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The NIH Community Orchestra

presents



April 19, 2015

Bradley Hills Presbyterian Church

6601 Bradley Boulevard

Bethesda, MD

About the NIH Community Orchestra

The NIH Community Orchestra 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 it is a familiar member of the arts community of Montgomery County.

The group presents at least two concerts a year, as well as a number of outreach performances. Many of the donations for our concert today 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 weeklong summer camp and many other programs for children and young adults with cancer and their families). For its outreach activities, the orchestra has been nominated twice (in 2007 and 2008) for the Acacia Federal "Nice Guys" Award.

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

Cover: A Meissen flower-encrusted *potpourri* vase and cover, circa 1865.

The NIH Community Orchestra

Music Director and Conductor, Richard Scerbo

Assistant Conductor, Enrico Lopez-Yañez

Violin I

Sarah Romano,
Concertmistress
Koya Allen
Mike Cohen
Sierra Germeyan
Thomas Holzman
Jakub Kostal
Sacha de Lang
Jessica Milli
Karin Peeters
Liane Toohey
Ashley Valentine

Violin II

Freda Balkan
Maria Barrgan-Santana
David Benor
Laura Boran
Candy Cheung
Stephanie Dailey
Charles Flesch
Kristi Johnson
Dorothea Laurence
Basil Manns
Karen Weinstein
Barbara Zain

Viola

Timothy Doerr
Robert J. Palian
Ivars Peterson
Alexa Toygenkamp

Cello

David Berley
Wei-Chung Cheng
Cheryl Fisher
Serri Graslie
Nancy Jakubowski
Cindi Lostritto
Rachel Woolsey
Thomas C. Zebovitz

Bass

John Abrahams

Flute

Catie Chang
Ashley Fahle
Nancy Henderson

Piccolo

Catie Chang

Oboe

Katie Kane
Robin Petrusak

English Horn

Robin Petrusak

Clarinet

Daniel Babinski
Karin Caifa
Michelle Escumbise
Ed Kaita
Carole Read

Bassoon

Asako Kobayashi
Steve Wechsler

French Horn

Carrie Hyde-Michaels
Stan Kusnetz
Harold Seifried
Henry Tollefson
Alyson Williams

Trumpet

Jon Gang
Ken Nolan
Rebecca Richardson
Amanda Smith

Trombone

Allan Bowling
Steve Ferguson
Marc Williams

Tuba

Dale Kiesewetter

Meet the Conductors

Richard Scerbo (Music Director and Conductor) maintains an active schedule as a conductor, performer, teacher, and arts administrator. In 2004, he founded the Inscape Chamber Orchestra with the intent of introducing audiences to diverse chamber and ensemble repertoire. This unique brand of programming has made Inscape one of the most exciting ensembles in the Washington metropolitan area. Under Mr. Scerbo's leadership, Inscape has commissioned and premiered over twenty-five new works. In 2013, Mr. Scerbo conducted members of Inscape in a performance of Dominick Argento's opera *A Water Bird Talk* for the composer as part of a month-long festival celebrating his music at the University of Maryland. In the spring of 2013, he led Inscape in multiple performances at the National Gallery of Art, including a program highlighting the music of the *Ballets Russes* featuring Igor Stravinsky's *Renard* and Manuel de Falla's *El Corregidor y la molinera*.

Mr. Scerbo is a graduate of the University of Maryland where he studied conducting with James Ross and bassoon with Daniel Matsukawa, Sue Heineman, and Linda Harwell. He has attended conducting programs in Austria and the Czech Republic, working both with the International Festival Orchestra, Kromeriz, and the Bohuslav Martinu Philharmonic.

Enrico Lopez-Yañez (Assistant Conductor, NIHCO) recently returned from the Castleton Festival where he was honored to be invited as a conducting associate and study with Maestro Lorin Maazel before his recent passing. Mr. Lopez-Yañez is currently completing his M.M. in Orchestral Conducting at the University of Maryland with Professor James Ross. While studying, Mr. Lopez-Yañez has served as Assistant Conductor for the Capital City Symphony in Washington D.C., and is the current Music Director for the University of Maryland's Repertoire Orchestra. His international experience includes guest conducting with the Orquesta Filarmónica de Zacatecas (Mexico), the Orquesta Sinfónica de Aguascalientes (Mexico), and at the 2011 Festival de Musica in Londrina, Brazil.

Before studying at Maryland, Mr. Lopez-Yañez received his Baccalaureate and Masters in Music from UCLA, where he studied trumpet with Jens Lindemann and graduated summa cum laude. He has also studied conducting under Ken Kiesler, Donald Neuen, Daisuke Soga, and Dr. Thomas Lee.

Program

Overture to *La Forza del Destino* Giuseppe Verdi
(1813 – 1901)

Symphony No. 6 in D Major Antonín Dvořák
Allegro non tanto (1841 – 1904)

Intermission

Coriolan Overture, Opus 62 Ludwig van Beethoven
(1770 – 1827)

Karelia Suite, Opus 11 Jean Sibelius
Intermezzo (1865 – 1957)
Ballade
Alla marcia

Join us for our next concert – a joint performance with the NIH Community Chorus. The concert takes place on June 7, 2015, at Figge Hall, Georgetown Preparatory School, Rockville, MD.

Program Notes

Overture to *La Forza del Destino*

Giuseppe Verdi

La Forza del Destino dates from the last third of Verdi's operatic output. It had its premiere in St Petersburg in November 1862, the original premiere having been postponed, because the principal singer had become ill and no musicians were available to replace her. The work enjoyed a moderate success, but it had serious problems, notably the story, which many found too bloody, even by the standards of traditional operatic overkill—a curse on the principal characters leads to the death of nearly everyone in the opera. Seven years later, Verdi produced a less depressing, if still fatality-packed version, which was premiered at La Scala on February 20, 1869, to great acclaim. This version has been part of the standard operatic repertory since then.

The 1869 revision also featured a new overture, replacing a shorter prelude that had originally introduced the opera. The overture includes the most memorable melodies and themes from the opera.

Symphony No. 6 in D Major, First Movement

Antonín Dvořák

The Symphony No. 6 was the first of Dvořák's symphonies to be published and the first to be performed outside of Bohemia, although it was premiered in Prague on March 25, 1881. The symphony was originally composed for the Vienna Philharmonic for its 1880–81 season, at the behest of its conductor, Hans Richter, following the success of the Vienna premiere in 1879 of Dvořák's Slavonic Rhapsody No. 3. However, the Austrian majority of the Philharmonic felt they had already played enough music by this obscure foreigner and stubbornly resisted playing the symphony, so Dvořák, suspecting anti-Czech sentiment, arranged for the symphony to be premiered in Prague. The Vienna Philharmonic did not actually play the symphony until 1942.

Although clearly influenced by the symphonies of Brahms.

Coriolan Overture, Opus 62

Ludwig van Beethoven

Beethoven's *Coriolan* Overture was inspired by a play by the now obscure Viennese playwright, Heinrich von Collin, which is itself based on Shakespeare's *Coriolanus*. Collin's play enjoyed a brief success when it appeared in 1802, but quickly disappeared from view. Beethoven may have felt some empathy for the story's protagonist, a man bucking the system, but it wasn't until 1807 that he composed the overture, which was premiered at a private concert given at the palace of Beethoven's patron, Prince Lobkowitz. Although not strictly programmatic, the overture reflects the themes in the plot—from the stormy first subject, showing Coriolanus's rebellious nature; the gentler strains of the second subject, reflecting the attempts of Coriolanus's mother to persuade him to return to Rome; to the unsettling restatement of the first theme, when the only possible outcome is Coriolanus's death.

Karelia Suite, Opus 11

Jan Sibelius

Born in Finland to Swedish parents when Finland was a duchy of the Russian Empire, Sibelius played an important role in the formation of the Finnish national identity.

In 1893, Sibelius was invited to write music for a patriotic historical pageant presented by the students of Helsinki University in Viborg, Karelia. The stage portion of the event was to consist of scenes from the province's turbulent history. The pageant was a huge success, and Sibelius compiled a concert suite of three pieces from the incidental music. The suite begins with an *Intermezzo*, depicting 14th-century Karelian woodsmen passing defiantly on their way to pay taxes to a Lithuanian duke. The second movement, the *Ballade*, comprised the incidental music for a tableau showing a deposed 15th-century king sitting in his castle and listening to