, and conductors alike have pondered what Bach had in mind here. Because the Brandenburg concertos were largely ignored for nearly two centuries, we'll never know if Bach expected the two chords to be the basis of a raft of soloistic improvisations, or a simple, two-chord bridge between the equally brisk first and third movements, or yet something else. Today, musicians and conductors allow themselves to make informed musical decisions about this movement, and thus, delightfully, the second movement is rarely performed twice in the same way. However it is played, its brevity and its unresolved chords create a moment of mysterious reflection before the next whirlwind movement of music.

The third movement, *Allegro*, completes this baroque masterwork, filled with light and joyfulness and dance. Bach uses the structure of the *gigue* for this finale, a dance form that he knew in its French variation at that time, but he infuses it with contrapuntal loftiness: Right from the beginning he creates a canon (or a "round"), first in the upper strings then repeated in the lower. But most joyous is how the music immediately sweeps us up in its spinning and dancing triplets, which continue deliriously until the breathless last bars.

Mark Janello

Free Improvisation on the harpsicord

When modern musical audiences hear the word "improvisation," they most likely think only of jazz. But improvisation has a rich musical history, particularly in the baroque period. Bach was a master of it, as was Beethoven -- and Mozart as well. Improvisation waned somewhat in the 19th century, but it was still a healthy tradition, among French organists in particular, through the first half of the 20th century. The most prominent of these organists, Marcel Jean-Jules Dupré (1886-1971), was the last major exponent of it.



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Bach

Brandenburg Concerto No. 4 in G major

1. Allegro
2. Andante
3. Presto

Concerto No. 4 features, on the one hand, a delightful concertino (the group of soloists in a concerto grosso) comprising a violin and two baroque recorders, and on the other hand, orchestral strings and harpsichord. (These days, as in our concert, modern flutes are usually substituted for the recorders.)

The first movement, Allegro (fast), begins with a breezy and cheerful spinning first theme played by the concertino's two solo flutes, rolling up and down over short, solid chords from the orchestral strings. Ultimately, though, the solo violin takes most of the limelight, while the two flutes play more of an extended, glorious duet in the background. The delightful contrasts and constant forward motion continue until the last bar.

The second movement, Andante (moderately slow), is beautiful and aching. For contrast here, Bach creates something different: the solo group and the orchestral group have a kind of dialogue and the contrasts come from the dynamics, loud versus soft. Still, there are some ingenious instrumental configurations, such as at about three minutes, when the solo violin is given the bass line to play underneath the flutes, making for a golden glow of color. A brief two-bar cadenza (improvised virtuosic solo) from the first flute brings this hypnotic movement to its final bars.

The last movement, Presto (very fast), begins with the orchestral violas introducing the main theme, which will then be treated like a brisk Fugato (in the manner of a fugue but not in strict fugue form). Other voices join the counterpoint, with the solo violin coming in soon after, creating a whole-ensemble chatter of cheeriness. After a virtuosic violin flurry at about two minutes, the concerto concludes with the entire ensemble forging ahead to the last bars with verve and joyfulness.



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Bach

Cello Suite No. 4 in E-flat major, 1st movement (Prelude)

This suite is one of Six Suites for Unaccompanied Cello by Bach (BWV 1007-1012), and they are some of the most important, and celebrated, pieces written for the instrument. Just as Bach's Sonatas and Partitas for Solo Violin are so important for the violin, these cello suites stand as one of the paramount achievements in the solo cello repertoire. Music scholars believe that the cello suites were composed in Cöthen before 1720. But these works, too, stayed virtually unknown until another great musician, the Spanish virtuoso cellist Pablo Casals (1876-1973), found an edition of the complete set of them in a Barcelona thrift shop in 1889 when he was 13 years old. Though Casals would play them publicly thereafter, he waited until he was 60 years old to begin recording them, making three separate records between 1936 and 1939. From that point on, the cello suites have become global sensations, and beloved, for both cellists and audiences.

Each cello suite begins with a prelude, and all are structured like a typical baroque dance suite, employing the following set of baroque courtly dance forms: *allemande*, *courante*, *sarabande*, two *minuets* or *bourrées*, and a *gigue* at the end. Suite No. 4 is one of the most technically challenging of the six -- the key of E-flat is extremely tricky on the fingerboard.

As well as being challenging, the prelude to Suite No. 4 is also a gorgeous testament to Bach's sense of balance and beauty. The movement begins with the cello playing a constantly changing set of "broken chords" (the notes of the chords are "broken" apart and played individually, not simultaneously) in a steady rhythm. The broken chords saunter through a vast progression of harmonies and, most beautifully, seem to change by the second in color, like a slowly revolving kaleidoscope. Then, just after two minutes, the chords come to a stop, and a *cadenza* gently cascades up and down with flurries of soft notes. Though the broken chords begin again, a feeling of yearning imbues the last section, with *cadenza*-like flourishes returning several times before the prelude's end.

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Bach

Brandenburg Concerto No. 5 in D major, BWV 1050

1. Allegro
2. Affettuoso
3. Allegro

Bach's daring choices for this concerto's concertino were pathbreaking. Along with a solo violin, he adds a transverse flute and a harpsichord. The transverse flute is blown horizontally across the mouthpiece, very much like a modern flute, rather than vertically through the mouthpiece like a standard baroque recorder. In 1720, the transverse flute was not yet mainstream in Germany, and Bach's first use of it here was an important step forward for the instrument. Bach's use of the harpsichord as one of the soloists was also unorthodox. In the early 1700s, typical harpsichords weren't loud enough to perform solos above a large ensemble. But the purchase of a new, bigger harpsichord for the Cöthen Court in 1719 (a purchase that Bach himself made, and which led to his chance meeting with the Marburg of Brandenburg) inspired Bach's experiment here -- and it worked, leading the way to keyboard concertos to come.

The first movement, *Allegro*, is a joyous affair. The first theme begins with the full orchestra and the solo violin playing a lively melody that flows up and then down, repeating each note twice, giving it texture and drive. The flute and harpsichord soon join in, but right away the harpsichord's presence is vibrantly felt. Throughout, the trio of soloists, both alone and in pairings, have plenty of dazzling playing to do. The harpsichord most noticeably begins to play an increasingly virtuosic part, ultimately undertaking a very unexpected, extremely challenging, and breathtaking cadenza. The cadenza then leads into a final return of the orchestral opening theme to end the movement.

The second movement, *Affettuoso* (tenderly expressive), is also surprising as Bach scores it only for the solo trio. The tempo is slow and the mood deeply somber. The movement begins with a brief upward-motion motive with dotted rhythms, first with the violin, then the flute, then the harpsichord -- their collective voices imbuing the theme with an



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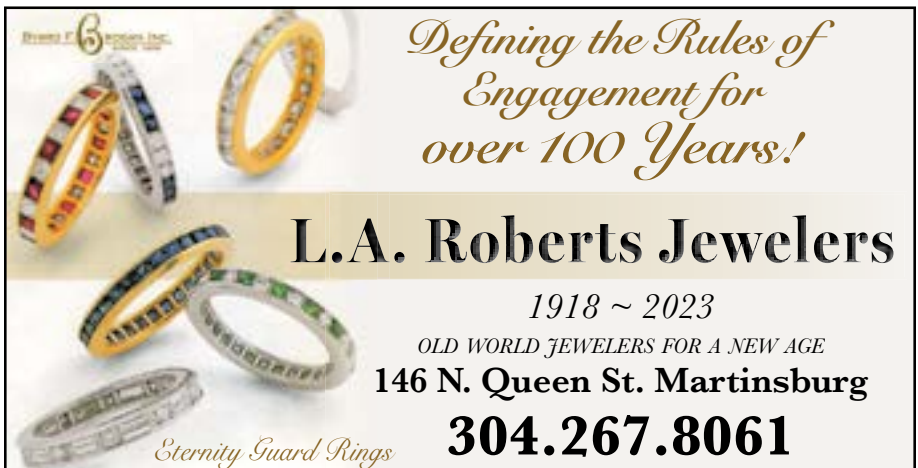
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PROGRAM NOTES

astounding beauty. In this movement, the three instruments progress with this motive as soloists, as duets, and as a trio, through some of Bach's most exquisite writing.

The final movement, Allegro, is a galloping gigue, with skipping rhythms and dancing triplets in every bar. Although the harpsichord is still prominent, this finale mainly focuses on ensemble music-making. At about three and a half minutes, Bach does something slightly unusual, at least for what we've heard in the Brandenburgs so far: He completely stops and plays the beginning section again, which leads us to the last, joyful bars.

Notes on Mark Janello's free Improvisation by Jed Gaylin. All other notes © Max Derrickson.



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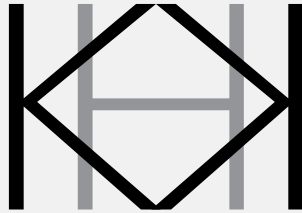
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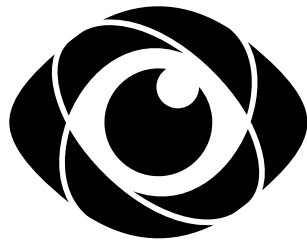
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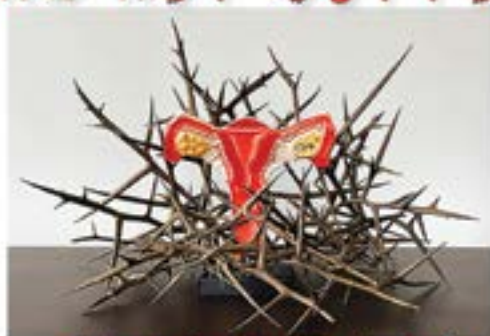
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TWO RIVERS CHAMBER ORCHESTRA • 7:30 PM SATURDAY & 3 PM SUNDAY

Shepherdstown Presbyterian Church, Shepherdstown, WV

Mysteries, Marvels, and Mischief

Joseph Bologne, Chevalier de Saint-Georges (1745-1799) — Overture to *L'Amant Anonyme* (Symphony No. 2 in D major)

Ciprian Porumbescu (1853-1883) — Balada for violin and orchestra

Irina Muresanu, violin

Camille Saint-Saëns (1835-1921) — Introduction and Rondo Capriccioso, Op. 28

Irina Muresanu, violin

Ludwig van Beethoven (1770-1827) — Symphony No. 4 in B major, Op. 60

SATURDAY, MARCH 16, 2024

(Rescheduled from February 17 because of weather)

TWO RIVERS WIND QUINTET • 7:30 PM

Trinity Episcopal Church, Shepherdstown, WV

Winter Moonlight

György Ligeti (1923-2006) — Sechs Bagatellen ("Six Bagatelles")

Darius Milhaud (1892-1974) — La Cheminée Du Roi René, Op. 205

Franz Danzi (1763-1826) — Wind Quintet in G minor, Op.56, No. 2

Alexandra Molnar-Suhajda (b. 1975) — Three Nature Walks

William Grant Still (1895-1978) — Miniatures for Woodwind Quintet

Norman Hallam (b. 1945) — Dance Suite for Wind Quintet

FRIENDS OF MUSIC 2023-2024 CONCERT SCHEDULE

SATURDAY, MARCH 23 & SUNDAY, MARCH 24, 2024

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

Trinity Episcopal Church, Shepherdstown, WV

The Brandenburgs are Coming Over!

Johann Sebastian Bach (1685-1750) — Partita No. 2 in D minor, Allemande
Heather Austin-Stone, violin

Bach — Brandenburg Concerto No. 3 in G major
Free Improvisation
Mark Janello, cembalo

Bach — Brandenburg Concerto No. 4 in G major
Heather Austin-Stone, violin
Barbara Spicher, flute
Andrea Diggs, flute

Bach — Suite No. 4 in E-flat major, Prelude
Camilo Perez Mejia, cello

Bach — Brandenburg Concerto No. 5 in D major
Heather Austin-Stone, violin
Barbara Spicher, flute
Mark Janello, cembalo

SATURDAY, MAY 18 & SUNDAY, MAY 19, 2024

TWO RIVERS CHAMBER ORCHESTRA • 7:30 PM SATURDAY

Shipley Recital Hall in the Frank Arts Center, Shepherd University West Campus,
Shepherdstown, WV

3:00 PM SUNDAY

Zion Episcopal Church, Charles Town, WV

The Friends go Fishing!

Ottorino Respighi (1879-1936) — *Invito alla danza* ("Invitation to the dance")
Monica Reinagel, mezzo soprano
Jed Gaylin, piano

Respighi — *Il Tramonto* ("The Sunset")
Monica Reinagel, mezzo soprano
Heather Austin-Stone, violin
Teresa Gordon, violin
Jason Diggs, viola
Camilo Pérez-Mejía, cello

Franz Schubert (1797-1828) — *Die Forelle* ("The Trout"), Op. 32, D. 550
Monica Reinagel, mezzo soprano
Jed Gaylin, piano

Schubert — Piano quintet in A major, Op. 114, D. 667 ("Trout")
Heather Austin-Stone, violin
Jason Diggs, viola
Camilo Pérez-Mejía, cello
Donovan Stokes, bass
Jed Gaylin, piano



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