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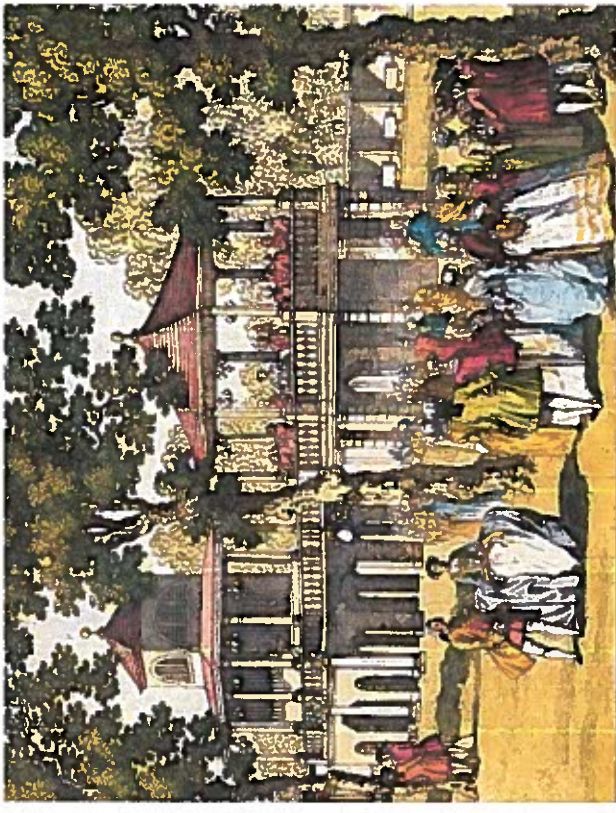
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*The NIH Community Orchestra
and
The NIH Community Chorus*

*present
A Summer Concert*



June 9, 2018

*Cedar Lane Unitarian
Universalist Church
Bethesda, MD*

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

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

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 selections from W.A. Mozart's *Coronation Mass* last June.

Violin I	Viola	Clarinet
Heather MacArthur, * <i>Concertmaster</i>	Regina Ahn	Karen Caifa
Paul Austin	Clara Fisher	Ed Kaita
Mike Beirne	Jack Karsten	Carol Read
Mike Cohen	Lee Rucker Keiser	Bassoon
Haydee Dijkstal	Pamela Klein	Gail Lewis
Timothy Doerr	Ivars Peterson	French Horn
Beth Dudrow	Amanda Pomicter	Steve Hellberg
Tom Holzman	Elena Thompson	Stan Kusnetz
Jasleen Kaur	Cello	Harold Seifried
Jakub Kostal	Carolyn Carroll	Alyson Williams
Sacha de Lange	Monica Gingerich	Trumpet
Paul Lin	Nancy Jakubowski	Jerome Danoff
Karin Peeters	Cindi Lostritto	Jon Gang
Catherine Treadway	Leah Mazade	Ken Nolan
Ellen Snyder	Tom Zebovitz	Cliff Schweinfest
Liane Toohy	Bass	Trombone
Violin II	Fred Talcott	Kevin Flynn
Freda Balkan	Flute	Steven Ferguson
Maria Barragan Santana	Catie Chang	Tuba
Candy Cheung	Ellen Ensel	Dale Kiesewetter
Stephanie Dailey	Nancy Henderson	Percussion
Christine Hopp	Piccolo	Steve Soroka
Diane Johnson	Ellen Ensel	Piano
Kristi Johnson	Oboe	Judith Bourzutschky
Leslie Klein	Lisa Gansheroff	
Basil Manns	Katie Kane	
Sarah Rudzinskaskas	Daryl Kaufman	
Jeremy Schein	Jo Ann Lynn	
Emily Storch	Robin Petrusak	

The NIH Community Chorus

Music Director, W. Robert Johnson

Soprano I

Betsy Ballard

Joan Dine

Ankur Garg

Mary Kirby

Judith Lieberich

Anna-Sophie Liegmann

Tina Neilson

Terri Sorota

Kathleen Van Aalten

Soprano II

Sally Amero

Lynn Balabanis

Bonnie Beavers

Alison Bennett

Rose Berstein

Diana Hurley

Ana Astrid Molina

Megan Nathan

Alto I

Laura Ariovich

Nancy Clark

Linda Edwards

Heather Frank

Miriam Goldberg

Lynne Gots

Carol Meyers

Laurie Nadler

Joanna Pratt

Alto II

Laurie Berman

Miriam Bunow

Carol Dennis

Lucy Hand

Helen Ingalls

Barbara Moschella

Eileen (Teddi) Pensinger

Tenor I

Jerry Dennis

K. David Hulteng

Joyce Rosenthal

Steve Vaughn

Tenor II

Tom Robbins

Kathi Rogers

Virginia Weber

Bass I

Robert Berendt

Tom Dine

Bass II

Igor Baumann

Henrique Browne

Thomas Kirby

Harold Seifried

Bruce Weber

Program

Nänie, Opus 82

Johannes Brahms
(1833 – 1897)

Violin Concerto in D Major, Opus 77

I. *Allegro non troppo*

Violin Soloist, Heather Macarthur

Brahms

Intermission

Suite in A major (*The American*), Opus 98

Antonín Dvořák
(1841 – 1904)

Slavonic Dances, Opus 46, Nos. 1 and 2

Dvořák

Accompanist

Judith Bourzutschky

Program Notes

***Nänie*, Opus 82**

Johannes Brahms

Widely considered one the 19th century's greatest composers and one of the leading musicians of the Romantic era, Johannes Brahms was born May 7, 1833, in Hamburg, Germany. His output includes works for symphony orchestra, chamber ensembles, piano, organ, and voice and chorus.

Nänie (or threnody, a dirge or song of lamentation) was composed between 1881 and 1882, as a memorial to his friend, the neoclassic painter Anselm Feuerbach, who died in 1881. In keeping with Feuerbach's preference for subjects from antiquity, Brahms chose a poem by the great German poet, Friedrich Schiller. The text reflected Feuerbach's humanist philosophy, rooted in ancient Greek and Roman ideals: the fatalism of ancient Greece tempered by acceptance. Brahms conducted the first performance in Zurich on December 6, 1881.

Violin Concerto, No 1, Opus 77

I. *Allegro non troppo*

Johannes Brahms

Brahms wrote his violin concerto in the summer and early fall of 1878 and conducted the first performance on January 1, 1879, in Leipzig, with Joseph Joachim as soloist. The work is scored for solo violin and orchestra. Originally, the concerto was planned in four movements, like the second piano concerto. The middle movements, one of which was intended to be a scherzo – suggesting that Brahms intended the work to be a symphonic concerto rather than a virtuoso showpiece – were discarded and replaced with what Brahms called “a feeble Adagio.” Some of the discarded material was reworked for the second piano concerto

Heather MacArthur (Concertmaster and Soloist) began playing the violin at the age of four in Southern California, during high school studied at the Hartt School of Music at the University of Hartford in Connecticut. She moved to Maryland in 2005 to pursue her Bachelors of Music degree at the University of Maryland as a student of David Salnes. Ms. Mac Arthur maintains a private violin studio in University Park, MD. She also teaches violin at the School of Music in Rockville, MD, and Excel Academy Public Charter School. Recently, she joined the Reading Symphony as principal second violin. She is very excited to be part of the Music Kids faculty this year at Henson Valley Academy and Highland Park Academy.



until he retired from federal service in 1998. In 1975, he founded the New Century Singers and sang in the Washington Cathedral Choral Society for 28 years, serving on the Society's Board of Trustees for more than 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, retiring in June 2009.

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

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 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.

Suite in A Major, Opus 98 (*The American Suite*) Antonin Dvořák

Dvořák wrote this suite in 1894, while he was director of the National Conservatory of Music in New York. It is an exotic patchwork of Amerindian and Afro-American music - with a pronounced Bohemian accent. Dvořák initially wrote the suite for piano for piano and orchestrated it immediately before his departure for Europe. The piano version was performed soon after its composition, but the orchestral version was not played in concert until 1910 and not published until 1911, seven years after Dvořák's death in 1904.

***Slavonic Dances*, Opus 46, Nos. 1 and 2**

Antonin Dvořák

Written as a set of piano duets in 1878, Dvořák orchestrated them soon after their initial publication in keyboard form.

Dvořák wrote the *Slavonic Dances* at the urging of the German music publisher Fritz Simrock, to whom he had been introduced by Johannes Brahms, an early supporter of Dvořák's music. Simrock requested a set of dances for piano duet, and, seeking to capitalize on a vogue for eastern European folk music, he specified that they should be based on the music of the composer's Bohemian homeland. Dvořák produced a set of eight original dance pieces that did not quote any existing traditional dances but evoked their spirit. The set proved so popular that, eight years later, Dvořák composed a second set of eight dances (Op. 72). Both feature a variety of traditional forms, including polkas, kolos, *sousedský*, and dumky. We will be playing No. 1, *Furiant*, and No. 2, *Dumká*.

Texts

Nänie

Auch das Schöne muß sterben!
Das Menschen und Götter bezwinget,
Nicht die eherner Brust rührt
es dem stygischen Zeus.
Einmal nur erweichte die Liebe
den Schattenbeherrscher,
Und an der Schwelle noch, streng,
rief er zurück sein Geschenk.
Nicht stillt Aphrodite dem schönen
Knaben die Wunde,
Die in den zierlichen Leib
grausam der Eber geritzt.
Nicht errettet den göttlichen Held
die unsterbliche Mutter,
Wann er am skäischen Tor
fallend sein Schicksal erfüllt.
Aber sie steigt aus dem Meer
mit allen Töchtern des Nereus,
Und die Klage hebt an
um den verherrlichten Sohn.
Siehe! Da weinen die Götter,
es weinen die Göttinnen alle,
Daß das Schöne vergeht,
daß das Vollkommene stirbt.
Auch ein Klagelied zu sein
im Mund der Geliebten ist herrlich;
Denn das Gemeine geht
klanglos zum Orkus hinab.

—Frederich Schiller

About our Musicians

Meet the Artists

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 (NOI+F), a training program for orchestra musicians on the threshold of their professional careers. In 2016, 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 Harewell.

He has attended conducting programs in Austria and the Czech Republic, working both with the International 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 1970, while employed by the National Security Agency, he organized the Parkway Chorale and served as its Music Director

Also Beauty must perish!

What gods and humanity conquers,
Moves not the armored breast
of the Stygian Zeus.
Only once did love come
to soften the Lord of the Shadows,
And at the threshold at last,
sternly he took back his gift.
Nor can Aphrodite assuage
the wounds of the youngster,
That in his delicate form
the boar had savagely torn.
Nor can rescue the hero divine
his undying mother,
When, at the Scaean gate now
falling,
his fate he fulfills.
But she ascends from the sea
with all the daughters of Nereus,
And she raises a plaint here
for her glorified son.
See now, the gods, they are
weeping,
the goddesses all weeping also,
That the beautiful must fade,
that the most perfect one dies.
But to be a lament on the lips
of the loved one is glorious,
For the prosaic goes toneless
to Orcus below.