The NIH Community Orchestra and
The NIH Community Chorus present
A Winter Fantasy
featuring music from the British Isles
December 10, 2016
Cedar Lane Unitarian Universalist Church
Bethesda, MD

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The NIH Community Orchestra is supported in part by funding from the Montgomery County government and the Arts and Humanities Council of Montgomery County.
About the NIH Musical Organizations

The NIH Community Orchestra (NIHCO) is an all-volunteer organization founded in the fall of 1996 for the purpose of bringing together the musical talent of NIH and the surrounding community. Since then, the orchestra has played music spanning six centuries, and is now a regular participant in the arts community of Montgomery County.

The group presents three concerts a year (two with the NIH Community Chorus), as well as a number of outreach performances. Donations collected at today's concert benefit NIH charities, including the Children’s Inn at NIH, Friends of the Clinical Center, the Patient Emergency Fund, and Special Love, Inc./Camp Fantastic, which provides a week-long summer camp and may other programs for children and young adults with cancer and their families.

For more information, please visit our website at www.nihco.org.

The NIH Community Chorus (NIHCC) was also founded in 1996, when the Bethesda Little Theatre began its collaboration with the NIHCO to perform a sing-along of Handel’s Messiah. Since then, the all-volunteer chorus has participated in 17 sing-along Messiahs, as well as other concerts with the NIHCO, including the Holiday Concert last December and Howard Hanson’s Song of Democracy last June.

The NIHCC welcomes singers in all voice parts. For more information, please visit our website at www.nihco.org.

The NIH Community Orchestra
Music Director and Conductor, Richard Scerbo
Assistant Conductor, Philip Espe

Violin I
Heather MacArthur, Concertmaster
Tom Holzman
Jenna Johnson
Jakub Kostal
Sacha de Lange
Karin Peeters
Ellen Snyder
Liane Toohey
Ashley Valentine

Violin II
Freda Balkan
Maria Barragan Santana
Candy Cheung
Stephanie Dailey
Moyna Daley
Kristi Johnson
Leslie Klein
Basil Manns
Kenneth Mirkin
Anthea Piong
Emily Storch
Karen Weinstein
Caitlin Williams
Barbara Zain

Viola
Timothy Doerr
Clara Fisher

Ivars Peterson
Elena Thompson

Cello
David Berley
Carolyn Carroll
Cheryl Fisher
Serri Graslie
Nancy Jakubowsky
Erin McGown
Tom Zebowitz

Bass
Fred Talcott

Flute
Ellen Ensel
Nancy Henderson
Sara Kane

Piccolo
Ellen Ensel

Oboe
Katie Kane
Daryl Kaufman
Jo Ann Lynn
Robin Petrusak
Liz Townsend

English Horn
Robin Petrusak

Clarinet
Karin Caifa

Ed Kaita
Carole Read

French Horn
Doug Fox
Steve Heilberg
Stan Kusnetz
Harold Seifried
Alyson Williams

Trumpet
Jon Gang
Ken Nolan
Cliff Schweinfest

Trombone
Brian Albrecht
Allan Bowling
Steve Ferguson
Kevin Flynn

Tuba
Dale Kiesewetter

Percussion
Caitlin Williams

Harp
Melanie Young
**The NIH Community Chorus**  
Music Director, W. Robert Johnson

**Soprano**  
Sara Kane  
Carol Meyers  
Barbara Moschella  
Eileen Pensinger  
Joanna Pratt  
Terri Reiskin  
Bobbi Sachs

**Alt**  
Mary Adams  
Laura Ariovich  
Miriam Bunow  
Angeline Butler  
Nancy Clark  
Linda Edwards  
Miriam Goldberg  
Lynne Gots  
Lucy Hand  
Helen Ingalls

**Tenor**  
Don Dillin  
K. David Hulteng  
Tom Robbins  
Kathie Rogers  
Joyce Rosenthal  
Lee Webber

**Bass**  
Igor Baumann  
Bob Berendt  
Tom Dine  
Tom Kirby  
Harold Seifried  
Bruce Weber

**Accompanist**  
Judith Bourzutschky

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**Program**

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**Colonial Song**  
Percy Grainger  
(1882 – 1961)

**Fantasia on Christmas Carols**  
Ralph Vaughan Williams  
(1872 – 1958)

Baritone Soloist, Tshegofatso Moeng

A Selection of Christmas Carols  
The Cedar Lane Waits

- Gloucestershire Wassail  
- Carol of the Bells  
- The Star Carol  
- Shepherds, What Fragrance  
- Come, Dear Children

**Intermission**

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**Fantasia on “Greensleeves”**  
Ralph Vaughan Williams

**Brigg Fair, An English Rhapsody**  
Frederick Delius  
(1862 – 1934)

**Pomp and Circumstance March, No. 4**  
Edward Elgar  
(1957 – 1934)
Program Notes

For our holiday concert, we are featuring music of the British Isles, composed during the early years of the twentieth century. During this period, there was a resurgence of interest in one of the richest veins of English music—the folk song. This interest, happily, coincided with the development of recording technology capable of reproducing these songs, often sung by the last surviving inheritors of the oral tradition. In fact, two of our composers—Ralph Vaughan Williams and Percy Grainger—spent years researching, compiling, and recording these gems, bequeathing to us a permanent archive of the oral tradition that would otherwise have been lost.

Colonial Song
Percy Grainger
Grainger was an Australian-born composer, arranger and pianist. In the course of a long and innovative career he played a prominent role in the revival of interest in British folk music in the early years of the 20th century.

In 1905, Grainger began to collect original folksongs. Starting at Brigg in Lincolnshire, over the next five years he gathered and transcribed more than 300 songs from all over the country, including much material that had never been written down before. From 1906, Grainger used a phonograph, one of the first collectors to do so, and by this means he assembled more than 200 Edison cylinder recordings of native folk singers.

Colonial Song began life as a piano solo. Grainger wrote it in 1911 as a gift to his mother, Rose. It represents a comparatively rare instance of Grainger relying on an original melody rather than extant folk sources.

Fantasia on Christmas Carols
Ralph Vaughan Williams
A major figure in the revival of folk music, Ralph Vaughan Williams began to collect, arrange, and publish English folk tunes as early as 1903, which made him a pioneer in the field of ethnomusicology, and he catalogued some 800 folk tunes during his lifetime. His own compositions were heavily influenced both by traditional folk music and the music of the late English Renaissance masters like Thomas Tallis and William Byrd.

The Fantasia on Christmas Carols is based on three English carols which Vaughan Williams himself had collected: The Truth Sent From Above, Come All You Worthy Gentlemen (the Somerset Carol), and On Christmas Night (the Sussex Carol). It was first performed in 1912, at the Hereford Cathedral as part of the

Conductor, clarinetist, and educator Philip Espe is the assistant conductor of the NIHCO. In addition to his duties with the NIHCO, Mr. Espe manages the Children's Orchestra, an El Sistema inspired music education initiative serving four Title 1 schools in Washington, DC, and serves as a staff conductor for the DC Youth Orchestra Program. Recent conducting highlights include serving as a 2015-2016 Chicago Sinfonietta Project Inclusion Freeman Conducting Fellow, a performance at the Argentine Embassy in celebration of Argentina’s bicentennial, and guest conducting the Northwestern University Philharmonia. Mr. Espe holds a Master of Music in Orchestral Conducting from Northwestern University, an Artist Diploma in Conducting from San Diego State University, and a Bachelor of Music in Clarinet Performance from DePaul University.

Baritone Tshegofatso Moeng, from Johannesburg, South Africa, is currently pursuing a Master of Music in Opera Performance at the University of Maryland as a member of the Maryland Opera Studio. He holds a Bachelor of Music in Vocal Performance and Composition from University of the Witwatersrand, Johannesburg. He made his operatic debut in the chorus of Maryland Opera Studio’s 2015 spring production of Ravel’s L’enfant et les sortilèges. In the upcoming season, he will be involved in Mozart’s Don Giovanni, Blitzstein’s Regina with Maryland Opera Studio, and Verdi’s La Traviata with Ash Lawn Opera. He was a finalist in UMD’s Concerto Competition for 2015 and the recipient of a Fulbright Scholarship in 2016 to study in the United States. Other awards from University of the Witwatersrand include the Elizabeth Cornell Prize and the SAMRO Vocal Prize.

A note about Waits. From medieval times up to the early 19th-century, every British town and city had a band of “waites,” whose duties included playing their instruments through the town at night, waking the townsfolk on dark winter mornings by playing under their windows, and leading the mayor’s procession on civic occasions. Although waits were abolished in 1835, their name lingered on as Christmas waits—a group of musicians who banded together to play
Fantasia on “Greensleeves”  
Ralph Vaughan Williams

“Greensleeves” has been around since at least the 16th century. Shakespeare mentions it twice in *The Merry Wives of Windsor*, and it appeared widely throughout the 17th century in both song and lute publications. Vaughan Williams used the tune several times, most notably in his opera, *Sir John in Love*. In 1934, Ralph Greaves grafted passages from various previous Vaughan Williams incarnations—especially from *Sir John in Love*—of the familiar tune and created the Fantasia on “Greensleeves.”

Brigg Fair, an English Rhapsody  
Frederick Delius

Delius was born in Bradford, Yorkshire, England, to parents who had come to England from Germany. Delius spent little time in England, spending some years running an orange plantation in Florida, studying in Leipzig, and eventually settling down in the north of France. A meeting with Percy Grainger led to the composition of *Brigg Fair, an English Rhapsody*. Grainger had made a setting of the Lincolnshire song “Brigg Fair” for solo tenor and chorus. When Delius first met Grainger in 1907, Grainger urged him to compose an orchestral work on the tune, and Delius responded with this work. Delius’s composition treats the tune to a series of variations, encompassing lilting rhythmic dances, funereal marches, gently pastoral moments, and full grand statements.

Pomp and Circumstance March, No. 4  
Edward Elgar

The first English composer of international stature since Henry Purcell, Elgar is esteemed both for his own music and for his role in heralding the 20th-century English musical renaissance. Among his many notable compositions are *The Enigma Variations* and *The Dream of Gerontius*. The Pomp and Circumstance marches were composed during the first decade of the twentieth century—the high noon of the British Empire. Elgar once declared that part of the role he saw for himself as a composer was to write music which stirred the popular imagination, tunes to accompany pageantry, and to have, as Shakespeare had Othello say, “all the quality, pride, pomp and circumstance of glorious war.” Elgar himself conducted the first performance of the fourth *Pomp and Circumstance March* in 1907.
Fantasia on Christmas Carols

This Is the Truth Sent from Above
This is the truth sent from above The truth of God, the God of love Therefore don’t turn me from your door But hearken all both rich and poor.
The first thing which I will relate Is that God did man create The next thing which to you I’ll tell Woman was made with man to dwell. Then after this, ’twas God’s own choice To place them both in Paradise, There to remain of evil free Except they ate of such a tree. And they did eat, which was a sin, And thus their ruin did begin, Ruined themselves, both you and me, And all of their posterity. Thus we were heirs to endless woes Till God the Lord did interpose And so a promise soon did run That He would redeem us by His Son. Come butler, come fill us a bowl of the best Our bread it is white and our ale it is brown; Our bowl it is made of the green maple tree; When sin departs before His grace, Then life and health come in its place. Angels and men with joy may sing All for to see the new-born King. When sin departs before His grace, Then life and health come in its place. Then came the star, and it stood over head. Jesus our lord, was that baby so small. Sweetly asleep, on a bed of hay. While in the manger, a wee baby lay. O’er hill and dale, telling their tale Gaily they ring. Songs of good cheer, Christmas is here Merry Christmas, On, on they send, on without end Their joyful tone. Then here’s to the maid in the lily white smock Who tripped to the door and slipped back the lock Who tripped to the door and pulled back the pin For to let these jolly Wassailers come in. While in the manger, a wee baby lay. O’er hill and dale, telling their tale Gaily they ring. Songs of good cheer, Christmas is here Merry Christmas, On, on they send, on without end Their joyful tone. Then here’s to the maid in the lily white smock Who tripped to the door and slipped back the lock Who tripped to the door and pulled back the pin For to let these jolly Wassailers come in. Then here’s to the maid in the lily white smock Who tripped to the door and slipped back the lock Who tripped to the door and pulled back the pin For to let these jolly Wassailers come in. Then here’s to the maid in the lily white smock Who tripped to the door and slipped back the lock Who tripped to the door and pulled back the pin For to let these jolly Wassailers come in. Then here’s to the maid in the lily white smock Who tripped to the door and slipped back the lock Who tripped to the door and pulled back the pin For to let these jolly Wassailers come in. Then here’s to the maid in the lily white smock Who tripped to the door and slipped back the lock Who tripped to the door and pulled back the pin For to let these jolly Wassailers come in. Then here’s to the maid in the lily white smock Who tripped to the door and slipped back the lock Who tripped to the door and pulled back the pin For to let these jolly Wassailers come in.

God bless our generation
Who live both far and near;
O we wish you the comfort and tidings of joy!

The Sussex Carol
On Christmas night all Christians sing To hear the news the angels bring. News of great joy, news of great mirth, News of our merciful King’s birth. When sin departs before His grace, Then life and health come in its place. Angels and men with joy may sing All for to see the new-born King. From out of darkness we have light, Which made the angels sing this night: "Glory to God and peace to men, Now and for evermore, Amen!"

Carols of the Cedar Lane Waits
Gloucester Wassail
Wassail! wassail! All over the town, Our bread it is white and our ale it is brown; Our bowl it is made of the green maple tree; With the Wassailing bowl, we’ll drink unto thee. Come butler, come fill us a bowl of the best Then we hope that your soul in heaven may rest; But if you do draw us a bowl of the small Then down shall go butler, bowl and all. Then here’s to the maid in the lily white smock Who tripped to the door and slipped back the lock Who tripped to the door and pulled back the pin For to let these jolly Wassailers come in.

Carol of the Bells
Hark how the bells, sweet silver bells All seem to say, throw cares away Christmas is here, bringing good cheer Filling the air Oh how they pound, raising the sound While people sing To young and old, meek and the bold Ding dong ding dong That is their song Words of good cheer, from everywhere With joyful ring, all caroling O'er hill and dale, telling their tale Gaily they ring Songs of good cheer, Christmas is here Merry Christmas, On, on they send, on without end Their joyful tone.

The Star Carol
Long years ago, on a deep winter night High in the heavens, a star shone bright. While in the manger, a wee baby lay. Sweetly asleep, on a bed of hay. Jesus our lord, was that baby so small. Lay down to sleep, in a humble stall. Then came the star, and it stood overhead. Shedding its light, ’round his little bed.

Shepherds, What Fragrance
Shepherds, what fragrance, All perfuming Sweetly our senses now doth seize Did ever flowers at springtide Blooming Breathe for such balmy scents as these.

Come, Dear Children
Come, dear children, don’t be dallying, All the family now is rallying, Not a moment now to spare, Joyful haste is in the air. There are nuts to crack And candies to make, And birds to stuff And cookies to bake. There’s many and many a thing to do, Which we have done before. For Christmas, blessed Christmas Is here once more!

Now begins a mighty scurrying, Each to do his task is hurrying, All to finish he contrives, Ere the glorious day arrives. There are gifts to wrap And cards to write, And secrets kept with great delight, There’s many and many a mystery Behind each closet door. For Christmas, blessed Christmas Is here once more!

O was there ever such a jolly day? Families gathered for the holiday, Home is filled with dancing eyes, Laughter, love and glad surprise. There are friends to see And prayers to say, And songs to sing in roundelay, There’s many a lovely memory Of Christmas tides of yore. For Christmas, blessed Christmas Is here once more!