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*The NIH Community Orchestra
presents*

A Spring Concert



April 3, 2016

*Cedar Lane Unitarian Church
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 is becoming known 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. 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 week-long 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.

The NIH Community Orchestra

Music Director and Conductor, Richard Scerbo

Violin I

Elizabeth Kim,
Concertmaster
Paul Austin
Bree Baccaglini
Mike Cohen
Tom Holzman
Sylvia Johnson
Jakub Kostal
Liane Toohey

Violin II

Freda Balkan
Maria Barragan Santana
Isabelle Beegle-Lach
David Benor
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Barbara Zain

Viola

Timothy Doerr
Lee Rucker Keiser

Jack Karsten
Pamela Klein
Robert Palian
Ivars Peterson
Elena Thompson
John Warshawsky

Cello

David Berley
Cheryl Fisher
Nancy Jakubowski
Cindi Lostritto
Tom Zebovitz

Flute

Catie Chang
Nancy Henderson
Sara Kane

Piccolo

Sara Kane

Oboe

Katie Kane
Daryl Kaufman
JoAnn Lynn
Robin Petrusak
Liz Townsend

English Horn

Liz Townsend

Clarinet

Karin Caifa
Michelle Escumbise
Ed Kaita
Carole Read

Bassoon

Steve Wechsler
Rachel Willingham

French Horn

Carrie Hyde-Michaels
Julia Malafarina
Steve Hellberg
Harold Seifried
Alyson Williams

Trumpet

Jon Gang
Ken Nolan

Trombone

Allan Bowling
Jeremy Farris
Steven Furguson

Tuba

Dale Kiesewetter

Percussion

About our Artists

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.

Violinist **Elizabeth Kim** is an enthusiastic performer of solo and chamber works, covering a wide range of repertoire and styles from Corelli and Bach to works of the twentieth century. She has performed at Carnegie Hall, The Kennedy Center, Kimmel Center, Friedburg Concert Hall, Griswold Recital Hall, and The Clarice Smith Performing Arts Center. Kim has a particular passion for the music of the Classical and Romantic eras, having performed and given presentations on the music of Mozart, Beethoven, and Schumann. In 2013, she gave a lecture-style recital at the Clarice Smith Performing Arts Center on Bach's solo violin sonatas.

Kim is also an active and sought-after teacher whose students have won many competitions and fellowships. She has attended distinguished music festivals, and been invited to perform at the master classes of internationally renowned musicians. She is frequently invited to adjudicate national and local student competitions.

Kim's primary teachers include Kimberly Fisher, Elisabeth Adkins, Aaron Berofsky, Keng-Yuen Tseng, Rebecca Henry, and Leri Slutsky. She has also studied with Jonathan Carney, David Kim, and Violaine Melancon. A recipient of numerous scholarships and honors, she holds a Bachelor of Music

Program

<i>Toccata</i>	Girolamo Frescobaldi (1583 - 1643) (arr. by Hans Kindler)
Violin Concerto, No. 5 <i>Allegro aperto</i>	Wolfgang Amadeus Mozart (1756 - 1791) Elizabeth Kim, Violin

Intermission

Overture to <i>Prince Igor</i>	Alexander Borodin (1833 - 1887)
Symphony in D minor I. <i>Lento; Allegro ma non troppo</i>	César Franck (1822 - 1890)

Program Notes

Toccatà

Girolamo Frescobaldi

(arr. for orchestra by Hans Kindler)

Frescobaldi is considered one of the most important composers of keyboard music in the late Renaissance and early Baroque periods, and his works are still part of the standard repertoire. However, this *Toccatà*, which has been attributed to Frescobaldi since the 1920s, is actually the work of Gaspar Cassadó (1897 - 1966), a Spanish cellist and composer, as well as the author of several musical hoaxes – notably the *Toccatà*. Another famous cellist, Hans Kindler (1892 -1949 – also, incidentally, the founder and first music director of the National Symphony Orchestra – made an orchestral version of this piece, first recorded in 1940 by the NSO. Kindler was unaware that the *Toccatà* was by Cassadó, who never owned up to his hoaxes, so Frescobaldi's name appeared on his score and continues to do so on scores and programs up to this day.

Violin Concerto No. 5 in A major, K. 219

Allegro aperto

Wolfgang Amadeus Mozart

In 1775, between April and December, Mozart composed five violin concerti. As with much of the music Mozart composed during his "apprentice" period, his first attempts seem groping until he fully assimilated the material and gained complete mastery of the form. Each of the concertos is longer and more epic than the one that preceded it, and by the time he reached No. 5, he had managed to create something very nearly in line with the instrumental concerto of the next century. The dramatic scope of the Concerto No. 5 is truly impressive: it is very nearly an opera in concerto guise, with the soloist as protagonist. In the first movement, which we will play for you today, the orchestra introduces the main theme, but, instead of slipping in once the introduction is finished, the solo violin enters and actually stops the *Allegro aperto* movement altogether and provides a wonderfully rich six-measure *Adagio*. The *Allegro aperto* almost immediately begins anew, but the fact that the solo violin had the power to halt the entire ensemble at so unlikely a juncture remains fresh in the mind, and even

Overture to Prince Igor

Alexander Borodin

Borodin's greatest work was *Prince Igor*, the story of a medieval Russian prince who unsuccessfully battles against Polovtsian tribes. Borodin, who wrote the libretto himself, began composing in late summer of 1869. As a full-time professor of chemistry, however, Borodin had little time to devote to composition, and at the time of his death, the score was still unfinished and lacked an overture. His colleagues, Nicolai Rimsky-Korsakov and Alexander Glazunov, completed the opera, which was finally performed in St. Petersburg in 1890. Scholars are still trying to disentangle which parts come from Borodin and which from his posthumous collaborators. We do know from Glazunov's memoirs that he composed the overture, based on Borodin's themes, some sketches, and Glazunov's own memories from listening to Borodin play the overture on the piano.

César Franck

Symphony in D minor

I. *Lento*; *Allegro ma non troppo*

Born in Liège in 1822, César Franck is an important composer from the latter half of the nineteenth century, particularly in the realms of symphonic, chamber, organ, and piano music. Franck led a group of young composers, among them d'Indy, Duparc, and Dukas, who found much to admire in his highly individual post-Romantic style. One of Franck's best known orchestral works, the Symphony in D minor, was completed in 1888 and first performed the following year at the Paris Conservatoire. The Symphony digresses from the classical form in several ways. It has only three movements, and its structure is cyclical – all the themes recur towards the end, a method widely used by Franz Liszt, one of Franck's models. Franck was greatly admired by Marcel Proust, and the character of the composer Vinteuil in Proust's monumental *A la recherche du temps perdu (In Search of Lost Time)* is said to be modeled on Franck.