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A CONCERT BY MEMBERS OF THE TWO RIVERS CHAMBER ORCHESTRA

Saturday, May 18, 2024 • 7:30PM

Shipley Recital Hall/Frank Arts Center, Shepherd University West Campus
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Sunday, May 19, 2024 • 3PM

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WELCOME TO THIS CONCERT

As our 2023-2024 season draws to a close, I want to address a question more than a few have asked: How do the ideas for our programs come together and give rise to cohesive and meaningful concerts?

Yes, our music director, Jed Gaylin, is responsible for Friends of Music programming. But the ideas behind our concerts and the glue that holds them together varies significantly. The evolution of this weekend's performances of works by Respighi and Schubert is particularly interesting.

This concert started with a request by our concertmaster, Heather Austin-Stone, for the Two Rivers Chamber Orchestra to perform Schubert's Trout Quintet, with Jed joining them on piano. As he weighed this, Jed thought about adding the original Schubert song, *Die Forelle* ("The Trout"), to the program to provide more depth and background. But it made no sense to retain a singer for just one three-minute song. That's when Respighi's *Il Tramonto* ("The Sunset") for string quartet and mezzo-soprano came to mind. Jed says the Respighi piece has similar forces to the Schubert piece, and if we substituted a second violinist for the bassist needed for the latter, the pairing would work well.

In musing about who might be recruited to sing, Jed instantly focused on Monica Reinagel. A noted mezzo-soprano in the mid-Atlantic area, Monica knows this music well and had performed with us before. In 2019, she and lyric tenor Gran Wilson joined a Two Rivers Chamber Orchestra performance of William Walton's *Façade*, reciting a poem Edith Sitwell had set to the music.

So, what started with one favorite chamber work quickly turned into a program showcasing a great singer as well as our Two Rivers Chamber Orchestra musicians. But things didn't stop there. During further discussion, Monica recommended adding another captivating song – also by Respighi – called *Invito alla danza* ("Invitation to the Dance"). And she further recommended incorporating a multi-media presentation, using a set of slides (or tiles as they are called) to animate the music. As you can see, it was quite an iterative and inclusive process; we hope you like it.

We also hope you're already looking forward to next year's offerings, as we are. Our programming is almost set and the brochure announcing the next season will come to you in late August. The season will open with a concert by a fabulous guest trio on Saturday evening, September 14, 2024.

It seems early but I want to wish each of you a wonderful summer. You will be hearing more from us in the coming weeks. And we look forward to seeing you in the fall.

With very best wishes,



Judith Miller Jones
President, Friends of Music



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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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PIANO

JED GAYLIN

VIOLIN

HEATHER AUSTIN-STONE

VIOLIN

PETR SKOPEK

VIOLA

JASON DIGGS

CELLO

CAMILO PÉREZ-MEJÍA

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ABOUT THE MUSICIANS

JED GAYLIN

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He lives in Baltimore with his wife, poet Lia Purpura, and their standard poodle, Dasha.

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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 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 performer at weddings and other events, on acoustic and electric violin.

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.

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 JPF Music Award rankings for best album and best instrumental song.

As a chamber musician he has collaborated with musicians such as Julian Schwarz, members of the Audubon Quartet, and Seymour Lipkin, among others. As a composer, he has enjoyed commissions from a variety of organizations, including the Berry College 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 Master 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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ABOUT THE MUSICIANS

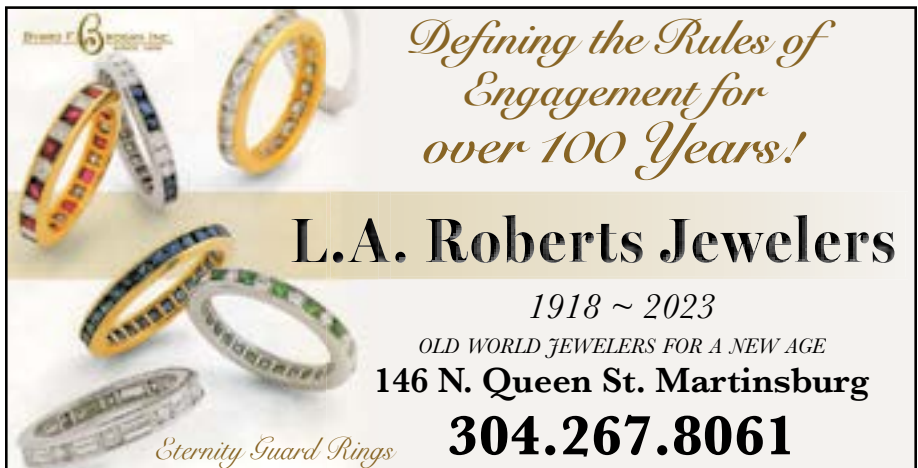
PETR SKOPEK

VIOLIN

Petr Skopek was born in Prague, Czech Republic, where he began his musical studies at the National School of Music at the age of six. He attended the Academy of Fine Arts in Frederick, Maryland, and received a Bachelor of Music in violin performance from the University of North Texas College of Music. He received his Maryland state professional teaching certificate in 2006.

From 1996-2002, Skopek worked as a private-lesson violin and viola instructor for the Texas independent school districts of Plano, Richardson, and Lewisville. From 2002 to 2022, he served as a band and orchestra director in the Frederick County, Maryland, Public Schools system, where his orchestras, bands, and jazz bands consistently received awards, superior ratings, and recognition at county and state music festivals and adjudications. In 2023, he became the orchestra director at Barbara Ingram School for the Arts, an arts magnet high school in Washington County, Maryland. He also serves as a clinician, conductor, adjudicator, and string coach. He has worked with many festival ensembles in Maryland, Pennsylvania, and West Virginia, as well as youth orchestras.

As a violinist, Skopek is currently a member of The Maryland Symphony Orchestra, Two Rivers Chamber Orchestra, Two Rivers String Quartet, Gettysburg Chamber Orchestra, and Shippensburg Festival Orchestra. In the past, he has performed with orchestras and chamber groups in Texas, Maryland, Pennsylvania, West Virginia, and Washington DC, including the East Texas Symphony, Richardson Symphony, Amarillo Symphony, Alexandria Symphony, Concert Artists of Baltimore, National Philharmonic, Washington Concert Opera, and The Choral Arts Society of Washington DC.



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JASON DIGGS

VIOLA

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

He has participated in masterclasses given by the violist Kim Kashkashian, the conductor Christoph Wyneken, the pianist John O’Conor, and the Juilliard Quartet and has served as principal viola in an orchestral masterclass given by the conductor Sir Simon Rattle.

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

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.

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 also completing 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. 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 is the current conductor of the Shepherd Community Orchestra. He also actively participates in various ensembles, including the Two Rivers and Argot string quartets and the flute/cello duo Entropy in Two.

He teaches at the Barbara Ingram School for the Arts and Shepherd University.

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MONICA REINAGEL

MEZZO-SOPRANO

Monica Reinagel has performed as a soloist with orchestras, opera companies, and choral organizations throughout the United States and Germany, and she has been praised by critics for her "voluptuous voice," "brilliant coloratura," and "dramatic mastery." But in the words of the *Baltimore Sun*, "it is her connection with the audience that remains etched in the memory."

In recent seasons she has sung in performances of Handel's *Messiah* with the Handel Choir of Baltimore and the Santa Fe Symphony, and at Duke University and the U.S. Naval Academy. She has also joined the Bach in Baltimore series for performances of Bach's B minor Mass and St. *Matthew Passion*, and sung in performances of Mozart's *Requiem*, Giovanni Battista Pergolesi's *Stabat Mater*, William Walton's *Facades*, and Aaron Copland's *In the Beginning*.



Her operatic appearances include over three dozen principal roles, including Penelope in Monteverdi's *Return of Ulysses*; Nerone and Ottone in Monteverdi's *The Coronation of Poppea*; Bradamante in Handel's *Alcina*; and Prince Orlovsky in Strauss's *Die Fledermaus*. She has performed with companies such as the Baltimore Opera, Opera Lafayette, Opera Vivente, the American Opera Theater, and Münchner Opernwerkstatt. She has also created leading roles for the world premieres of three new American operas: Dan Crozier's *With Blood, with Ink* (winner of the Opera America award); Augusta Read-Thomas' *Ligeia*; and Robert Ward's *Roman Fever*.

Reinagel studied voice and opera at Boston University; the Musikhochschule in Munich, Germany; and the Peabody Institute in Baltimore, Maryland. While living in Germany, she spent two seasons touring with the Bavarian National Radio Chorus, working with conductors such as Leonard Bernstein and Sir Colin Davis. She is a winner of the Richard Wagner Verein Prize and Scholarship and was a Regional Finalist in the Metropolitan Opera National Auditions. She currently makes her home in the Baltimore-Washington DC area.

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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

Petr Skopek, violin

Jason Diggs, viola

Camilo Pérez-Mejía, cello

— INTERMISSION —

**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 Quintet")**

1. Allegro vivace
2. Andante
3. Scherzo. Presto — Trio
4. Andantino — Theme and Variations
5. Finale — Allegro giusto

Heather Austin-Stone, violin

Jason Diggs, viola

Camilo Pérez-Mejía, cello

Donovan Stokes, bass

Jed Gaylin, piano



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Ottorino Respighi

(Born in Bologna, Italy in 1879; died in Rome in 1936)

***Invito alla danza* ("Invitation to the Dance")**

P. 67, FOR MEZZO-SOPRANO AND PIANO

Ottorino Respighi was one of Italy's most celebrated composers in the early years of the 20th century, as well as a respected teacher and musicologist (particularly in regard to the study of ancient music). His start in music, however, was a bit fitful. As a child, he was enrolled with music tutors, but he didn't tolerate their pedagogy and showed little promise. Nonetheless, his father discovered that by age nine Ottorino had secretly taught himself to play Robert Schumann's dauntingly virtuosic piano work *Symphonic Etudes*. By age 21, Respighi landed a job as principal violist with the St. Petersburg Imperial Theater in Russia, where he studied composition and orchestration with Nikolai Rimsky-Korsakov. Respighi was prolific, rarely without a major musical project to occupy himself, and, though little known, he was a polyglot fluent in 11 languages. He eventually spent most of his career as a music professor in Rome, composing close to 200 works for all genres. His most famous compositions are his wildly colorful tone poems for huge orchestras, *Fountains of Rome* (1916) and *Pines of Rome* (1924).

Yet, with opera all around him in Italy, and having married a mezzo-soprano and composer, Elsa Olivieri-Sangiaco, it's not surprising that Respighi was enamored with song throughout his career. Beginning with his first songs at the age of 17 in 1896 and continuing for 40 years until his death in 1936, Respighi would compose over 60 works for voice, including several operas and cantatas. Within this half century of song writing, 1906 was a particularly fruitful year for Respighi: He composed a cantata and 13 songs, including his very charming *Invito alla danza*. Set to a delightful short poem of the same name by the Italian poet and librettist Carlo Zangarini (1873-1943), Respighi's composition captures the poem's sense of flirtatiousness with a light-hearted lyricism. *Invito* depicts a man inviting a lady to dance with him by grandiloquently using the sea and a sailboat as innuendos of romance.

Invito's opening tune makes a motive of swooping upward and downward, mimicking the rocking of the sea. And, cast in three beats per measure, the song captures the gentle grace of a waltz. After about one minute, the voice sings *Io sono la vela robusta...* (*I am the robust sail that directs ... the journey*). This moment stands out as particularly effective writing by Respighi, as the vocal melody and the piano rise and fall in octave unison, creating the dramatic feeling of cresting swells. A brief suggestion of offering to dance a *gavotta* (an old Baroque dance

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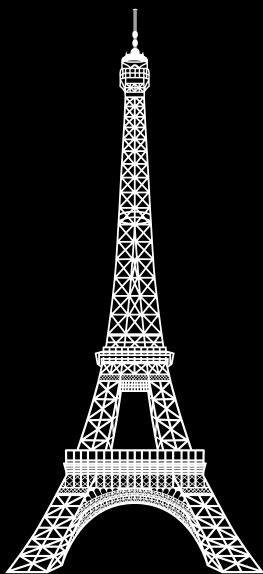
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PROGRAM NOTES

form) changes the meter to a duple feel, but the notion is fleet. The narrator quickly returns to his thinly veiled double entendres, this time with a reference to waltzing, *Volete che il valzer disciolga La larga sua corsa febbrile?* (*Would you have the waltz release the extent of its feverish course?*). Then, this wonderfully lyrical soiree into song and passion slyly comes to a gentlemanly ending.

Invito alla danza – Text and Translation

(ITALIAN)

Madonna, d'um braccio soave
Ch'io cinga l'orgoglio de'll'anca:
Voi siete d'amore la nave,
La vela, madonna, vi manca:
Io sono la vela a vogare
Intorno pel cerulo mare.

Voi siete la mobile fusta
Che il mar della musica sfiora:
Io sono la vela robusta
Che il viaggio dirige e rincora;
La nave risale, discende,
La vela ammaina distende.

Volete che l'onda si svolga
In suon di gavotta gentile?

Volete che il valzer disciolga
La larga sua corsa febbrile?
Io faccio l'inchino di rito,
Madonna, e alla danza v'invito

(ENGLISH)

Lady, with a gentle arm
I clasp with pride your waist:
You are the ship of love;
The sail, my lady, you lack:
I am the sail that can move you
Across the cerulean sea.

You are the lively boat
Which the sea with music brushes:
I am the robust sail
That directs and encourages the journey;
The ship rises, descends,
The sail furls, opens.

Would you have the wave change itself
Into the sound of the gentle gavotte?

Would you have the waltz release
The extent of its feverish course?
I make the bow of custom,
My lady, and to the dance I invite you.

***Il Tramonto* ("The Sunset") P. 101A, FOR MEZZO-SOPRANO AND STRING QUARTET**

Musically for Respighi, 1914 was a year devoted to two large orchestral works, one opera, and this one song, *Il Tramonto*. As the world barreled headlong into war, artists became increasingly preoccupied with worry and the specter of death. So, too, was Respighi. He turned, as he often did in his career, to the beautiful and poignant verse of one of his favorite authors, the extraordinarily gifted Romantic poet, Percy Bysshe Shelley (1792-1822).

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Respighi was particularly drawn to one of Shelley's most beloved poems, *The Sunset*, written in 1816. When Shelly wrote this poem, he was deep in the throes of angst and scandalous melodrama: He had had an extramarital affair with a teenager, Mary Godwin, and this union produced an infant daughter who died within weeks of her birth. Soon after that, his wife, Harriett Shelley, committed suicide. *The Sunset* reflects Shelley's wrestling with these deaths and their aftermath.

The poem follows two young lovers who meet on a walk in the country while trying to find a quiet place to view the setting sun. They fall immediately in love, but after a night of soul connection and lovemaking, the young woman, Isabella, wakes to find her new lover has died in his sleep. Isabella spends the rest of her life in a state of quiet and merciless mourning. Respighi first composed *The Sunset* (translated into the Italian as *Il Tramonto*) for mezzo-soprano and orchestra (P. 101) in 1914. Later that year, however, he revised the song for mezzo-soprano and string quartet (P. 101a), which is the version performed in our concert. This reduction of an orchestra to chamber strings seems almost more appropriate, even more intense for its spare sonics and keen capturing of the story's intimate grief. And yet, in a remarkable way, Respighi makes this small work into an almost miniature opera with its recitative-like passages dispersed throughout the song and its ever-changing temperaments conveying the beauty of love, deep grief, and internal psychological drama.

Il Tramonto opens solemnly with just the string quartet setting the stage for the poem's tragic tale. The mezzo begins to sing in recitative (a kind of sing-speaking operatic device used to relate information), setting out the story in a "once, long ago..." manner. As the lovers meet in the "unreserve of mingled being," Respighi creates a magical duet between the mezzo, who sings *Quando la sua dama...* ("When, with the lady of his love..."), and the first violin one bar later, evoking their mingling in the ecstasy of falling in love. When the golden sunset arrives about one minute later (*Ora è sommerso il sole...*), the mezzo melts into a chromatically lush and lyrical aria – a song that remarkably blends the intimacy of a Schubert lied with the chromaticism of High Romanticism. But death breaks this intimacy apart. With long, accented, and angry chords in the strings, Isabella cries out *al mattin gelido e morto ella trovò l'amante* – "but when the morning came the lady found her lover dead and cold.")

The anger subsides with passages of subdued musical chromaticism that feature some of Respighi's most poignant writing – depicting the internal upheaval of Isabella's shock, then grief, then finally her lusterless *folli* ("madness") of resignation. The end of the tale is heartbreaking. At about seven and a half minutes into the work, the tempo is marked *calmo e lento* (calm and very slowly), and the strings

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begin a downward floating motive, timeless and darkly serene, while the first violin echoes the initial love duet, but now as a conjuring of the dead lover's ghost. The mezzo sings *Ho tal retaggio...* ("Inheritor of more than earth can give..."), marked to be sung *dolcissimo* (very sweetly). The music fades into an increasing quiet that echoes Isabella's inexorable gloom, ending with tender, sad chords.

Il Tramonto – Text and Translation

(ITALIAN)

Già v'ebbe un uomo, nel cui tenue
spirto
(qual luce e vento in delicata nube
che ardente ciel di mezzo-giorno
stempri)
la morte e il genio contendeano. Oh!
quanta tenera gioia,
che gli fè il respiro venir meno
(così dell'aura estiva l'ansia talvolta)
quando la sua dama, che allor solo
conobbe l'abbandono
pieno e il concorde palpitar di due
creature che s'amano,
egli addusse pei sentieri d'un
campo,
ad oriente da una foresta
biancheggiante ombrato
ed a ponente scoperto al cielo!
Ora è sommerso il sole; ma linee
d'oro
pendon sopra le cineree nubi,
sul verde piano sui tremanti fiori
sui grigi globi dell' antico smirnio,
e i neri boschi avvolgono,
del vespro mescolandosi alle ombre.
Lenta sorge ad oriente
l'infocata luna tra i folti rami delle
piante cupe:
brillan sul capo languide le stelle.
E il giovine sussura: "Non è strano?

(ENGLISH)

There late was One within whose
subtle being,
As light and wind within some
delicate cloud
That fades amid the blue noon's
burning sky,
Genius and death contended. None
may know
The sweetness of the joy which made
his breath
Fail, like the trances of the summer
air,
When, with the lady of his love, who
then
First knew the unreserve of mingled
being,
He walked along the pathway of a
field
Which to the east a hoar wood
shadowed o'er,
But to the west was open to the sky.
There now the sun had sunk, but lines
of gold
Hung on the ashen clouds, and on
the points
Of the far level grass and nodding
flowers
And the old dandelion's hoary beard,
And, mingled with the shades of
twilight, lay



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Io mai non vidi il sorgere del sole,
o Isabella. Domani a contemplarlo
verremo insieme."
Il giovin e la dama giacquer tra il
sonno e il dolce amor
congiunti ne la notte: al mattin
gelido e morto ella trovò l'amante.
Oh! nessun creda che, vibrando tal
colpo,
fu il Signore misericorde.
Non morì la dama, né folle diventò:
anno per anno visse ancora.
Ma io penso che la queta sua
pazienza, e i trepidi sorrisi,
e il non morir... ma vivere a custodia
del vecchio padre
(se è follia dal mondo dissimigliare)
fossero follia. Era, null'altro che a
vederla,
come leggere un canto da
ingegnoso bardo
intessuto a piegar gelidi cuori in un
dolor pensoso.
Neri gli occhi ma non fulgidi più;
consunte quasi le ciglia dalle
lagrime;
le labbra e le gote parevan cose
morte tanto eran bianche;
ed esili le mani e per le erranti vene e
le giunture rossa
del giorno trasparia la luce.
La nuda tomba, che il tuo fral
racchiude,
cui notte e giorno un'ombra
tormentata abita,
è quanto di te resta, o cara creatura
perduta!
"Ho tal retaggio, che la terra non dà:

On the brown massy woods – and in
the east
The broad and burning moon
lingeringly rose
Between the black trunks of the
crowded trees,
While the faint stars were gathering
overhead.
"Is it not strange, Isabella," said the
youth,
"I never saw the sun? We will walk
here
To-morrow; thou shalt look on it with
me."
That night the youth and lady
mingled lay
In love and sleep – but when the
morning came
The lady found her lover dead and
cold.
Let none believe that God in mercy
gave
That stroke. The lady died not, nor
grew wild,
But year by year lived on – in truth I
think
Her gentleness and patience and sad
smiles,
And that she did not die, but lived to
tend
Her aged father, were a kind of
madness,
If madness 'tis to be unlike the world.
For but to see her were to read the
tale
Woven by some subtlest bard, to
make hard hearts
Dissolve away in wisdom-working
grief;



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PROGRAM NOTES

calma e silenzio, senza peccato e senza passione.

Sia che i morti ritrovino (non mai il sonno!) ma il riposo,

imperturbati quali appaion,

o vivano, o d'amore nel mar profondo scendano;

oh! che il mio epitaffio, che il tuo sia: Pace!"

Questo dalle sue labbra l'unico lamento.

(Italian Translation: Roberto Ascoli)

Her eyes were black and lusterless and wan:

Her eyelashes were worn away with tears,

Her lips and cheeks were like things dead – so pale;

Her hands were thin, and through their wandering veins

And weak articulations might be seen

Day's ruddy light. The tomb of thy dead self

Which one vexed ghost inhabits, night and day,

Is all, lost child, that now remains of thee!

"Inheritor of more than earth can give,

Passionless calm and silence unproved,

Where the dead find, oh, not sleep! but rest,

And are the uncomplaining things they seem,

Or live, a drop in the deep sea of Love;

Oh, that like thine, mine epitaph were – Peace!"

This was the only moan she ever made.

Franz Schubert

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

***Die Forelle* ("The Trout"),**

OP. 32, D. 550, FOR VOICE (MEZZO-SOPRANO) AND PIANO

Schubert spent almost all his adult musical life in search of both a stable income and recognition for his astounding compositional gifts. He had to contend, of course, with the heralded legacy of Mozart, as well as the daunting musical achievements of his contemporary Beethoven. But like Mozart's and Beethoven's,

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Schubert's compositions seemed to glow brighter in inspiration and mastery as he aged. Indeed, he created many of the burgeoning Romantic era's most important works in the last 15 years of his much-too-short life, and especially important in his oeuvre are his lieder (art songs).

Schubert is rightly nicknamed the "Prince of Song." He astoundingly wrote over 600 songs in his brief life, based on the work of over 150 poets. A friend, Josef van Spaun, described Schubert's brilliance with lieder thusly: "In this category [he] stands unexcelled, even unapproached ... Every one of his songs is in reality a poem on the poem he set to music..." What set Schubert's songs apart was foremost his legendary gift for melody and lyricism – his ability to catch the sense of a poet's text with uncanny magic. Equally important was his talent with the text's musical accompaniment, which magnifies the meaning of the text itself, and often adds subtext. Together, these unique abilities transformed the genre of the lied into a musical form of bedazzling importance. And, though Schubert had indeed struggled to gain acclaim during his career, his songs, at least, were celebrated during his lifetime by a growing number of Viennese admirers. Such was certainly the case with his song *Die Forelle* ("The Trout"), written in 1817.

One of those many authors who attracted Schubert's admiration was the German poet, composer, and social critic, Daniel Schubart (1739-1791), the author of a 1782 poem entitled, "Die Forelle." In early 1817 Schubert set that brief poem for solo voice and piano (the voice is for mezzo-soprano in our concert's version). The poem is narrated in three verses by a person who is enjoying a pastoral scene of "a happy fishlet playing/ In lucid brooklet bright" but finds that scene destroyed by the appearance of a fisherman who breaks the calm "with crude impatience" and eventually catches the fish. Schubert's 1817 *Die Forelle* quickly became extremely popular within his circle of Viennese fans and beyond.

The song's introductory bars are played by the piano and immediately set us into a pastoral setting with a delightfully playful motive of quickly rising notes that evoke the wiggly trout and babbling brook – one of Schubert's most lyrical and memorable melodies. The first two verses are cast in the major key with the babbling-brook motive running through every bar. But at about one and a half minutes, the key changes to the minor as the fisherman appears, the water becomes "stirred and muddied", and the trout is confused into biting the hook. As the trout fights the rod, the musical accompaniment now changes dramatically with violent, short, and quickly repeated chords. At the end, the narrator laments, *Und ich, mit regem Blute / Sah die Betrogene an* ("Oh, how my heart was burning/ Betrayed were fish and brook"), the babbling-brook motive returns, and the song finishes with a fading, bittersweet touch.



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Die Forelle – Text and translation

(GERMAN)

In einem Bächlein helle,
Da schoß in froher Eil
Die launische Forelle
Vorüber, wie ein Pfeil:
Ich stand an dem Gestade,
Und sah' in süßer Ruh
Des muntern Fischleins Bade
Im klaren Bächlein zu.
Ein Fischer mit der Ruthe
Wol an dem Ufer stand,
Und sah's mit kaltem Blute
Wie sich das Fischlein wand.
So lang dem Wasser Helle,
So dacht' ich, nicht gebricht,
So fängt er die Forelle
Mit seiner Angel nicht.
Doch endlich ward dem Diebe
Die Zeit zu lang; er macht
Das Bächlein tückisch trübe:
Und eh' ich es gedacht,
So zuckte seine Ruthe;
Das Fischlein zappelt dran;
Und ich, mit regem Blute,
Sah die Betrogne an.

(ENGLISH)

A brooklet soft and gentle,
rushing on with glee
A trout like arrow darting
so playfully and free:
And standing by the brook-side,
I gazed in pure delight
At a happy fishlet playing
In lucid brooklet bright.
A fisherman with rod stood
watching from nearby,
He followed fishlet's movements
With cold and scheming eye.
"So long stays clear that brooklet"
I thought, with comfort sure
"He cannot trap my fishlet
Or catch it with his lure."
But soon with crude impatience
He broke the calm
He stirred and muddied all that
water:
And just as I had feared,
He tugged upon his rod;
And dangled my fishlet on his hook;
Oh, how my heart was burning,
Betrayed were fish and brook!
(Translation: © Shula Keller)



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Piano Quintet in A major, "Trout Quintet," Op. 114, D. 667

1. Allegro vivace
2. Andante
3. Scherzo. Presto – Trio
4. Andantino – Theme and Variations
5. Finale – Allegro giusto

In the summer of 1819, two years after he composed his song *Die Forelle* ("The Trout"), Schubert had been studying privately with Mozart's famous rival, Antonio Salieri (1750–1825), feverishly composing and working as a schoolteacher to make ends meet. Many nights he could be found behind a piano at Viennese society gatherings performing his own works. But none of his works had yet been performed in a formal concert, and he was desperately trying to make a name for himself. And then the famous opera baritone, Johann Vogl, who was an early admirer of Schubert, invited him as his guest for a summer in Steyr, the picturesque art colony nestled in the Austrian Alps. The grandeur of the mountain countryside dazzled Schubert, who had never been outside Vienna. But more importantly, there were also weekly musical salons sponsored by a wealthy patron, Sylvester Paumgartner, and the young composer soon became the center of attention at these. It was perhaps the most enriching and enchanting summer of his life, and when Schubert returned to Vienna, he wrote the *Trout Quintet* in one week's time as a thank-you gift for Paumgartner, who was an amateur cellist.

Schubert set the quintet for piano and four strings, using a slightly different arrangement from a standard string quartet: violin, viola, cello, and string bass (instead of the typical second violin). By adding the bass, Schubert could explore new sonorities, and by giving the bass-line role to the string bass instead of the cello, he allowed the cello (and thus his cello-playing dedicatee, Paumgartner) to participate more fully in the melody making. Beyond its inventive arrangement, what is most enduringly remarkable about this lovely quintet is its vitality and lightness of spirit. Every movement tingles with an infectious cordiality — a snapshot, no doubt, of Schubert's blissful experiences in Steyr.

The first movement, *Allegro vivace*, begins with the freshness of an Alpine morning, clear and crisp and tender. After a short introduction, the music spirals off into a wonderful and uplifting melody — over the pulsing of the viola and cello, the violin soars like a lark in a broad and lyrical song. From this point forward, the entire movement follows a winsome recipe: Introduce a beautiful tune; linger around it with each of the instruments; modulate the key and introduce a new and lyrical tune; repeat (five lovely themes in all). Schubert dazzles us even further with his richly sonorous ensemble writing, as well as



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generously treating each instrument as a soloist.

The second movement, *Andante*, is a splendid balance to the first movement, tempering the former's festiveness now with gentleness, but with no less melodic brilliance. The intoxicating writing has the feel of an affectionate lullaby.

The jovial and almost prankish third movement, *Presto*, appears to bring us further into Schubert's cavorting and enjoyment of his summer, about which he wrote his brother, "Nearly all the girls here are pretty."

The fourth movement, *Andantino* — *Theme and Variations*, is a remarkably clever addition to the work and is the movement for which the quintet was nicknamed because of its incorporation of *Die Forelle*. Of the many songs Schubert had written, *Die Forelle* had become quite popular in Vienna, and Paumgartner was fond of it. So Schubert cleverly reworked it into his quintet as a gift to his admiring patron. The song's lyrically lovely melody is heard outright, and is then followed by a short set of five delightful variations. The memorable and ingenious piano accompaniment to the art song — the dainty little run over the keys depicting the trout's swishing in the babbling brook — is teasingly saved for the ending section.

The fifth movement, *Finale*, begins with a kind of striking of a bell from the piano, viola, and cello, as if to rouse us from the pastoral serenity of the previous set of variations. A tuneful stateliness follows, and at just about two minutes into the movement, the piano echoes the babbling-brook motive from *Die Forelle*. After several minutes of rich music making, this masterpiece closes with a genuine feeling of gratitude.

—*Program notes* © Max Derrickson

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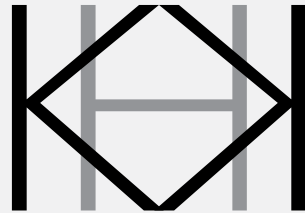
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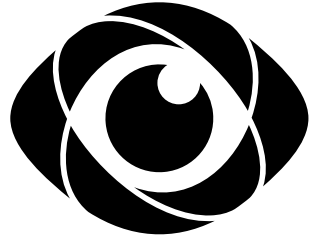
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A Rural Establishment Innovation Survey conducted by the U.S. Department of Agriculture's Economic Research Service, found that 66 percent of business establishments believe access to arts and entertainment is an important factor in making communities attractive places to work. The percentage of establishments that share this belief was higher among businesses engaged in "information" and "professional, technical, and scientific services"—76 percent and 73 percent, respectively. Percentages were lower among establishments engaged in manufacturing (58 percent) transportation and warehousing (56 percent) and wholesale trade (55 percent) but still constituted a majority in every case.

FRIENDS OF MUSIC 2023-2024 CONCERT SCHEDULE

NOTE: ALL PROGRAMS SUBJECT TO CHANGE.

SATURDAY, OCTOBER 7 & SUNDAY, OCTOBER 8, 2023

POULENC TRIO • 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

Jean Françaix (1912-1997) — Trio for Oboe, Bassoon and Piano

Francis Poulenc (1899-1963) — Selected Songs (arr. Dietrich Zöllner, Poulenc Trio):

Viet Cuong (b. 1990) — Explain Yourself! (Commissioned for the Poulenc Trio by the Barlow Endowment for Music Composition)

André Previn (1929-2019) — Trio for Oboe, Bassoon and Piano

Dmitri Shostakovich (1906-1975) — Romance, Op.97a (from the score of the film *The Gadfly*) & A Spin Through Moscow (from the operetta Moscow, Cheryomushki, Op. 105). Arr. Anatoly Trofimov)

Giachino Rossini (1792-1868) — Fantaisie Concertante sur des thèmes de *L'italiana in Algieri* (arr. Charles Triébert and Eugene Jancourt)

SATURDAY, NOVEMBER 4 & SUNDAY, NOVEMBER 5, 2023

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
Petr Skopak, 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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