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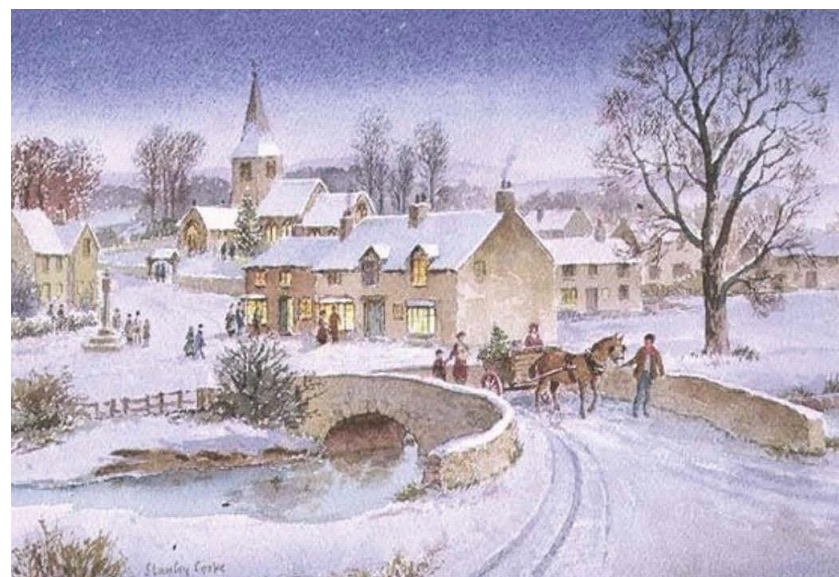
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The NIH Community Orchestra and The NIH Community Chorus present



A Winter Fantasy featuring music from the British Isles

December 10, 2016

Cedar Lane Unitarian Universalist Church

Bethesda, MD

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.

Cover: *Christmas Eve in the Village*
Stanley Cooke

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

Violin I

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Concertmaster
Tom Holzman
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Percussion

Caitlin Williams

Harp

Melanie Young

The NIH Community Chorus
Music Director, W. Robert Johnson

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Lynn Balabanis
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Tom Robbins
Kathie Rogers
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Bass

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

Accompanist

Judith Bourzutschky

Program

<i>Colonial Song</i>	Percy Grainger (1882 - 1961)
<i>Fantasia on Christmas Carols</i>	Ralph Vaughan Williams (1872 - 1958)
Baritone Soloist, Tshegofatso Moeng	
A Selection of Christmas Carols	
The Cedar Lane Waits	
Gloucestershire Wassail	Traditional
Carol of the Bells	Traditional, arranged by Peter J. Wihousky
The Star Carol	Alfred Burt (1920 - 1954)
Shepherds, What Fragrance Come, Dear Children	Traditional Alfred Burt

Intermission

<i>Fantasia on "Greensleeves"</i>	Ralph Vaughan Williams
<i>Brigg Fair, An English Rhapsody</i>	Frederick Delius (1862 - 1934)
<i>Pomp and Circumstance March, No. 4</i>	Edward Elgar (1857 - 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

About our Directors

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.

Mr. Scerbo co-founded his first orchestra, The Philharmonia Ensemble, in 2000 while studying at the University of Maryland. As Music Director, he led the orchestra in a series of diverse programs that included collaborations with artists such as pianist Rita Sloan, soprano Carmen Balthrop, and the Prism Brass Quintet.

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.

W. Robert Johnson (Music Director, NIHCC) has had a long and varied association with choral music. Beginning in Kansas, he sang in choirs and choruses for more than 50 years. Although he chose a career in the military and government service, he conducted choirs and choruses wherever his assignments took him.

In 1971, while employed by the National Security Agency, he organized the Parkway Chorale and served as its Music Director until he retired from federal service in 1998.

He founded The New Century Singers in 1975 and sang in the Washington Cathedral Choral Society for 28 years, serving on the Society's Board of Trustees for 16+ years.

As a member of the American Choral Directors Association, he served as the President of the District of Columbia Chapter. In 2003, he was appointed the ACDA National Chair for Community Choirs, retiring in June 2009.

In September 2009, he was appointed Chorus Master of the NIHCC, a position he currently fills, in addition to serving as the Music Director of The East Avenue Ensemble.

In September 2012, he was appointed director of the Asbury Village Encore Chorale

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.

Texts

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.

The Somerset Carol

Come all you worthy gentlemen
That may be standing by.
Christ our blessed Saviour
Was born on Christmas day.
The blessed virgin Mary
Unto the Lord did pray,
O we wish you the comfort and tidings of joy!

Christ our blessed Saviour
Now in the manger lay;
He's lying in the manger,
While the oxen feed on hay.
The blessed Virgin Mary
Unto the Lord did pray.
O we wish you the comfort and tidings of joy!

God bless the ruler of this house,
And long on may he reign;
Many happy Christmases
He live to see again!

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 over-
head.
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?
Fam'lies 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 Christmastides of yore.
*For Christmas, blessed Christmas
Is here once more!*