

With Special Thanks to:

Richard Scerbo, Music Director, NIHCO
Enrico Lopez, Assistant Conductor, NIHCO
W. Robert Johnson, Music Director, NIH Chorus,
East Avenue Ensemble
Eileen (Teddi) Pensinger and Liane Toohey,
Media Publicity

NIHCO Board Members
Nancy Henderson
Basil Manns
Robin Petrusak
Harold Seifried

Kathryn von Rautenfeld, Membership
Sara Kane, Program Coordination and Design
Walt Bauman and John Pensinger, Front of House
Gary Daum, Founding Music Director
Randy Schools and the R&W Staff
The NIHCO Brass Ensemble
Georgetown Preparatory School
Saint Mark Presbyterian Church



The NIH Community Orchestra and Chorus

A North Pole Holiday Concert

**December 14
2014**

**Cedar Lane Unitarian Church
Bethesda, MD**

About the NIH Musical Organizations

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 becoming known in the arts community of Montgomery County.

The group presents two concerts a year, as well as a number of outreach performances. Many of the donations for our concert today benefits 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 Chorus originally began in 1996 when Bethesda Little Theatre began its collaboration with the NIH Community Orchestra to perform a sing-along of Handel's *Messiah*. Since then, the all-volunteer chorus has participated in seventeen sing-along *Messiahs*, as well as other concerts with the NIHCO, including a performance of Schubert's Mass in G last spring.

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

The East Avenue Ensemble came into being upon the demise of The New Century Singers, a community choir that operated in the greater Washington area for some 31 years.

From 2009, the Ensemble has joined with the NIH Community Chorus and the NIHCO to perform in the annual *Messiah* sing-alongs. Other performances with the Chorus include Brahms's *Naenie* and Lauridsen's *Le Chansons des Roses*, Mozart's *Requiem*, and *Prayers* by Gary Daum.

The NIH Community Orchestra **Music Director and Conductor, Richard Scerbo** **Assistant Conductor, Enrico Lopez**

Violin I

Sarah Romano,
Concertmistress
Koya Allen
Mike Cohen
Thomas Holzman
Alice Jo
Jakub Kostal
Sacha de Lang
Leo Mayoral
Karin Peeters
Liane Toohey
Ashley Valentine

Violin II

Freda Balkan
David Benor
Candy Cheung
Stephanie Dailey
Moyna Daley
Charles Flesch
Kristi Johnson
Jane Koda
Dorothea Laurence
Basil Manns
Elena M Z Ollis
Barbara Zain

Viola

Timothy Doerr
Undine Nash
Robert J. Palian

Stephanie Pappas
Donald J. Patti
Ivars Peterson
Caitlin Snyder
Elena Thompson

Cello

David Berley
Wei-Chung Cheng
Benedicte Dubly
Serri Graslie
Thomas C. Zebovitz

Bass

John Abrahams

Flute

Catie Chang
Ashley Fahle
Nancy Henderson
Sara Kane

Piccolo

Sara Kane

Oboe

Katie Kane
Daryl L. Kaufman
Robin Petrusak

Clarinet

Daniel Babinski
Karin Caifa
Michelle Escumbise

Ed Kaita
Carole Read

Bassoon

Keli Edwards
Asako Kobayashi
Steve Wechsler

French Horn

Carrie Helmold
Stan Kusnetz
Henry Tollefson

Trumpet

Jon Gang
Ken Nolan
Rebecca Richardson
Cliff Schweinfest
Amanda Smith

Trombone

Allan Bowling
Steve Ferguson

Tuba

Dale Kiesewetter

Percussion

Steve Soroka

The NIH Community Chorus
Music Director, W. Robert Johnson

Soprano I

Lisa Duncan
Marian Kisch
Tina Neilson
Jennie Sharmey
Terri Sorda

Eileen Pensinger
Toni Robinson
Kathi Rogers

Soprano II

Blanca Barrera
Alison Bennett
Rose Berstein
Karin Caifa
Ivana Joshmanova
Hayley McCausland
Ana Astrid Molina

Tenor I

Alex Conrad
K. David Hulteng
Tom Robbins

Tenor II

Weilin Moy
Betty Nordan
Lee Weber

Alto I

Laura Ariovich
Linda Edwards
Miriam Goldberg
Mary Leibolt
Terri Reiskin
Joyce Rosenthal
Helena Vogel
Neimah Weinberg

Bass I

Robert Berendt
Tom Dine
Nate Leibolt
Paul Zoccola

Bass II

Igor Baumann
Richard Elestad
Tom Kirby
Harold Seifried
Bruce Weber

Alto II

Angeline Butler
Lucy Hand
Helen Ingalls
Barbara Moschella

Program

Overture to *Il Signor Bruschino* Gioachino Rossini
(1792 – 1868)

Peer Gynt Suite, No. 1 Edvard Grieg
1. Morning (1843 – 1907)
4. In the Hall of the Mountain King

March Slav, Op. 31 Peter Ilyich Tchaikovsky
(1840 – 1893)

Intermission

Symphony No. 1 Vasily Sergeyevich Kalinnikov
Allegro Moderato (1866 – 1901)

Choruses from *The Messiah* George Frederic Handel
And the Glory of the Lord (1685 – 1789)
For Unto Us a Child Is Born
Hallelujah!

Program Notes

Overture to *Il Signor Bruschino*

Gioachino Rossini

Il Signor Bruschino had its premiere in January 1813 in Venice. An early example of Rossini's *farse* (farce) operas, which were highly popular in Venice in the early 1800s, *Il Signor Bruschino* packs a highly complex plot, wit, and comedic effects into a tight one-act opera. As is true of many operas today, the overture is more often performed than the opera itself. Rossini puts the audience on notice about the high jinks to follow almost immediately with a then-innovative effect. Just after the slow introduction, the strings solemnly tap their bows on their music stands (in Rossini's time, the score indicated they were to tap the candle holders attached to their stands). While Rossini left no clue as to the possible meaning of this tapping, it becomes the musical centerpiece, repeating several times throughout the five-minute overture.

Selections from *Peer Gynt Suite, No. 1*

Edvard Grieg

Composed at the invitation of Norwegian dramatist Henrik Ibsen for a dramatic recreation of his national epic poem, *Peer Gynt*, Grieg's incidental music has become one of the most popular numbers in the orchestral repertory. The world premiere took place in February 1876 in Christiania (now Oslo). In 1887, Grieg arranged four numbers from his incidental music as a concert suite for orchestra, and five years later, he arranged a second suite. We will perform Numbers 1 and 4, "Morning Mood" and "In the Hall of the Mountain King." The latter was meant to accompany a scene in which Peer Gynt is

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 Orchestra Sinfonica de Aguascalientes (Mexico), and at the 2011 Festival de Musica in Londrina, Brazil.

In pursuing his love for opera, Mr. Lopez-Yañez has assisted as rehearsal conductor on productions of *L'enfant et le sortilèges* (Ravel), *Il segreto di Susanna* (Wolf-Ferrari), *L'Incoronazione di Poppea* (Monteverdi), *Orpheus in the Underworld* (Offenbach), and as Assistant Conductor on *Albert Herring* (Benjamin Britten) and the World Premiere of the Chamber Orchestra version of Jonathan Sheffer's *Blood on the dining room floor*. This coming year he will be assisting on productions of Mozart's *Così fan tutte*, Ravel's *L'enfant et les sortilèges*, and Rossini's *L'occasione fa il ladro*, which he will also be conducting in concert form.

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. By way of conducting, he has also studied conducting under Ken Kiesler, Donald Neuen, Daisuke Soga and Dr. Thomas Lee.

Mr. Scerbo is the Associate Artistic Director and General Manager of the National Orchestral Institute, a training program for orchestra musicians on the threshold of their professional careers. He serves concurrently as Assistant Director for Artistic Planning and Operations at the University of Maryland School of Music.

W. Robert Johnson **W. Robert (Bob) Johnson (Music Director, NIHCC and East Avenue Ensemble)** 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 NIHCO Community Chorus, 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.

Marche Slav, Opus 31

Pytor Ilyich Tchaikovsky

Tchaikovsky completed his Slavonic March in the autumn of 1876, and it received its first performance in St. Petersburg in November of that year. The occasion was a concert in aid of Russian volunteers wounded in the Serbo/Turkish War, a war Russia was to join in the following year. There was an air of patriotic enthusiasm at the time for a "wider" Pan-Slavonic movement, to which Tchaikovsky lent his support. This was recognized (together with his varied State Commissions over the years) by the Tsar who, belatedly, awarded him a life pension in 1888. The piece is based on Russian and Serbian folk melodies, and the score initially is headed "in the manner of a funeral march."

Symphony No. 1 in G minor, First Movement

Vasily Sergeevich Kalinnikov

Kalinnikov is not nearly as well known as his more famous Russian contemporaries, Tchaikovsky and Rachmaninoff, although both composers recognized his potential and opened up opportunities for the impoverished young man who died just short of his 35th birthday. After pursuing his musical studies on a scholarship at the Philharmonic Society School in Moscow, Kalinnikov eked out a living playing the bassoon, timpani, or violin in theatre orchestras. In 1892, on the recommendation of Tchaikovsky, he was appointed conductor at the Maliy Theatre in Moscow and, in the following year, at the Moscow Italian Theatre. Ill health, however, forced him to resign, and he spent the rest of his short life in the relatively warmer climate of Southern Crimea. Kalinnikov's Symphony No. 1 was first performed in Kiev in 1897. The first movement, *Allegro Moderato*, has an attractive and lyrical principal theme of obvious Russian character, which is developed through colorful orchestration and a fugue.

Meet the Conductors

Texts

Three Choruses from *The Messiah* George Frederick Handel

And the glory of the Lord shall be revealed,
and all flesh shall see it together
for the mouth of the Lord hath spoken it.

For unto us a Child is born, unto us a Son is given;
and the government shall be upon his shoulder;
and his Name shall be called Wonderful, Counsellor,
The mighty God, the everlasting Father, The Prince of Peace.

Hallelujah!
For the lord God omnipotent reigneth
The kingdom of this world
Is become the kingdom of our Lord, and of His Christ.
And He shall reign for ever and ever
King of kings and lord of lords
And he shall reign forever
Hallelujah!

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 2012, 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 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. In 2003, he made his operatic debut conducting Argento's *A Water Bird Talk* with The Philharmonia Ensemble and G.F. Handel's *Xerxes* with the Maryland Opera Studio. That same year he conducted Igor Stravinsky's *L'Histoire du soldat* at the Clarice Smith Performing Arts Center.

Mr. Scerbo is a graduate of the University of Maryland where he studied conducting with James Ross and bassoon with Daniel