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The NIH Community Orchestra and The NIH Community Chorus present A Summer Concert



June 11, 2017

*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.

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

Violin I

Heather MacArthur,

Concertmaster

Willis Chang

Mike Cohen

Tom Holzman

Jenna Johnson

JasleenKaur

Jakub Kostal

Sacha de Lange

Karin Peeters

Annie Vong

Violin II

Freda Balkan

Maria Barragan

Candy Cheung

Stephanie Dailey

Moyna Daley

Leslie Klein

Jane Koda

Basil Manns

Kenneth Mirkin

Anthea Piong

Emily Storch

Karen Weinstein

Viola

Timothy Doerr

Clara Fisher

Jack Karsten

Ivars Peterson

Elena Thompson

John Warshawsky

Cello

Serri Graslie

Hannah Holz hacker

Nancy Jakubowsky

Cindi Lostritto

Tom Zebowitz

Bass

Fred Talcott

Flute

Catie Chang

Ellen Ensel

Nancy Henderson

Piccolo

Ellen Ensel

Oboe

Katie Kane

Daryl Kaufman

Jo Ann Lynn

Liz Townsend

Clarinet

Karin Caifa

Ed Kaita

Carol Read

Bassoon

Billy Kahkonen

Steve Wechsler

Rachel Wilingham

French Horn

Steve Heilberg

Yoko Oda

Harold Seifried

Alyson Williams

Trumpet

Jon Gang

Ken Nolan

Cliff Schweinfest

Trombone

Brian Albrecht

Allan Bowling

Steve Ferguson

Kevin Flynn

Tuba

Dale Kiesewetter

Percussion

Scott Schaffer

Caitlin Williams

Piano

Judith Bourzutschky

The NIH Community Chorus

Music Director, W. Robert Johnson

Soprano I

Betsy Ballard
Joan Dine
Ankur Garg
Mary Kirby
Glenys Murrell
Tina Neilson
Terri Sorota
Mary Lou Steptoe
Kathleen Van Aalten

Soprano II

Sally Amero
Lynn Balabanis
Alison Bennett
Rose Berstein
Diana Hurley
Ana Astrid Molina

Alto I

Laura Ariovich
Nancy Clark
Linda Edwards
Miriam Goldberg
Lynne Gots
Sara Kane
Carol Meyers
Joanna Pratt
Bobbi Sachs

Alto II

Laurie Berman
Miriam Bunow
Angeline Butler
Lucy Hand
Helen Ingalls
Barbara Moschella
Eileen (Teddi) Pensinger

Tenor I

K. David Hulteng
Tom Robbins
Joyce Rosenthal
Steve Vaughn

Tenor II

W. Robert Johnson
Kathi Rogers
Virginia Weber

Bass I

Robert Berendt
Tom Dine

Bass II

Igor Baumann
Henrique Browne
Thomas Kirby
Harold Seifried
Bruce Weber

Accompanist

Judith Bourzutschky

Program

Overture to <i>Nabucco</i>	Giuseppe Verdi (1813 – 1901)
<i>Tango por una Cabeza</i>	Carlos Gardel (1887 – 1935) (arr. by John Williams) Violin Soloist, Heather Macarthur
Overture to <i>West Side Story</i>	Leonard Bernstein (1918 – 1990) (arr. by Maurice Peress)

Intermission

Selections from <i>Coronation Mass</i>	Wolfgang Amadeus Mozart (1756 – 1791) Soprano Soloist, Amanda Brown
<i>Kyrie</i> <i>Gloria</i> <i>Agnus Dei</i>	
Selections from <i>The Sound of Music</i>	Richard Rodgers (1902 – 1979) (arr. by Robert Russell Bennett)

Program Notes

Overture to *Nabucco*

Giuseppe Verdi

Nabucco, which premiered at La Scala 1842, was Giuseppe Verdi's first major operatic success. It appeared in the wake of the most difficult time in the composer's life. By 1840, his wife and two infant children had died. Then, in September 1840, his second opera, *Un giorno di regno*, was a complete disaster, closing after only one performance. Deeply depressed, the composer was ready to give up on music altogether. But Bartolommeo Merelli, who ran the famed Milan opera house, La Scala, prevailed upon him to write one more opera. The result was *Nabucco*, an instant commercial and critical triumph upon its premiere in 1842. *Nabucco* retells the biblical story of the slavery and eventual exile of the Jews under the Babylonian King Nebuchadnezzar. Like most of Verdi's opera overtures, *Nabucco* is a potpourri of themes, most of which reappear in the opera.

Tango por una Cabeza

Carlos Gardel

(arranged by John Williams)

Argentine actor and singer Carlos Gardel became famous for his tango ballads in the 1920s and '30s. Together with lyricist and long-time collaborator Alfredo La Pera, Gardel wrote several classic tangos, including *Tango por una Cabeza*. The name is a Spanish horseracing phrase meaning "by a head," which refers to a horse winning a race by the length of one head. The lyrics speak of a compulsive horse-track gambler who compares his addiction for horses with his attraction to women. John Williams arranged the song for solo violin and orchestra for a 1997 album that he made with Itzhak Perlman called *Cinema Serenade*. *Por una Cabeza* has been featured in dozens of films, including *True Lies*, *Schindler's List*, and *Scent of a Woman*.

Overture to *West Side Story*

Leonard Bernstein

West Side Story, which had its debut in 1957, was conceived as a contemporary retelling of *Romeo and Juliet*. Bernstein was very conscious of creating an American musical idiom when he composed *West Side Story*, and his score reflects a variety of genres—from opera to jazz and Latin. The overture, which was not in the original score,

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 is the violin teacher at the School of Music in Rockville, MD and Excel Academy Public Charter School. She is very excited to be part of the Music Kids faculty this year at Henson Valley Academy and Highland Park Academy.

Amanda Brown (Soprano) is the recipient of many awards, including Regional Finalist in the Metropolitan National Council auditions, and the Carolyn Bailey and Dominick Argento Vocal Competition in 2015. Ms. Brown has appeared with the Chautauqua Opera as Amelia in *Amelia al Ballo*, Despina in *Così fan tutte*, and Beth March in *Little Women*, among others. Her 2016-17 season began with her making her main stage debut with the Washington National Opera as Barbarina in *Le Nozze di Figaro*, with the Emerging Artist Cast. Some highlights of the season include performing Schubert's *Der Hirt auf dem Felsen* with Ensemble da Camera, and Julia Adolphe's *The Silence* with the Grammy-nominated Inscape Chamber Orchestra.



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. 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.

In September 2012, he was appointed Director of the Asbury Methodist Village Encore Chorale.

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.

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

was arranged for symphony orchestra by Maurice Peress. Although the *potpourri*-style overture gives a thematic overview of the show, it is as integral to the drama as Wagner's preludes. Rather than a cheery curtain raiser, we have grim music foretelling the tragedy to come.

Selections from *Coronation Mass* in C K. 317

Wolfgang Amadeus Mozart

Mozart composed the *Coronation Mass* shortly after his return to Salzburg as the newly appointed court organist. It was completed just in time to be performed at Easter services in 1779 and in accordance with new standards set by the Archbishop of Salzburg, Hieronymus Colloredo, who demanded very brief musical settings whenever he was officiating at the Mass. However, because this was for Easter, he also insisted that it include brass, woodwinds, and timpani. The result suggests a "Solemn Mass," and its length suggests a "Short Mass." Like most of Mozart's compositions, the nickname for the Mass was assigned by his publishers. The title *Coronation Mass* was likely given because of the work's prominent performance during the coronation of Francis I in Prague in 1792. We will be performing three movements from the Mass—*Kyrie*, *Gloria*, and *Agnus Dei*.

Selections from *The Sound of Music*

Richard Rodgers

(arranged by Robert Russell Bennett)

Richard Rodgers' contribution to American musical theatre of his day was extraordinary, and his influence on the musical theatre of today and tomorrow is legendary. He is best known for his songwriting partnerships with Lorenz Hart and Oscar Hammerstein II. *The Sound of Music*, which is based on the memoir of Maria von Trapp, *The Story of the Trapp Family Singers*, opened on Broadway in 1959, and won five Tony Awards, including Best Musical. Robert Russell Bennett (1894–1981), an American composer and arranger, was the arranger of the original Broadway production and also arranged the selections we will be playing this afternoon.

Texts

Kyrie

Kyrie eleison
Christe eleison
Kyrie eleison

Lord have mercy
Christ have mercy
Lord have mercy

Gloria

Gloria in excelsis Deo
Et in terra pax
hominibus bonae voluntatis
Laudamus te. Benedicimus te
Adoramus te. Glorificamus te
Gratias agimus tibi propter
magnam gloriam tuam.
Domine Deus, Rex coelestis
Deus Pater omnipotens.
Domini Fili unigenite,
Jesu Christe.
Domine Deus, Agnus Dei
Filius Patris
Qui tollis peccata mundi
miserere nobis.
Qui tollis peccata mundi
Suscipe deprecationem nostram.
Qui sedes ad dexteram Patris,
Patris, miserere nobis
Quoniam tu solus Sanctus
Tu solus Dominus
Tu solus Altissimus, Jesu Christe
Cum Sancto Spiritu,
In gloria Dei Patris.

Glory be to God on high
and peace on earth
good will towards men.
We praise thee, we bless thee
We worship thee, we glorify thee
We give thanks to you
for thy great glory.
O Lord God, heavenly King,
God the Father Almighty.
O Lord, the only-begotten son,
Jesus Christ.
O Lord God, Lamb of God
Son of the Father
Thou that takest away the sins of the
of the world, have mercy on us.
Thou that takest away the sins of the
world, receive our prayer.
Thou that sittest at the right hand of
God the Father, have mercy on us.
For thou only art holy;
Thou only art the Lord,
Thou only, O Christ,
with the Holy Ghost,
Art most high in the glory of
God the Father.
Amen.

Amen.

Agnus Dei

Agnus Dei, qui tollis
Peccata mundi,
dona nobis pacem.

Lamb of God who takes away
the sins of the world,
have mercy on us.

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 2012, Mr. Scerbo conducted members of Inscape in a performance of Dominick Argento's opera, *Water Bird*, 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*.

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. 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.

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