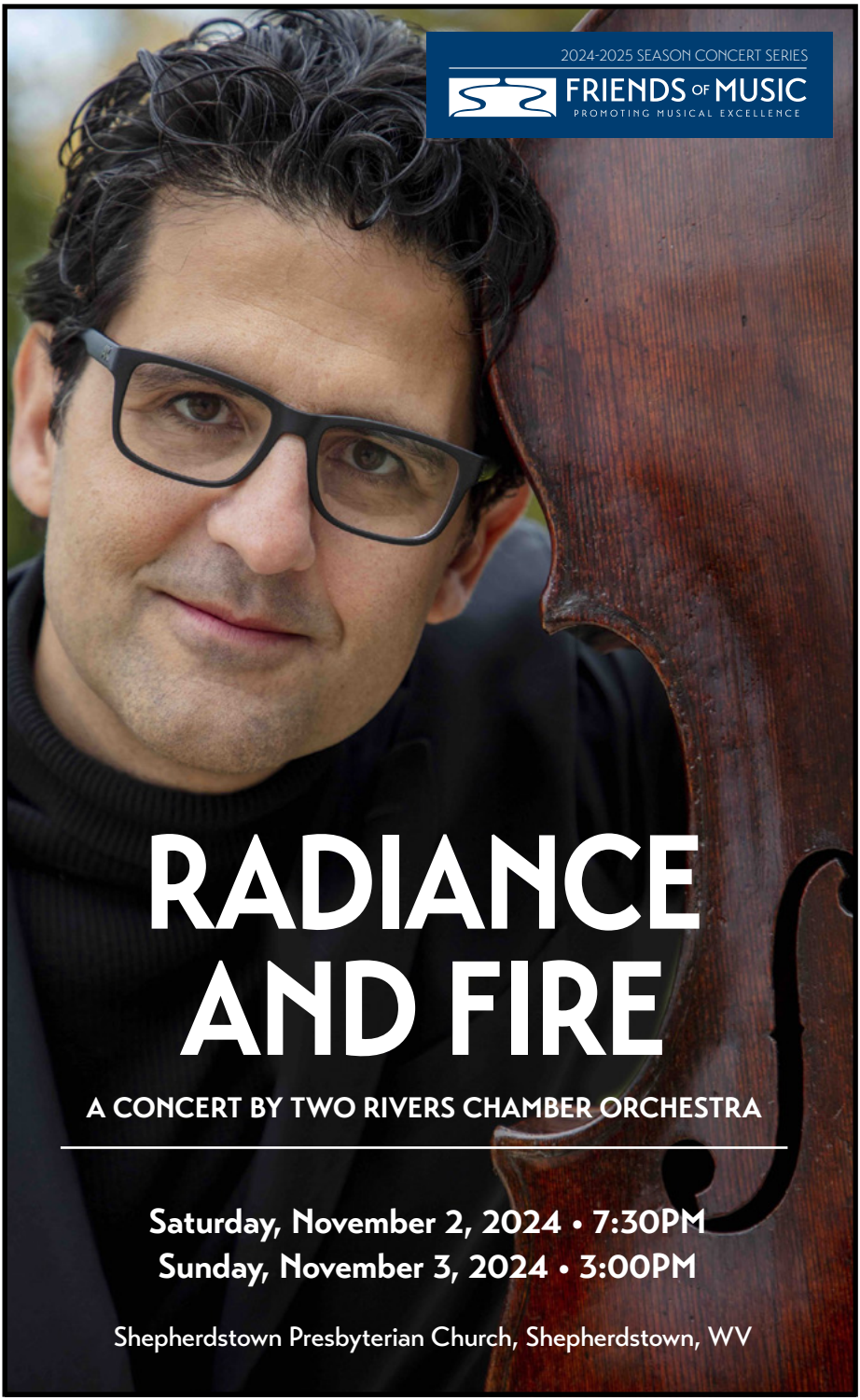
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RADIANCE AND FIRE
A CONCERT BY TWO RIVERS CHAMBER ORCHESTRA
Saturday, November 2, 2024 • 7:30PM
Sunday, November 3, 2024 • 3:00PM
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# WELCOME TO THIS CONCERT

**A warm welcome to the first Two Rivers Chamber Orchestra concert of the 2024-25 season.** This year is a special one for us, as Friends of Music celebrates turning 25 years old. And what a fun ride it has been.

Friends of Music has grown considerably: we now host three chamber orchestra concerts, each performed twice, and two additional chamber ensembles. We also provide grants and scholarships that support music teachers and their students in local public schools, and we invite teachers, students, and accompanying parents to attend our chamber orchestra concerts for free. We love providing fine musical experiences and opportunities to encourage musical training that can help build sound minds and audiences for the future.

How music speaks to us is both clear and yet not fully understood. Playing a central role in virtually every society, music predates the spoken word. By crossing history and geography, and by allowing expression of emotions well beyond what words can convey, music speaks to people of all cultures and persuasions. It is truly a second language to all.

Nonetheless, while each of us may appreciate the immediate pleasure that comes from a musical experience, science is just beginning to unravel how music promotes brain development and buttresses our sense of self or well-being. We now know that the heartbeats of those who sing in choirs come to share the same rhythm, and we can better understand how the challenges and thrills of musicians performing together bring energy and a sense of fulfillment to both the artists and their audiences. To be sure, music can be both mystical and transformative, giving voice to our most intimate and personal longings, and to our sense of humanity and community.

For Friends of Music, building and strengthening community is critically important. We see ourselves as a family that comes together for shared musical experiences; our local and regional musicians are friends and associates who entertain us individually and together. Similarly, our patrons – whether individual ticket purchasers or subscribing members – help sustain our community with their ongoing support and attendance.

And as Jed Gaylin will explain in his introductory remarks to this concert, the music we will hear is layered and varied, all while incorporating strong but differing expressions of emotion. As such, he sees it as speaking well to the theme of civility and a growing desire here and elsewhere for more respect and dialogue to keep our communities harmonious, even as we respectfully disagree. Many in our audience probably know that the Stubblefield Institute at Shepherd University has embarked on efforts to promote this yearning for civility on the campus and beyond. We are proud to assist those efforts by adding harmony, melody, and shared pulse in our mutual spiritual and emotional spaces.

With very best wishes,

Judith Miller Jones
President, Friends of Music

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# JED GAYLIN

*"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.*

This concert season, Jed Gaylin is celebrating his 12th 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.

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Internationally renowned cellist, conductor, and pedagogue **Amit Peled** is acclaimed as one of the most exciting and virtuosic instrumentalists on the concert stage today, having performed in many of the world's most prestigious venues, including Carnegie Hall and Alice Tully Hall at the Lincoln Center in New York; the John F. Kennedy Center for the Performing Arts in Washington, D.C.; Salle Gaveau in Paris; Wigmore Hall in London; Seoul Arts Center in Korea; and the Konzerthauz in Berlin, Germany, to name a few. Peled has released over a dozen recordings on the Naxos, Centaur, Delos, and CTM Classics labels.

He is a cello professor at the Peabody Institute of the Johns Hopkins University in Baltimore, Maryland, and has performed in and presented master classes around the world, including at the Marlboro and Newport Music Festivals and the Heifetz International Music Summer Institute in the United States; the Schleswig-Holstein Musik Festival in Germany; the International Musicians Seminar in Prussia Cove, England; and Keshet Eilon in Israel.

Embracing the new online era, Peled has established the Amit Pelid Online Cello Academy, reaching out to hundreds of cellists all over the world.

As a conductor, Peled is the founder and artistic director of the Mount Vernon Virtuosi, a former music director of CityMusic Cleveland, and enjoys a growing international conducting career guesting with orchestras around the globe.

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# NOELLE DREWES

OBOE

**Noelle Drewes** is an adjunct assistant professor at Gettysburg College's Sunderman Conservatory of Music, where she teaches oboe and is a resident artist member of the Sunderman Wind Quintet. She has served as principal oboe with the Apollo Orchestra in Washington, DC, since its founding in 2010; the Two Rivers Chamber Orchestra since 2014; and the Gettysburg Chamber Orchestra since 2021. She has appeared extensively as a substitute with the National Symphony Orchestra and NSO Pops on both second oboe and English horn. While performing with the NSO, she has had the privilege of sharing the stage with such eclectic artists as Gianandrea Noseda, Christoph Eschenbach, Leonard Slatkin, Ben Folds, Sara Bareilles, Renée Fleming, Hanson, Paquito D'Rivera, George Takei, Misty Copeland, and many others.

Drewes has performed in shows at the Tony Award–winning Signature Theatre and in concerts with the Mid-Atlantic Symphony Orchestra, the Maryland Symphony, and the symphony orchestras of Richmond, Charlottesville, and Fairfax, Virginia; Annapolis, Maryland; and Lancaster, Pennsylvania. She has also performed with the Wolf Trap Opera Company, the Washington Concert Opera, the Maryland Lyric Opera, Opera Camerata of Washington, the Washington Chorus, the Choral Arts Society of Washington, and the Washington National Cathedral Choral Society. She is a former member of the Ash Lawn Opera Orchestra of Charlottesville, Virginia, the Summer Opera Theater Company of Washington, DC, the Tri-Cities Opera Orchestra of Binghamton, New York, and was a founding member of a reed trio, The Capital Reeds, which was active in Washington, DC, from 2013 to 2018.

An Ohio native, Drewes grew up playing in the Columbus Youth Symphony, All-State Orchestra, and the Chamber Music Connection. She received her bachelor of music in oboe performance from the Ithaca College School of Music and spent a semester of study at the Royal College of Music in London, England. She attended the University of Maryland for graduate school, earning both master of music and doctor of musical arts degrees. Ms. Drewes has performed at many summer music venues, including the Pierre Monteux School, the Brevard Music Center, the Eastern Music Festival, and the Boston University Tanglewood Institute. Her main oboe teachers were Mark Hill, Paige Morgan, and Robyn Dixon-Costa, and she has also worked with Nicholas Stovall, Jane Marvine, John Anderson, Eric Ohlsson, Randall Ellis, Robert Sheena, and Ralph Gomberg.

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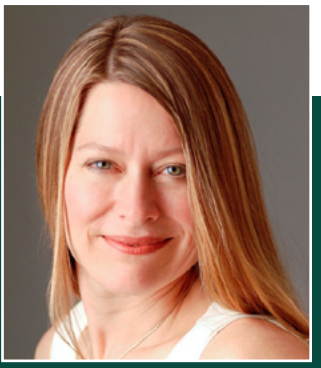

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# RADIANCE AND FIRE

## Henry Cowell (1897–1965) — Hymn and Fuguing Tune No. 10

Noelle Drews, oboe

## Joseph Haydn (1732–1809) — Cello Concerto No. 1 in C major, Hob. VIIb:1

1. Moderato
2. Adagio
3. Finale — Allegro molto

Amit Peled, cello

— INTERMISSION —

## Wolfgang Amadeus Mozart (1756–1791) — Symphony No. 40 in G minor, K. 550

1. Molto allegro
2. Andante
3. Menuetto — Allegretto — Trio
4. Allegro assai

# Henry Cowell

(Born in Menlo Park, California, in 1897; died near Woodstock, New York, in 1965)

## Hymn and Fuguing Tune No. 10

For Oboe and Strings

Henry Cowell was one of the first modernist American-born composers, and his ideas and works spread their wings far across the musical landscape. Among his students, supporters, and devotees were Arnold Schoenberg, Burt Bacharach, George Gershwin, Charles Ives, and the ultramodernist John Cage (who steadfastly proclaimed Cowell as "the open sesame for new music in America").

Born near San Francisco, Cowell was raised primarily by his mother and was largely educated at home and self-taught in music. Even at a young age, Cowell was being noticed as a musical genius, and in his late teens he studied music composition briefly with Charles Seeger (father of the famous Seeger family of folk singers) at the University of California, Berkeley, and equally briefly at the Julliard School of Music in New York.

But an academic approach did not suit the free-thinking Cowell. Instead, the young composer began a lifelong musical exploration, blending folk song and tonality with extended techniques for the piano. These techniques included nonconformist, creative ways of making music, such as playing tone clusters (chords that comprise at least three adjacent tones in a scale) with fists or forearms, hitting whatever notes they contact, and plucking strings inside the body of the piano. Some of his ultramodernist musical concerts erupted in riots.

Cowell wrote books about his ideas and methods, taught at several music schools, and influenced many classical American music composers of the 20th century. He was also a prolific composer, writing almost 1,000 works. But in the second half of his life, he became less aggressively avant-garde and looked increasingly toward tradition and tonality. Such was the case with the set of 18 works he called "Hymns and Fuguing Tunes," composed between 1944 and 1964.

The Hymn and Fuguing Tune featured in our concert, No. 10, was completed

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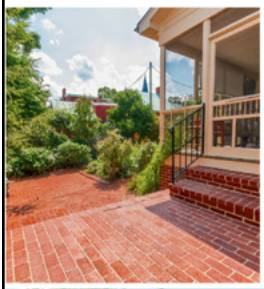

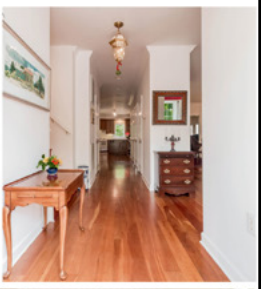

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in 1955. Cowell said the piece draws on the music "of Southern Revival meetings in which popular minstrel show rhythms were turned to religious purposes…. The tunes of course are my own." All 18 of Cowell's Hymns and Fuguing Tunes are gorgeous works, but No. 10 is perhaps the most popular, blending a folksong style with church hymns, yet wrapped in sophisticated compositional craft.

Hymn and Fuguing Tune No. 10 has two parts, a hymn part and a fugue part. In the hymn part, which comes first, the strings open with a lyrical hymnlike song, a singable melody laden with a folk-like feel and with tinges of Renaissance-sounding ornamentation. The solo oboist takes over from the strings, and for about four minutes, the music feels as though it is eternally blossoming. An explicit cadence (the equivalent of a musical "period") never seems to arrive; instead, the first strain of the hymn part continuously evolves, from strings to oboe, to other soloists in the string orchestra, and back around, like an infinity loop. Some lovely chromaticism intensifies this sense of continual unfolding until, at last, the hymn part comes to its peaceful ending.

After a brief pause, the second part of the work, the fuguing tune part, begins. Before we describe it, we should note that fuguing tunes are not like fugues by Bach but rather a song genre that came to America from England in the middle of the 18th century and became extremely popular. Originally, these were sacred choral works arranged for a four-part chorus and based on Protestant hymns. They followed a pattern of first introducing a tune in all four parts, and then proceeding in a kind of canon form with the theme being sung in staggered entrances and afterward being sounded simultaneously by the various voices of the chorus or instruments – as in the children's song, "Row, Row, Row Your Boat."

In the fuguing tune part of Hymn and Fuguing Tune No. 10, the oboe starts things off with a brief melody that is liltingly light on its feet and harmonious. As expected in this genre, various sections of the strings then take up the tune in canon sequence. But soon Cowell begins to play with the norms: A second short melody – a rippling run of notes – is introduced by the oboe, and the fuguing tune then increasingly becomes more of a rhapsodic fantasy of swirling voices playing counterpoint to each other in all sorts of instrumental and melodic combinations. This part of the work radiates with the intensity

of the interactions between the oboist and various sections of the orchestra, yet always retains a light touch. At about two and a half minutes, the tempo pulls back for dramatic effect and all the instruments begin to pull together to end, at last, with three glowing, unison chords.

## Franz Joseph Haydn

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

### Cello Concerto No. 1 in C major, Hob. VIIb:1

1. Moderato
2. Adagio
3. Finale – Allegro molto

For almost 200 years, the world thought there was only one Haydn cello concerto to be played, the lovely Concerto No. 2 in D major. Haydn's own catalogs of his works mentioned a previous cello concerto, written in C major, but that work seemed to have been lost. Then in 1961, a fortuitous knocking-over-of-old-dusty-stuff at the Prague National Museum by a museum archivist named Oldřich Pulkert uncovered a manuscript of the C major concerto. Music historian H.C. Robbins Landon described this event as "the single greatest musicological discovery since the Second World War."

The manuscript that was found in Prague was signed by the C major concerto's original soloist, Joseph Weigl. Weigl was a friend of Haydn's and one of the musicians in Haydn's first orchestra at the estate of his patron, Prince Nikolaus Esterházy, of Hungary. The C major concerto was composed between 1761 and 1765 and written specifically for Weigl. (This was something Haydn did; he kept good musicians in his employ by rewarding them with juicy concertos to play). Judging by the virtuosic writing of the concerto's cello passages, Weigl was indeed a superb cellist.

Haydn's rediscovered Cello Concerto No. 1 in C major had its 20th-century premiere on May 19,1962, when Czech virtuoso Miloš Sádlo performed it with the Czechoslovak Radio Symphony Orchestra, conducted by Sir Charles Mackerras. Sádlo and Mackerras also made the first recording. The concerto has been beloved ever since.

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This wonderful work is surely one of the loveliest things that Haydn wrote, filled with a freshness that makes each of its three movements a delight. It is among Haydn's most inventive works, and it achieves that magical concerto balance of showing off the capabilities of the solo instrument and its performer, even as it brims with musicality, lyricism and surprises for the entire ensemble.

The first movement, Moderato (at a medium speed), is full of charm and beautiful melody. After the stately yet sunny introduction of the theme by the orchestra, the soloist jumps in happily, highlighting the luxuriance of the cello's chocolatey low range, the richness of playing multiple strings (chords), and the cello's musical agility. What's most enjoyable about this movement is Haydn's long, vocal-like lines for the soloist in a movement that truly sings throughout, reminding us that Haydn first became famous in the Esterházy Estate as an opera composer.

The middle movement, Adagio (slowly), offers the concerto's most tender musical moments. Like the previous movement, it's filled with lyricism, but here Haydn explores the cello's middle and upper registers in ways that evoke the human voice. The movement begins with an introductory theme, played by the orchestral strings, that features several brief, downwardly rustling figures that create the effect of falling leaves. Then the cello enters, beginning very softly, playing a long, single note growing in gentle intensity, then continuing with the rustling figures previously played by the orchestra. In this dialogue, it feels as if we're overhearing a love song of intimate beauty.

The third movement, Allegro molto (very fast), is brisk and bright and bouncy. It features virtuosic displays for the soloist, but all these runs and wicked-fast technical challenges create very listenable, lyrical lines. Notice, too, that throughout this movement Haydn revisits the motives from the earlier movements: the growling low notes and chords, as well as the upper-register playing. The most wonderful reprise happens when the cello first enters, at about one minute, returning with that growing-glowing note from the beginning of the previous Adagio movement but now transformed into a quicker, brilliant blaze of light. This movement's pace is breakneck to the very end, and as the final notes are bowed, it is undeniable that this masterly concerto is indeed one of the greatest (and luckiest) musical discoveries of the 20th century.

# Wolfgang Amadeus Mozart

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

## Symphony No. 40 in G minor, K. 550

1. Molto allegro

2. Andante

3. Menuetto – Allegretto – Trio

4. Allegro assai

In the summer of 1788, Mozart's life was overwhelmed by tragedy. Having recently suffered several professional failures, Mozart's debts had accrued beyond control, and this only doubled his grief over his infant daughter's unexpected death earlier that spring. Yet almost miraculously, despite the weight of these events, Mozart wrote three astounding symphonies, numbered 39, 40, and 41, over a mere nine weeks hoping to perform them in some upcoming subscription concerts. These three symphonies would be his final symphonic works, and although each is an undisputed masterpiece, No. 40 in G minor has retained a special place in his oeuvre for its profoundly emotional nature. It is one of only two symphonies out of the 41 he wrote that he set in a minor key. He reserved this key for significant expressivity, and given this great symphony's uncanny beauty, pathos, and angst, it surely seems that this work reflects the emotional trials he was undergoing when he wrote it.

The first movement, Molto allegro (very fast), is evocative, continually suggesting an anguish that is delivered with a searing lyrical beauty. The movement begins with a quietly undulating rhythm in the lower strings, a pulsing that almost never abates. In just several quick beats, the violins then enter above that agitation with one of Mozart's most memorable themes. This theme first lifts upward with a sense of questioning and then tumbles down in small rhythmic segments as if in indignation – conveying a feeling of inner turmoil. Immediately thereafter, a small motive surges angrily from the basses with two longish, descending notes and infiltrates everything in the movement, stoking a sense of unrest. The movement agitates and questions and surges to its final bars.

The second movement, Andante (slowly, at a walking pace), begins with the strings presenting a gently throbbing theme that seems to slowly unfold with a glowing grace. Yet there is an unmistakable fragility lurking underneath in the way that Mozart fragments the theme among the string sections, beginning with violas, then the cellos and basses, and so on. This feeling of vulnerability becomes poignantly present at about three and a half minutes, when a flitting little rhythm in the winds continuously descends, like falling tears, through several sequences of richly dark harmonies from the strings. The last bars conclude quietly.

The first part of the third movement, Menuetto – Allegretto (minuet dance, not too fast), begins with the full orchestra playing a strident, defiant-sounding theme that is almost sarcastically ill-suited for a dance like a minuet. The theme migrates into a series of repetitions, being cast about between the instruments and colliding with each other, creating a startlingly dramatic effect. The second part of the movement, Menuetto – Trio, is much more delicately dance-like, and features a delightful spotlight on the oboes and horns. The movement ends with a return of the opening section's forcefulness.

The finale, Allegro assai (very fast), is rife with a dark and relentless energy. The opening theme begins with the violins punching out a series of ascending notes and finishes with the full orchestra playing a hyper-oscillating rhythm. Despite the uncanny tunefulness of this theme, the feeling is anxious and insistent. A brief second theme, featuring a sweet duet between the clarinet and bassoon, is much more relaxed and lyrical, but nonetheless, this finale is more overtly concerned with power and propulsion, and the symphony's last eight bars are almost wild with excitement.

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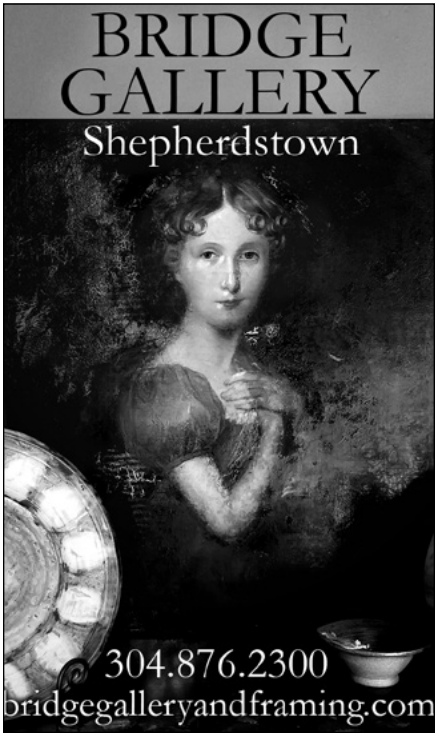


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If any of our listings are inaccurate or incomplete, please let us know so we can correct our records.

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# 2024–2025
# CONCERT SCHEDULE

*NOTE: ALL PROGRAMS SUBJECT TO CHANGE.*

**SATURDAY, SEPTEMBER 14, 2024**

## GUT, WIND AND WIRE TRIO

7:30 pm • Trinity Episcopal Church, Shepherdstown, WV

ANCIENT AIRS AND DANCES

A range of early and Celtic pieces from the 16th to 18th centuries, as well as some original compositions

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**SATURDAY, NOVEMBER 2 & SUNDAY, NOVEMBER 3, 2024**

## TWO RIVERS CHAMBER ORCHESTRA

7:30 pm Saturday & 3:00 pm Sunday Shepherdstown Presbyterian Church, Shepherdstown, WV

RADIANCE AND FIRE

*Featuring Guest Artist Amit Peled, cello*

Henry Cowell (1897–1965) — Hymn and Fuguing Tune No. 10

Joseph Haydn (1732–1809) — Cello Concerto No. 1 in C major

Wolfgang Amadeus Mozart (1756–1791) — Symphony No. 40 in G minor, K. 550

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**SUNDAY, JANUARY 26, 2025**

## TWO RIVERS STRING QUARTET

3:00 pm • Trinity Episcopal Church, Shepherdstown, WV

MATINEE MAGIC

Iconic film scores, soundtracks, and unusual pieces that capture the essence of cinematic moments

**SATURDAY, MARCH 29 & SUNDAY, MARCH 30, 2025**

## TWO RIVERS CHAMBER ORCHESTRA

7:30 pm Saturday • Shipley Recital Hall, Frank Arts Center, Shepherd University West Campus, Shepherdstown, WV

3:00 pm Sunday • Zion Episcopal Church, Charles Town, WV

WORKING WITH NO-NETS

Samuel Coleridge-Taylor (1875–1912) — Nonet in F minor, Op. 2

Josef Bohuslav Foerster (1859–1951) — Nonet, Op. 147

Bohuslav Martinů (1890–1959) — Nonet No. 2, H 374

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**SATURDAY, MAY 31 & SUNDAY, JUNE 1, 2025**

## TWO RIVERS CHAMBER ORCHESTRA

7:30 pm Saturday & 3:00 pm Sunday Shepherdstown Presbyterian Church, Shepherdstown, WV

EN FAMILLE *Featuring guest artists Stefan Jackiw, violin, and Yoonah Kim, clarinet*

Carlos Simon (b. 1986) — *An Elegy: A Cry From the Grave*

Eric Nathan (b. 1983) — Double Concerto for solo violin and solo clarinet

Aaron Copland (1900–1990) — Clarinet Concerto

Giuseppe Verdi (1813–1901) — Prelude to Act III, *La forza del destino*

Felix Mendelssohn (1809–1847) — Violin Concerto in D minor, Op. posth.

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