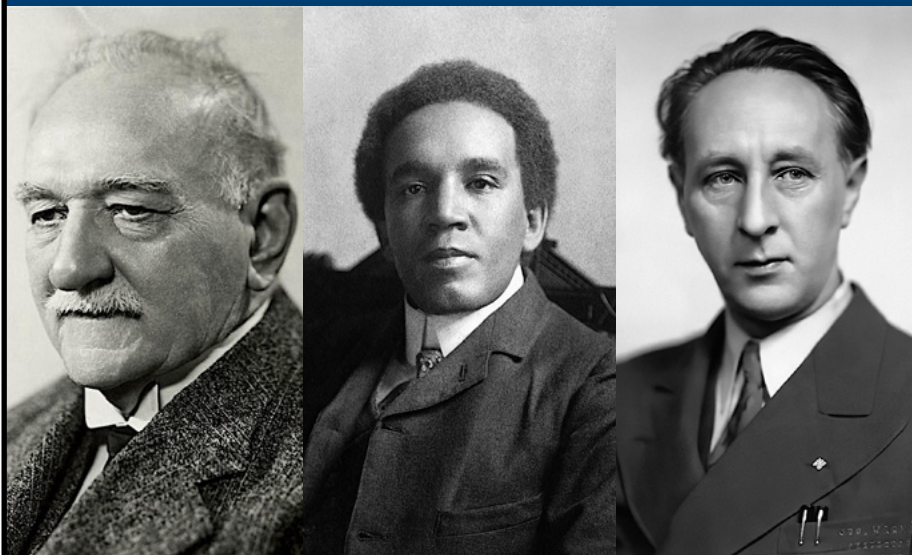


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# WELCOME TO THIS CONCERT

**Far be it from me to claim any expertise about this somewhat unfamiliar and even arcane music form, the Nonet.** And I sure wasn't very familiar with the composers either, though at least two of their names did ring a bell. It's nice that they are getting more notice these days, long overdue.

But after reading more about these composers and listening to the selections described in the wonderful program notes, I can understand why Jed is so excited about this concert and the genre. The music is delightful, a real romp through lyrical and melodic works that show the nonet's origins in the Romantic period.

What I can speak to more authoritatively is how lucky we are to have our very own musicians who have mastered these compositions. The pieces are difficult to perform for sure, but our musicians have taken them on with gusto. And we are the beneficiaries. It's a delight to show off their talents and the expertise they consistently bring to Friends of Music concerts.

I hope you like this concert and the way we continue to bring new works into our programming. As always, we will appreciate hearing from you when we ask yet again for comments. Post-concert surveys keep us on our toes and help our sponsors know that your opinions matter.

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# JED GAYLIN

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](http://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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DONOVAN STOKES

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### **FLUTE**

BARBARA SPICHER

### **OBOE**

NOELLE DREWES

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DAVID DROSINOS

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### HEATHER AUSTIN-STONE VIOLIN

**Heather Austin-Stone** began her violin studies at age 10. She attended Shenandoah University on full scholarship, studied with Dr. Kenneth Sarch, and received her Bachelor of Music degree in performance, summa cum laude, in 1994. A year later, she graduated with a Master of Music degree from Northwestern University.

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. She is a sought-after acoustic and electric violin performer for weddings and other events.

She teaches violin and viola at Shepherd University and coaches the 1st violins of the Shepherd Community Orchestra. She has also taught at the Barbara Ingram School for the Arts in Hagerstown and in private and public schools. She maintains a home violin and viola studio in Shepherdstown.

### JASON DIGGS VIOLA

**Jason Diggs** began studying violin at the age of nine in the Baltimore City Public Schools. He received his Bachelor of Music degree in viola and Artist Diploma in quartet studies from Shenandoah Conservatory and earned his Master of Music in viola performance from the San Francisco Conservatory.

He has participated in master classes given by the violist Kim Kashkashian, the conductor Christoph Wyneken, the pianist John O'Connor, and the Juilliard Quartet and has served as principal viola in an orchestral master class given by the conductor Sir Simon Rattle.

Diggs has performed with several orchestras including the Baltimore Chamber Orchestra, the National Philharmonic, the Harrisburg Symphony Orchestra, the Maryland Symphony Orchestra, Two Rivers Chamber Orchestra, and the Roanoke Symphony Orchestra.

He is an active Suzuki violin and 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

**Camilo Pérez-Mejía** is a graduate of the Universidad Javeriana in Bogotá, Colombia. On moving to the United States, he studied at Shenandoah University, earning a Master of Music in cello performance and an Artist Diploma in quartet studies and completing coursework for a Doctor of Musical Arts degree in performance.

He has received soloist awards from institutions such as the Sinfónica Nacional de Colombia, Universidad Javeriana, and Shenandoah Conservatory. He has performed with various ensembles, both nationally and internationally.

Pérez-Mejía is the principal cellist for the Two Rivers Chamber Orchestra, the founding music director of the Charles Washington Symphony Orchestra, and the current conductor of the Shepherd Community Orchestra. He also actively participates in various ensembles, including the Two Rivers String Quartet, the Argot String Quartet, and the flute-cello duo Entropy in Two. He teaches at the Barbara Ingram School for the Arts and Shepherd University.

### DONOVAN STOKES BASS

**Donovan Stokes** has presented solo performances throughout the United States and in Mexico, Norway, Italy, England, France, and the Czech Republic. His solo recording *Gadaha* garnered two Just Plain Folks Music Award rankings for best album and best instrumental song.

As a chamber musician he has collaborated with the cellist Julian Schwarz, members of the Audubon Quartet, and the pianist Seymour Lipkin, among others. As a composer, he has enjoyed commissions from a variety of organizations, including the Berry College Symphony Orchestra, the International Society of Bassists Young Bass Division, and the Valdosta Symphony Orchestra.

Stokes is a full professor at the Shenandoah Conservatory, where he teaches jazz and classical bass. He earned his Bachelor of Music degree from Vanderbilt University and his Master of Music and Doctor of Music degrees from Indiana University. He is a former president of the Virginia String Teachers Association, and former board member of the International Society of Bassists.



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### BARBARA SPICHER FLUTE

**Barbara Spicher** is an active performer throughout the mid-Atlantic region and the principal flutist of the Two Rivers Chamber Orchestra. She is also a founding member of the acclaimed Appalachian Wind Quintet. Spicher performs regularly with the Mercersburg Chorus and Orchestra and the Main Street Chamber Orchestra. In addition, she exhibits her versatility by playing the traverso, a baroque flute, for L'Arabesque Baroque Ensemble.

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 its 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, and she continued her studies with Toshiko Kohno, the former principal flutist with the National Symphony Orchestra, and Timothy Day, former principal flutist with the Baltimore Symphony Orchestra. Additionally, 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 Orchestra, 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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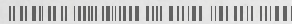
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### NOELLE DREWES OBOE

**Noelle Drewes**, Doctor of Musical Arts, is an acclaimed professional oboist and oboe repair technician. She plays principal oboe with the Apollo Orchestra, the Two Rivers Chamber Orchestra, and the Gettysburg Chamber Orchestra. She plays second oboe and English horn with the Mid-Atlantic Symphony Orchestra and the Lancaster Symphony Orchestra. Drewes has appeared extensively as a substitute with the National Symphony Orchestra and NSO Pops on both second oboe and English horn, including performances at the Kennedy Center and Wolf Trap. For more, go to [www.ndrewes.com](http://www.ndrewes.com) or find her on Instagram at [@noelle\\_oboe](https://www.instagram.com/noelle_oboe).

### DAVID DROSINOS CLARINET

**David Drosinos** received his diploma from the Peabody Conservatory of Music and studied clarinet with Loren Kitt, the principal clarinetist with the National Symphony Orchestra. He won the Sidney Jensen Memorial Award for outstanding clarinet performance and has been a guest artist at the Greek, French, and Russian embassies in Washington, DC, and at the Taj Mahal in Atlantic City.

Drosinos is principal clarinetist and a soloist with the Maryland Lyric Opera and the Concert Artists of Baltimore. He has performed in Greece, Ireland, Moscow, Finland, and the Bahamas, as well as all over the continental United States. His Greek folk band, Zephyros, was a featured act at an International Clarinet Association convention in Washington, DC. The *Washington Post* has praised him as "playing with an unusually smooth and agile touch." Citing his performance of the Finzi Clarinet Concerto, the *Baltimore Sun* noted, "He played the idyllic score with technical security, tonal warmth and exceptionally eloquent phrasing." In 2010 he traveled to St Petersburg, Russia, where he produced a recording entitled *Portals* and performed and recorded the international premiere of the Sowash Clarinet Concerto with the St. Petersburg Symphony Orchestra.

Drosinos resides in Cockeysville, Maryland and is in much demand with performing groups in the greater Baltimore-Washington area. He teaches at the Baltimore School for the Arts and the Peabody Preparatory School.

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### LYNN MONCLOVICH BASSOON

Originally from Johnstown, Pennsylvania, **Lynn Moncilovich** is an active bassoonist, music educator, and clinician in the Mid-Atlantic area. In addition to performing as the principal bassoonist of the Two Rivers Chamber Orchestra, she is the 2nd bassoonist of the Lancaster Symphony Orchestra and the Apollo Orchestra. She performs frequently with the National Philharmonic, the Annapolis Symphony Orchestra, the PostClassical Ensemble, and the American Pops Orchestra. She has formerly served as the 2nd bassoonist with the Mid-Atlantic Symphony Orchestra.

Moncilovich is also an adjunct assistant professor of bassoon at the Sunderman Conservatory of Music at Gettysburg College. As a seasoned educator, she previously served as bassoon professor at the University of Delaware and has been on the faculty at the Music School of Delaware, the Kolker-Moncilovich Bassoon Academy, and Peabody Bassoon Week.

She holds a bachelor's degree in music education from the Indiana University of Pennsylvania, a master's degree in bassoon performance from the University of North Texas, an artist's certificate from Southern Methodist University, and a graduate performance diploma from the Peabody Conservatory.

While at the University of North Texas, Moncilovich was a featured soloist with the UNT Wind Symphony. Her recording of Gordon Jacob's concerto for bassoon was released on the *GIA Composer's Collection: Gordon Jacob*, and she can be heard on many of the North Texas Wind Symphony and Keystone Winds albums under the Klavier label. Her principal teachers have included Philip Kolker, Kathleen Reynolds, Jason Worzbyt, and Wilfred Roberts.

### DANIEL CARTER HORN

**Daniel Carter** is originally from Baltimore, Maryland, and received his master's degree in horn performance from Ithaca College. There he studied under Alex Shuhan, professor of horn and founding member of the professional brass quintet Rhythm and Brass. Before attending Ithaca College, he studied with James Vaughn of the Maryland Symphony Orchestra at Shepherd University, where he earned his bachelor's degree in music education.

Carter is principal horn of the Two Rivers Chamber Orchestra, an adjunct horn instructor at Shepherd University, and the elementary band and orchestra

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## ABOUT THE ARTISTS

director at Lisbon Elementary School in the Howard County (Maryland) Public School System. When not at Shepherd, he maintains an active schedule of teaching and performing in the Baltimore area.

### YU-HSUAN LIAO PIANO

**Dr. Yu-Hsuan Liao** serves as Associate Professor of Music and the Coordinator of Keyboard Studies at Shepherd University. She is a piano soloist, collaborative artist, and music educator. She has expanded her repertoire in instrumental, chamber, vocal, and choral music in various styles and periods.

Liao worked with American Repertory Ensemble and performed piano solo, chamber music, and accompanied vocal music in the company's performance series. Her solo performance with the ensemble's presentation of *Valses Poéticos*, *Passion at Play*, earned her a nomination for best instrumentalist in the Austin, Texas, Critics Table Award for the 2008–2009 season. In 2009, she published a book based on her dissertation entitled *Manuel de Falla's Cuatro Piezas Españoles: Combinations and Transformations of the Spanish Folk Modes* (VDM Publishing).

Liao has frequently appeared as a lecture presenter and performer at conferences of the College Music Society, the Music Teachers National Association, and other music conferences. A recent international conference appearance was the presentation of a lecture-recital at the 2021 World Piano Conference in Serbia (originally planned for in-person in 2020). She was awarded a grant from the Shepherd Foundation "Create for the Future Fund" to present at this conference.

Liao is currently serving as the president-elect for the West Virginia Music Teachers Association, the chair for the WVMTA composition commission, and the faculty adviser for the Music Teachers National Association's Shepherd Collegiate Chapter. Her students have frequently presented their research projects in the MTNA Collegiate Chapter Symposium. She regularly gives master classes and is in high demand for adjudication at festivals and competitions around the West Virginia, Maryland, Virginia, and Washington, D.C. region.

A native of Taipei, Taiwan, Liao began her musical studies in Taiwan's Tung-Hai University, under Thomas Linde. She received master's and doctoral degrees in musical arts in piano performance from the University of Texas at Austin under Danielle Martin, Dariusz Pawlas, and Gregory Allen.



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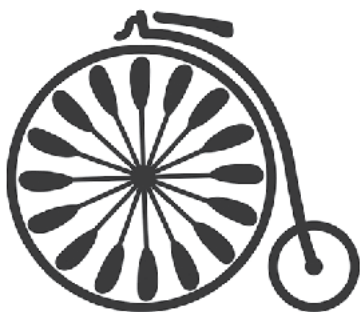
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## WORKING WITH NO-NETS

### **Samuel Coleridge-Taylor (1875–1912) — Nonet in F minor, "Gradus ad Parnassum," Op. 2**

1. Allegro moderato — Tranquillo
2. Andante con moto — Più lento
3. Scherzo: Allegro — Trio — Scherzo da capo
4. Finale: Allegro vivace — Tranquillo — Più presto

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### **Josef Bohuslav Foerster (1859–1951) — Nonet: Variations on Two Themes, Op. 147**

1. Allegro
2. Andante con moto
3. Andante con moto
4. Molto moderato
5. Allegro appassionato
6. Scherzoso e fantastico — Allegro ma non troppo
7. Andante con moto
8. Allegro moderato, ma molto appassionato

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

1. Poco allegro
2. Andante
3. Allegretto



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## INTRODUCTION - REGARDING NONETS

A musical nonet is a work scored for nine instrumentalists or singers. The form came into its own primarily in the early Romantic period, when relatively large chamber groups were becoming increasingly fashionable, especially in Vienna. This happened partly because putting together larger chamber groups was easier than gathering the dozens of musicians required for a full-sized orchestra. In addition, larger chamber groups created a richer sound than smaller ones.

Music for large wind bands or string ensembles used in outdoor entertainments predated nonets, but it was the Austrian composer Ludwig Spohr (1784-1859) who focused attention on the nonet form with his Nonet in F Major, Op. 31. This work, composed in 1813, was scored for flute, oboe, clarinet, horn, bassoon, violin, viola, cello, and double bass. Spohr's compositional expertise and the fresh, new sonic palette his nonet displayed created an instant standard for this emerging genre, and many composers throughout Europe were inspired to create nonets of their own for many years to come.

Among those so inspired was the young British composer Samuel Coleridge-Taylor (1875-1912), who wrote his own nonet (though with a slight change in instrumentation) in 1894 while still a student at the Royal Music College in London. This work, Coleridge-Taylor's Nonet in F minor, Op. 2, is the first work you will hear in our concert.

Three decades later, in 1924, Spohr's nonet inspired a group of nine musicians in Czechoslovakia (now the Czech Republic) to create their own musical group, called The Czech Nonet, that was originally devoted specifically to performing pieces of the genre.

The Czech Nonet is still going strong and over the years it has been responsible for the commission of many new nonets, including the other two works in our concert. One of these works, the Nonet, Op. 147 by the Czech composer Josef Foerster (1859-1951), was written in 1924 for the The Czech Nonet's inaugural concert. The other work, the Nonet No. 2, H 374 by another Czech composer, Bohuslav Martinů (1890-1959), was written in 1959. It was one of the last pieces this great 20th century composer would write.



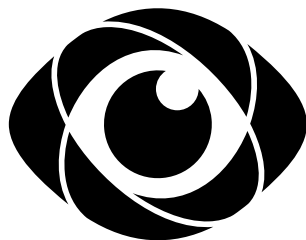
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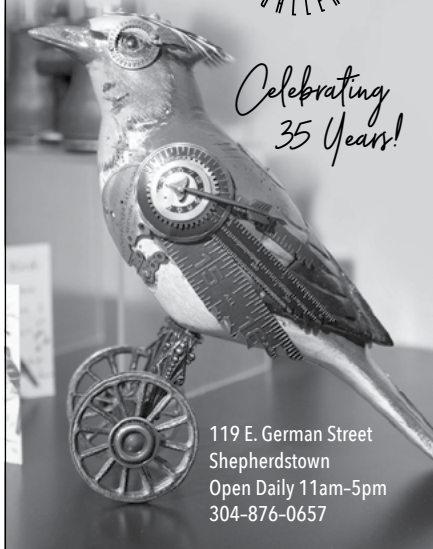
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## Samuel Coleridge-Taylor

(Born in Holborn [London], England in 1875; died in Croydon [London], England in 1912)

### Nonet in F minor, "Gradus ad Parnassum," Op. 2

1. Allegro moderato – Tranquillo
2. Andante con moto – Più lento
3. Scherzo: Allegro – Trio – Scherzo da capo
4. Finale: Allegro vivace – Tranquillo – Più presto

Samuel Coleridge-Taylor was an outstanding English composer and conductor, whose list of compositions is long and impressive for his short career. Of particular social importance at the time, too, was Coleridge-Taylor's racial heritage. His father, Daniel Taylor, who was from Sierra Leone, studied medicine in London where he met Coleridge-Taylor's mother, Alice Martin. Around the time Samuel was conceived, however, Daniel was forbidden from practicing medicine in England, and he had little choice but to return to Sierra Leone to practice there. Alice chose to stay in London with their son and named him in honor of England's great poet, Samuel Taylor Coleridge, inverting the order of his surnames. Precociously talented in music, Samuel was enrolled in the Royal College of Music in London. His career soon began to blossom immensely, especially in America. But at age 37, just when his career and racial heritage were providing a beacon of hope for people of color in the Western world, he succumbed to pneumonia.

During his student years at the Royal College, the 18-year-old Coleridge-Taylor busily wrote music, creating three particularly fine chamber pieces: his Piano Quintet, Op. 1, a trio for strings and piano (not published in his lifetime), and his Nonet, Op. 2. Across the top of his nonet, the young composer wrote "Gradus ad Parnassum" ("A Step Toward Parnassus") – likely a playful reference to Carl Czerny's ubiquitous piano study book entitled *Nouveau Gradus ad Parnassum* (1854). Coleridge-Taylor's nonet shows that the young Royal College student had already scaled Parnassus with his powers of melodic invention and the magnificent sound palette he created. He scored the work for oboe, clarinet, bassoon, horn, violin, viola, cello, double bass, and piano (instead of Ludwig Spohr's flute). The addition of the piano provided near-orchestral power and color.



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## PROGRAM NOTES

The first theme of the first movement, *Allegro moderato* (moderately slow), showcases Coleridge-Taylor's talents with melody. After one introductory bar, the clarinet sings one of Coleridge-Taylor's most lyrical inventions, romantic and wistful. Underneath, the piano plays rich chords on the offbeats while the viola and cello create a quietly propulsive, skipping rhythm, giving the clarinet's wistfulness a sense of insistence. When the clarinet finishes this first iteration, the theme opens up in sonic splendor as the rest of the nonet instruments, especially the piano, embellish on the theme. About a minute later, a second theme, bright and optimistic, is introduced first by the piano. These two themes and this skipping rhythm then populate the rest of the movement, but most lovely is Coleridge-Taylor's inventiveness with different instrumental pairings, creating rich and exquisite hues.

The second movement, *Andante con moto* (slowly but with motion), begins with a short, dark introduction from the piano, played in octaves, and rumbling mysteriously in the low registers. Except for a brief reminder of this cautionary phrase at about four and a half minutes, the *Andante* unfurls with increasing beauty and inner joy. Notice how the skipping rhythm from the first movement dances effervescently throughout this movement as well.

The third movement, *Scherzo*, was singled out for praise when the *Nonet* had its premiere in 1894: "The scherzo is unquestionably the most striking movement, and few would guess it to be the work of one still a student," one reviewer wrote. And indeed, this movement is a joyful ride of exuberance and great craft. The first section, *Allegro*, is simmering with gusto, capering between instrumental sections, featuring the winds, or pizzicato strings, or the piano, all skipping around each other excitedly. The middle section, *Trio*, starting at about two and a half minutes, follows this frolicking with tender rhapsodizing.

The last movement, *Allegro vivace* (fast and lively), is filled with *joie de vivre*. Coleridge-Taylor treats this finale as a nonstop *tour de force* of technical brilliance for all the instruments, with the pianist taking on an especially virtuosic role. The main theme, heard immediately, is youthfully strong, lyrical, and playful, and the lyricism never lets up. The ending section, *Più presto* (yet faster), begins with a pizzicato run by the viola, cello, and double bass, and then the entire nonet dashes to an invigorating end.



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## Josef Bohuslav Foerster

(Born in Prague, Czechoslovakia [now Czech Republic] in 1859; died in Nový Vestec, Czechoslovakia [now Czech Republic] in 1951)

### **Nonet: Variations on Two Themes, Op. 147**

1. Allegro
2. Andante con moto
3. Andante con moto
4. Molto moderato
5. Allegro appassionato
6. Scherzoso e fantastico – Allegro ma non troppo
7. Andante con moto
8. Allegro moderato, ma molto appassionato

Josef Bohuslav Foerster was born in Prague, Czechoslovakia, to a family of artists. His grandfather, father, and paternal uncle were all respected composers, and his brother became a well-known muralist. The young Foerster studied music at the Prague Conservatory, finishing with a degree in composition, and then set out on a triple career as teacher, composer, and music critic. From 1893, Foerster made his living mainly as a critic and professor, first in Hamburg, Germany, then in Vienna, Austria, and eventually returning to teach at the Prague Conservatory in 1918. All the while, Foerster composed operas, symphonies, and dozens of chamber works.

In 1924, nine students of the Prague Conservatory founded the now famous (and still in existence) ensemble called The Czech Nonet. For their opening concert, they scheduled a performance of Spohr's famous nonet for flute, oboe, clarinet, bassoon, horn, violin, viola, cello, and double bass, and also commissioned Foerster to write a new nonet for them, scored for the same instruments. Foerster happily obliged and the 1924 premiere in Vienna met with great praise. One critic gushed: "The atmosphere of Bohemia's forests and meadows makes itself felt in this composition.... We are receiving the spirit of Dvořák from Foerster's hands."

Foerster's nonet is indeed reminiscent of Dvorak's gifts for pastoral lyricism, but it is deeply infused with Foerster's own brand of more modern lyricism that incorporates a thoughtful dissonance, with notes that are allowed to fall



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## PROGRAM NOTES

out of the key as well as frequent key changes. Nonetheless, his nonet exudes a feeling of country calm and luster. Especially delightful is Foerster's expert handling of the nine players: Each is treated with virtuosity and poeticism, and when all nine combine, they blaze with radiant colors.

The beginning movement, *Allegro*, presents the two themes that weave throughout the nonet. The first theme begins, cleverly, not with the theme itself but with an accompaniment in the winds that sounds rather comically as if they are waltzing with a limp. Then the bassoon enters to sing the first theme, which is at first galumphing but also lyrical and happy-go-lucky. The second theme appears less than a minute later, beginning with the oboe and then moving to the violin: It evokes a pastoral dreaminess, tinged with a hint of melancholy. The movement then expands on these two themes, ending quietly on plucked strings.

The second movement, *Andante con moto* (slow but with motion), begins with a solo viola and a variation that is filled with longing and vulnerability. After a pause, the opening viola strain repeats. Then, without any pause (*attaca*), the third movement, also marked *Andante con moto*, begins and becomes a graceful waltz with moments of brisk drama.

The fourth movement, *Molto moderato* (very moderately paced), starts with urgent, dramatic gestures and dissonance, but soon leads to a slower section, marked "*dolcissimo, molto espressivo, ma tranquillo*" (sweetly, very expressively, but tranquil), which features one of the nonet's most lyrical violin solos. Again, without a pause (*attaca*), the fifth movement, *Allegro appassionata* (fast and with passion), begins. It opens with eight of the nine musicians playing a series of rapid-fire short notes in unison, moving into moments of fanciful rhapsodizing before it settles into its closing section of warmth and calm.

The sixth movement, *Scherzoso e fantástico* (playfully and fantastical), starts quietly with a hint of sinister intent but quickly turns into an engagingly insistent march that's dappled with a certain songfulness. Different meters will appear throughout this movement – at one point, the four-beat march will be squeezed into three beats per measure. A surprise return of part of the second theme appears, and then the Scherzo ends with a few ebullient final bars.



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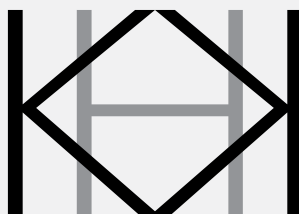
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The seventh movement, another *Andante con moto*, begins with a radiant clarinet solo singing languidly and peacefully. The pastoral second theme returns in full, and then the movement ends with the utmost vulnerability, marked to be played “*dolente e patetico*” (sorrowfully and movingly).

The final movement, *Allegro moderato, ma molto appassionato* (moderately fast and with much passion), begins with a surging energy but which soon pacifies. Following this initial surge and retreat, this movement becomes a recap of musical moments from the previous movements, with brief solos for everyone that then blend into longer full-ensemble passages. After a grand silence, the instruments race off with blistering speed, ending with great and joyous energy.

## **Bohuslav Jan Martinů**

(Born in Polička, Czechoslovakia, [now Czech Republic] in 1890; died in Liestal, Switzerland in 1959)

### **Nonet No. 2, H 374**

1. Poco allegro
2. Andante
3. Allegretto

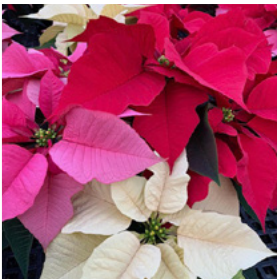
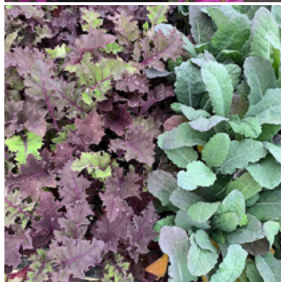
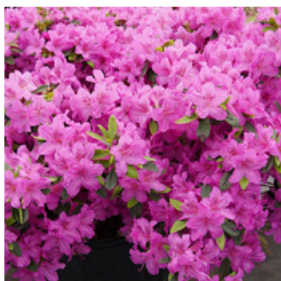
Though never formally completing a music degree, the Czech composer Bohuslav Jan Martinů had an extraordinarily expansive approach to learning music, beginning with his lifelong love of Czech folk music. His musical explorations brought him to Paris in the early 1920's where he discovered Igor Stravinsky's neoclassicism (music adhering to structures and logic, that emulated the tenets of classicism and used sparser means than huge orchestral forces). This deeply informed his composing style for many years. But his musical genius was always devising new ways to express itself, and by the end of his life one could only truly define Martinů's style as uniquely his own: Rhapsodic, often informed by his homeland's folksongs and dance, clever, neoclassically inclined, rhythmically active, and always ingeniously inventive.

During World War II, Martinů took refuge in the United States. After the war, he yearned to return to his Czech home but the communist regime there made that goal unrealistic. By 1959 he was living in Switzerland and kept in close contact with his friends and colleagues in Prague. That year, The Czech Nonet

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## PROGRAM NOTES

commissioned Martinů for a new work for the ensemble's 35th anniversary concert. He chose to write for them his Nonet No. 2 (also scored for flute, clarinet, oboe, bassoon, horn, violin, viola, cello, and double bass, like Foerster's nonet). It would turn out to be one of his last completed compositions: He had been battling stomach cancer and died one month after the concert. Despite Martinů's health challenges, his Nonet No. 2 is one of his most joyful works. It is often filled with the feeling of Czech folksong and dance, and with a kaleidoscope of colors and effervescent jubilation.

The first movement, *Poco allegro* (rather fast), is a festival of 10 separate themes, all packed into a short five minutes of music. The opening immediately portrays a sense of dance and glee as the clarinet begins a short little up-and-down-motive. This motive is then echoed in the strings at a faster pace, and within seconds, the entire nonet is burbling with excited iterations of the motive as solos from every instrument pop into the fabric with brief intensity. All of this excited tumbling culminates in a wonderfully regal horn solo at about two minutes. The movement then returns to and reworks the opening music and ends with happy bravura.

The second movement, *Andante* (at a walking pace), is a moment of stunning invention and noble beauty – perhaps one of the loveliest things that Martinů created. It begins with a cello solo in which the upper strings add quiet atmospheric zephyrs. Shortly, the strings branch into polyphonic wanderings (every instrument plays its own melody) that coalesce harmonically. It's Martinů's bewitching night music, filled with the sounds of every mysterious and beautiful thing at midnight. Particularly lovely is a passage, at about three and a half minutes, in which the flute and clarinet play together quietly and lyrically, and then the music becomes increasingly rhapsodic as more instruments join in. The bassoon, at last, brings this rhapsodic night music to rest, settling lower and lower into a soft chord with the full ensemble.

The final movement, *Allegretto* (not very fast), begins with bouncy and unpredictably happy chaos. The meter changes frequently, moving in and out of five beats per bar, and yet Martinů somehow balances all this restlessness with a sense of folkdance and jolliness. At about two minutes, the music calms and the flute and then the oboe, introduce a hymn-like tune. From here until the end, the feelings of folkdance and hymn take turns, each demanding ever more virtuosity from the players, until at last, the hymn-like tune closes the work with the horn heralding the ending bars with warm majesty.

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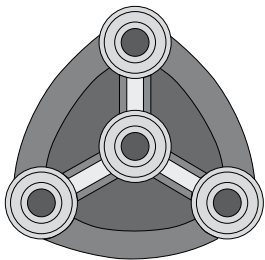
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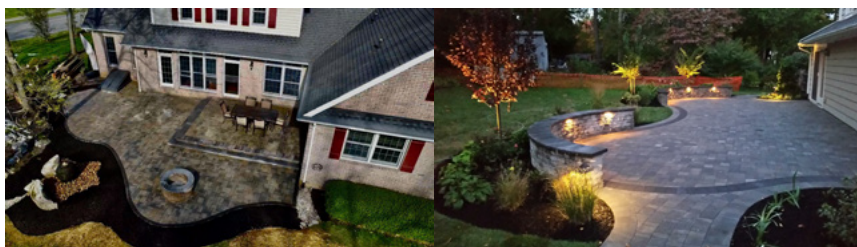
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Alice & Ken Hill  
Susan Kern

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# 2024-2025 CONCERT SCHEDULE

**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

*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

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*NOTE: ALL PROGRAMS  
SUBJECT TO CHANGE.*

**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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**SUNDAY, JUNE 22, 2025**

## **MUSIC OF THE REGIMENT TRIO**

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

A special free concert of Revolutionary  
War-era military music, cosponsored  
with the Bee Line March 250th  
Anniversary Celebration





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