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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

## The NIH Community Orchestra presents

### *A Spring Concert*



*April 8, 2017*

*Cedar Lane Unitarian Universalist Church  
Bethesda, MD*

*Bethesda, MD*

## About the NIH Community Orchestra

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 NIHCO 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 (NIHCC) – as well as a number of outreach performances. 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 may other programs for children and young adults with cancer and their families.

For more information, please visit our website at [www.nihco.org](http://www.nihco.org).



Cover: *Music in the Garden*  
School of Bonifazio de' Pitati (1487 - 1553)

## The NIH Community Orchestra

**Music Director and Conductor, Richard Scerbo**  
**Assistant Conductor, Philip Espe**

### **Violin I**

Heather MacArthur,  
*Concertmaster*  
Paul Austin  
Mike Cohen  
Tom Holzman  
Jenna Johnson  
Jasleen Kaur  
Jakub Kostal  
Sacha de Lange  
Karin Peeters  
Ellen Snyder  
Liane Toohey  
Annie Vong

### **Violin II**

Freda Balkan  
David Benor  
Maria Barragan Santana  
Stephanie Dailey  
Moyna Daley  
Diane Johnson  
Kristi Johnson  
Anthea Piong  
Isolde Spiegel  
Emily Storch  
Karen Weinstein  
Barbara Zain

### **Viola**

Timothy Doerr  
Clara Fisher  
Jack Karsten

Ivars Peterson  
Elena Thompson  
John Warshawsky

### **Cello**

Carolyn Carroll  
Carolyn Fisher  
Monica Gingerich  
Nancy Jakubowski  
Cindi Lostritto  
Tom Zebovitz

### **Bass**

Fred Talcott

### **Flute**

Catie Chang  
Nancy Henderson  
Sara Kane

### **Piccolo**

Ellen Ensel

### **Oboe**

Katie Kane  
Jo Ann Lynn  
Robin Petrusak  
Liz Townsend

### **Clarinet**

Karin Caifa  
Ed Kaita  
Carole Read

### **Bassoon**

Keli Edwards

### **French Horn**

Steve Hellberg  
Stan Kusnetz  
Yoko Oda  
Alyson Williams

### **Trumpet**

Jon Gang  
Ken Nolan  
Cliff Schweinfest

### **Trombone**

Brian Albrecht  
Steve Ferguson  
Kevin Flynn  
Alex Steed

### **Tuba**

Dale Kiesewetter

### **Percussion**

Scott Schaffer  
Caitlin Williams

## About our Conductors

**Richard Scerbo (Music Director and Conductor, NIHCO)** 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 addition to his work with Inscape, Mr. Scerbo is the Artistic Director of the National Orchestral Institute + Festival (NOI+F), a training program for orchestra musicians on the threshold of their professional careers. Last year, he was selected as one of thirty Musical America Innovators, and he is profiled in Musical America's December 2016 Special Report.

Mr. Scerbo holds a Master of Music degree from 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.

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. In connection with this initiative, Mr. Espe was instrumental in bringing cellist Yo Yo Ma and violinist Joshua Bell to visit with students at Bunker Hill Elementary School as part of the DC Youth Orchestra's Turnaround Arts program, which seeks to give underperforming schools more resources for arts and music.

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

## Program

Overture to *Così fan tutte*                      Wolfgang Amadeus Mozart  
(1756 - 1791)

*Night on Bald Mountain*                      Modest Mussorgsky  
(1839 - 1881)

## Intermission

Overture to *Hänsel und Gretel*                      Engelbert Humperdinck  
(1854 - 1921)

Selections from Serenade No. 1                      Johannes Brahms  
*Allegro molto*  
*Menuetto I and II*  
*Rondo allegro*  
(1853 - 1897)

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**The NIH Community Chorus  
presents their spring concert,  
featuring Mozart's *Coronation Mass***

**Our Lady of the Visitation Parish  
Germantown, MD  
May 6, at 7:30**

**St. Mark Presbyterian Church  
Rockville, MD  
May 20, at 7:30**

## Program Notes

### **Overture to *Così fan tutte*, K. 588**

#### **Wolfgang Amadeus Mozart**

*Così fan tutte*, a comic opera with a libretto by Mozart's favorite collaborator, Lorenzo da Ponte, premiered on January 26, 1790 in Vienna. Drawing on the popular dramatic themes of mistaken identity and romantic fickleness, the opera was popular in its opening performances, largely ignored in succeeding generations because of its risqué topics, and finally celebrated in the last century as one of Mozart's best. The overture to *Così* contains nearly no melodic material from the opera, except the chords used to end the andante introduction, which are the same as in Don Alfonso's aria toward the end of the opera, as he sings the words, "Così fan tutte!" {All women are like that!}

### ***A Night on Bald Mountain***

#### **Modest Petrovich Mussorgsky**

Mussorgsky belonged to the "mighty handful" – five 19th-century Russian composers, led by Mily Balakirev, who worked together to create a distinctly Russian classical music. *A Night on Bald Mountain*, is one of Mussorgsky's best-known works, although most people only know it in the version crafted by Nicolai Rimsky-Korsakov, who premiered it in 1868 – five years after Mussorgsky's death. Mussorgsky's original version was not heard until the 1920s and did not resurface until some forty years later.

*A Night on Bald Mountain*, was inspired by a scene of a witches' Sabbath in Gogol's story of St. John's Eve, and is a lurid melodrama depicting a dark witches' ritual, conjuring up the devil on a bleak mountaintop. Rimsky-Korsakov's reconstruction was essentially an attempt to refine what he viewed as Mussorgsky's coarseness. The original version is one long whirlwind of evil, at the end of which, the demons retire to their beds, and a church bell is heard. Rimsky-Korsakov adds a slightly more peaceful coda, suggesting that the demons are dispersed as day breaks.

*A Night on Bald Mountain* gained a whole new audience, when it was included in the 1940 Disney film *Fantasia* in an arrangement by

### **Overture to *Hänsel und Gretel***

#### **Englebert Humperdinck**

Humperdinck was a respected music teacher and popular composer in Germany who was roughly contemporary with Wagner. He was a prolific composer of vocal music, including accompanied songs, choral works and works for the stage, as well as a half-dozen operas. Humperdinck originally composed *Hänsel und Gretel*, which was based on the fairy tale by the Brothers Grimm, as a Singspiel consisting of a play with 16 songs and piano accompaniment. In 1891, he began working on a complete orchestration, and the work was premiered three years later, with Richard Strauss conducting. It was an instant and overwhelming success. So much so, that in 1923, it became the first complete opera ever to be broadcast on radio (from Covent Garden, London, and eight years later, it was the first to be transmitted live from the Metropolitan Opera.

### **Serenade No. 1 in D Major, Op. 11**

#### **Johannes Brahms**

Known for its unusually symphonic quality and for the prominence of its horn section, Brahms's Serenade was sketched in Detmold, Germany, in 1857–58, when the composer was wintering there as a part-time music teacher. Then in his mid-20s, Brahms adopted a neoclassical style that was reminiscent of the earlier small-orchestra and ensemble works of Mozart, Haydn, Beethoven, and Schubert, but still reflected his own Romantic sensibilities. Brahms originally scored the Serenade for wind and string octet and then expanded it into a longer work for chamber nonet. On the advice of Joseph Joachim, Brahms later adapted the serenade for orchestra. The premiere of the final version took place in Hanover in 1860, with Joachim at the podium.

We will be performing three movements from the Serenade: *Allegro molto*; *Menuetto I* and *II*; and *Rondo*.