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And special thanks to Harold Seifried, whose generous contribution makes possible this afternoon's performance of Harold Hanson's "Song of Democracy."

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 and Chorus

present

A Summer Concert



June 15, 2016
Bradley Hills Presbyterian Church
6601 Bradley Boulevard
Bethesda, MD

About the NIH Musical Organizations

The NIH Community Orchestra (NIHCO) is an all-volunteer organization founded in the fall of 1966 for the purpose of bringing together the musical talent of NIHC 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 may other programs for children and young adults with cancer and their families.

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

In celebration of our 20th anniversary, we are very happy to welcome back Gary Daum, NIHCO's founding music director. Gary will be conducting one of his favorite pieces—Ralph Vaughan Williams' *English Folk Song Suite*.

The NIH Community Chorus (NIHCC) was also founded in 1966 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 at the Holiday Concert last December and selections from *Old American Songs* by Aaron Copland last spring.

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

The NIH Community Orchestra

Music Director and Conductor, Richard Scerbo
Guest Conductor, Gary Daum

Violin I

Paul Austin
Bree Baccaglioni
Sara Eckelberry
Tom Holzman
Sacha de Lange
Karin Peeters
Liane Toohey

Violin II

Freda Balkan
Maria Barragan
Santana
David Benor
Candy Cheung
Stephanie Dailey
Moyna Daley
Latrinia Elliott
Kristi Johnson
Basil Manns
Kenneth Mirkin
Anthea Piong
Taylor Richter
Caitlin Williams
Barbara Zain

Viola

Timothy Doerr
Jack Karsten
Lee Rucker Keiser
Pamela Klein

Robert Palian
Don Patti
Ivars Peterson

Cello

Julia Arnold
David Berley
Carolyn Carroll
Serri Graslie
Nancy Jakubowski
Cindi Lostritto
Lisa Premo

Bass

David Hill
Fred Talcott

Flute

Catie Chang
Nancy Henderson
Sara Kane

Piccolo

Sara Kane

Oboe

Robin Petrusak
Liz Townsend

English Horn

Liz Townsend

Clarinet

Michelle Escumbise
Carole Read

Bassoon

Rachel Willingham

French Horn

Steve Hellberg
Stan Kusnetz
Julia Malafarina
Alyson Williams

Trombone

Allan Bowling

Tuba

Dale Kiesewetter

Percussion

Caitlin Williams

The NIH Community Chorus

Music Director, W. Robert Johnson

Soprano I

Betsy Ballard
Maura Fierro
Ivana Jochmanova
Ana Astrid Molina
Tina Neilson
Terri Sorota

Soprano II

Lynn Balabanis
Alison Bennett
Rose Berstein
Catherine Brown
Diana Hurley
Joanna Pratt
Grace Shen

Alto I

Mary Adams
Laura Ariovich
Linda Edwards
Carol Meyers
Terri Reiskin
Bobbi Sachs
Ayesha Sundaram

Alto II

Miriam Bunow
Angeline Butler
Lucy Hand
Angelica Ingalls
Barbara Moschella
Eileen (Teddi) Pensinger

Tenor I

K. David Hulteng
Tom Robbins
Joyce Rosenthal
Kenneth Weeman

Tenor II

Dorothy Hearn
Weilin Moy
Bill Rogers
Kathie Rogers
Lee Webber

Bass I

Igor Baumann
Robert Berendt
Tom Dine
Paul Zoccola

Bass II

William Brown
Dean Hearn
Thomas Kirby
Luiz Machado

Program

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| <i>Ubi Caritas</i> | Maurice Duruflé (1902 – 1986) |
| <i>Song of Democracy</i> | Howard Hanson (1896 – 1981) |
| <i>English Folk Song Suite</i> | Ralph Vaughan Williams (1872 – 1958) |

Intermission

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| Symphony No. 8 in G Major <i>Allegro con brio</i> <i>Allegretto grazioso—molto vivace</i> <i>Allegro, ma non troppo</i> | Antonín Dvořák (1841 – 1904) |
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Program Notes

Ubi Caritas

Maurice Duruflé

The French composer, organist, and pedagogue, Maurice Duruflé, was born in Louviers, France in 1902. He became chorister at the Rouen Cathedral Choir School in 1912, where he studied piano and organ. In 1920, he entered the Conservatoire de Paris in 1920, and won several prizes for organ, composition, and piano accompaniment. Duruflé became titular organist of St. Étienne-du-Mont in Paris in 1929, a position he held for the rest of his life. In 1943, he became professor of harmony at the Conservatoire de Paris, where he worked until 1970. In 1947, Duruflé wrote what is probably the most famous of his very few pieces: the *Requiem* Op. 9, for soloists, choir, organ and orchestra.

Ubi caritas is a hymn of the Western Church, long used as one of the antiphons for the washing of feet on Maundy Thursday. The Gregorian melody was composed sometime between the fourth and tenth centuries. Duruflé's choral setting makes use of the Gregorian melody, using only the words of the refrain and the first stanza.

Song of Democracy

Harold Hanson

Howard Hanson was among the first twentieth century American composers to achieve widespread prominence. In contrast to the angular and Americana-influenced sounds that dominated American concert music prior to World War II, Hanson wrote in an unabashedly Romantic idiom influenced by his Nordic roots.

Hanson studied music at the Institute of Musical Art in New York City and Northwestern University, where he earned a degree in 1916. In 1921, he became the first American to win the Prix de Rome. Upon his return to the United States, Hanson was appointed head of the Eastman School of Music at the University of Rochester. Under the composer's guidance, Eastman became one of the world's preeminent educational institutions. During his tenure, Hanson composed prolifically; he also embarked on a career as a conductor, becoming one of the great champions of American music.

As a composer, Hanson greatly enriched the choral music repertoire with some of the idiom's most popular American works. *Song of Democracy*, written in 1935, was commissioned by the National Education Association (NEA) and the Music Educators National Conference (MENC) in commemoration of the NEA's hundredth anniversary and the MENC's 50th anniversary, and was inspired by excerpts from two Walt Whitman poems, "An Old Man's Thoughts of School," and "Thou Mother With Thy Equal Brood."

W. Robert (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 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.

Gary Daum (NIHCO Founder and Guest Conductor)

When he helped start the NIHCO in 1996 as a small chamber group, Gary Daum had no idea that 20 years later the orchestra would still be going strong. A composition graduate of Catholic University, his compositions include orchestral, electronic, and vocal music, including *Prayers*, a choral cycle of sacred texts from numerous religious traditions. Mr. Daum is currently director of the string ensemble at Georgetown Prep, where he is Fine Arts chair and teaches music, photography, and computer science. Comfortable in many musical genres, he is currently a member of the Celtic/rock ensemble *The Eclectiks* (which started life as a Celtic ensemble made up of NIHCO musicians). Having served as the NIHCO's music director for its first 12 years, he is happy to see so many familiar faces and thrilled to be back making music with a very wonderful group of musicians.

Meet the Music Directors

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 Corregido 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 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 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.

English Folk Song Suite

Ralph Vaughan Williams

A major figure in the revival of folk music, Ralph Vaughan Williams was born in the Cotswold village of Down Ampney in 1872. He was educated at Charterhouse School, then Trinity College, Cambridge, and the Royal College of Music, after which he studied with Max Bruch in Berlin and Maurice Ravel in Paris. At the turn of the century, he was among the very first to travel into the English countryside to collect folk songs and carols from singers, notating them for future generations to enjoy. Later he incorporated some songs and melodies into his own music, being fascinated by the beauty of the music and its anonymous history in the working lives of ordinary people. His efforts did much to raise appreciation of traditional English folk song and melody.

Written in 1923, the *English Folk Song Suite* is one of Vaughan Williams's most famous works for military band. In 1924, the piece was arranged for full orchestra and brass band by Vaughan Williams' student, Gordon Jacob. The suite consists of three movements: *March*, *Intermezzo* and another *March*, all of which are subtitled with English folk song names: *Seventeen Come Sunday*, the *My Bonny Boy*, and *Folk Songs from Somerset*.

Symphony No. 8 in G Major

Antonín Dvořák

"Gentlemen, in Bohemia, the trumpets never call to battle—they always call to the dance." So said the conductor Rafael Kubelik about the rousing trumpet fanfare that introduces the fourth movement of Dvořák's Symphony No. 8, which had its premiere in Prague on February 2, 1890. Dvořák broke new ground with the Symphony No. 8, a work, as he explained, meant to be "different from the other symphonies, with individual thoughts worked out in a new way." The music is steeped in the flavor and atmosphere of the Czech countryside. Within the music, Dvořák included sounds from nature, particularly hunting horn calls, birdsong and dramatic fanfares that suggest nonmusical images.

Texts

Ubi Caritas

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| Ubi caritas et amor, Deus ibi est. | Where charity and love are, |
| Congregavit nos in unum | God is there. |
| Christi amor. | Christ's love has gathered us |
| Exultemus, et in ipso | into one. |
| iucundemur. | Let us rejoice and be pleased |
| Timeamus, et amemus Deum | in Him. |
| vivum. | Let us fear, and let us love |
| Et ex corde diligamus nos | the living God. |
| sincero. | And may we love each other |

Song of Democracy

An old man's thoughts of school,
An old man's gathering youthful memories and
blooms that youth itself cannot.

Now only do I know You,
O fair auroral skies - O morning dew upon the grass!

And these I see, these sparkling eyes,
These stores of mystic meaning, these young lives,
Building, equipping like a fleet of ships, immortal ships,
Soon to sail out over the measureless seas,
On the soul's voyage.

Only a lot of boys and girls?
Only the tiresome spelling, writing, ciphering classes?
Only a public school?
Ah more, infinitely more.

The lights and shadows of your future, good or evil?
To girlhood, boyhood look, the teacher and the school.

And you America,
Cast you the real reckoning for your present?
The lights and shadows of your future, good or evil?
To girlhood, boyhood look, the teacher and the school.

Sail, Sail thy best, ship of Democracy,
Of value is thy freight, 'tis not the present only,
The Past is also stored in thee.
Thou holdest not the venture of thyself alone,
not of thy Western continent alone.
Earth's resume entire floats on thy keel, O ship,
is steadied by thy spars,
With thee Time voyages in trust, the antecedent
nations sink or swim with thee.
With all their ancient struggles, martyrs, heroes,
epics, wars, thou bear'st the other continents,
Theirs, theirs as much as thine, the destination -
port triumphant;
Steer then with good strong hand and wary eye
O helmsman, thou carriest great companions,
Venerable priestly Asia sails this day with thee,
And royal feudal Europe sails with thee.
And royal feudal Europe sails with thee.

Texts by Walt Whitman (1819 – 1892), from "An Old Man's Thoughts of School," written for the inauguration of a Public School, Camden, New Jersey, 1874; and from "Thou Mother With Thy Equal Brood."