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The NIH Community Orchestra presents A Spring Concert



March 17, 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.

About the NIH Community Orchestra

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 weeklong 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.



Cover: *Three Musicians*
Christine Cipriano

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

Violin I

Heather MacArthur,
Concertmaster
Paul Austin
Mike Cohen
Haydee Dijkstal
Timothy Doerr
Tom Holzman
Jakub Kostal
Sacha de Lange
Karin Peeters
Beth Dudrow
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Violin II

Freda Balkan
Maria Barragan Santana
Candy Cheung
Stephanie Dailey
Moyna Daley
Diane R. Johnson
Kristi Johnson
Leslie Klein
Basil Manns
Anthea Piong
Taylor Richter
Sarah Rudzinkas
Jeremy Schein
Isolde Spiegel
Emily Storch
Li Wang
Karen Weinstein
Adeline Williams
Barbara Zain

Viola

Regina Ahn
Lee Rucker Keiser
Pamela Klein
Don Patti
Ivars Peterson
Amanda Pomicter
Elena Thompson
John Warshawsky

Cello

Ellen Belkin
Cheryl Fisher
Serri Graslie
Monica Gengerich
Hannah Holz hacker
Nancy Jakubowski
Cindi Lostritto
Leah Mazade
Kerri Strnad
Tom Zebovitz

Bass

Fred Talcott

Flute

Catie Chang
Ellen Ensel
Nancy Henderson
Sara Kane

Piccolo

Ellen Ensel

Oboe

Lisa Gansheroff
Katie Kane
Daryl Kaufman

Jo Ann Lynn
Robin Petrusak
Scott Schaffer

Clarinet

Karin Caifa
Michelle Escumbise
Ed Kaita
Carole Read

Bassoon

Keli Edwards
Gail Lewis
Steve Wechsler
Rachel Willingham

French Horn

Stan Kusnetz
Steve Hellberg
Harold Seifried
Alyson Williams

Trumpet

Jerry Danoff
Jon Gang
Ken Nolan
Cliff Schweinfest

Trombone

Steven Ferguson
Corey Sansolo
Marc Williams

Tuba

Dale Kiesewetter

Percussion

Scott Schaffer
Caitlin Williams

About Our Conductors

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 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.

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.

Program

Courtly Dances, from *Gloriana* Benjamin Britten
(1913 – 1976)

Russian Easter Festival Overture Nikolai Rimsky-Korsakov
(1844 – 1908)

Intermission

Wedding Day at Troldhaugen, from Lyric Pieces Edvard Grieg
(1843 – 1907)
T. Moses Tobani, arr.
(1855 – 1933)

Symphony No. 6, *Pastoral* Ludwig van Beethoven
I. *Allegro ma non troppo* (1770 – 1827)
IV. *Allegro*
V. *Allegretto*



The NIH Community Chorus

presents

*A Concert of Contrasts:
Brahms and Americana*

Our Lady of the Visitation Parish
Germantown, MD
May 5, at 7:30

St. Mark Presbyterian Church
Rockville, MD
May 19, at 7:30

Program Notes

Courtly Dances, from *Gloriana*, Opus 53a

Benjamin Britten

The leading British composer of the mid-20th century, Benjamin Britten was also a gifted conductor and pianist. *Peter Grimes*, composed in 1945, established him in the forefront of 20th-century opera composers, and the most celebrated English composer of opera since Henry Purcell. Britten's 1946 opera, *The Rape of Lucretia*, marked the inception of the Aldeburgh Festival, founded in 1947, which became one of the most important English music festivals and the center of Britten's musical activities.

The Courtly Dances are part of a four-movement symphonic suite Britten extracted from his opera, *Gloriana*, based on the life of Elizabeth I. The opera premiered at the Royal Opera House in London in 1953, during the celebrations of the coronation of Queen Elizabeth II.

Russian Easter Festival Overture, Opus 36

Nicolai Rimsky-Korsakov

Mainly known for his symphonic works, especially the popular symphonic suite *Scheherazade*, as well as the *Capriccio Espagnol*, Rimsky-Korsakov left an oeuvre that also included operas, chamber works, and songs.

The Russian Easter Festival Overture was written between August 1887 and April 1888, and dedicated to the memories of Modest Mussorgsky and Alexander Borodin, two members of the group of composers known as "The Five." Also known as *Svetlyi prazdnik*, or Bright Holiday in Russian, the Russian Festival Overture is the first major work by a Russian composer to be based entirely on themes from the *obikhod*, a collection of canticles of the Orthodox Church—a controversial choice that so offended Tsar Alexander III that he forbade having the overture played in his presence. Rimsky-Korsakov uses three original chants—two in the contemplative opening section ("Let God arise!" and "An angel wailed"), and a third ("Christ has risen from the dead"), which appears, according to the composer, "amid the trumpet blasts and the tolling bell."

Wedding Day at Troldhaugen, Op. 65, No. 6

Edvard Grieg

Considered the founder of Norwegian music, Grieg studied piano from an early age with his mother, a noted pianist. In the autumn of 1858, Grieg, then only 15 years old, went to the Leipzig Conservatory to study music. His teachers were among the most eminent in Europe, and four years later he left the Conservatory as a full-fledged musician and composer.

Rooted in the national folk tradition of Norway, Grieg's music is noted for a refined lyrical sense. Between 1867 and 1901, he wrote ten collections of *Lyric Pieces (Lyriske Stykker)* for piano, which are some of his most famous compositions. "Wedding Day at Troldhaugen" (Troll's House) is the name Grieg gave to the house he had built at Bergen for himself and his family, and so far as we know he never celebrated a wedding there. But he did celebrate his silver wedding anniversary shortly after it was built.

This arrangement for orchestra was made by the prolific early 20th-century composer and arranger, Theodore Moses Tobani, best known for "Hearts and Flowers."

Symphony No. 6 (Pastoral), Opus 68

Ludwig van Beethoven

Beethoven began making sketches of his Pastoral Symphony in 1802, and it was first performed in the Theater an die Wien, December 22, 1808, in a four-hour concert that also included the premiere of Beethoven's Symphony No. 5.

In writing a programmatic symphony that evoked sounds and moods of the countryside, Beethoven was drawing upon a well-established genre. Scholars have unearthed hundreds of 18th-century symphonies, mainly from Bohemia and Austria, that are pictorial or programmatic, and doubtless Beethoven was familiar with a number of these. However, the direct inspiration for the symphony was Beethoven's love of nature. The Pastoral is in five movements—atypical for a Classical symphony but not unusual for a programmatic one. Beethoven gave each a title, evoking specific scenes from "country life," and while much of the music seems quite descriptive, the composer cautioned that "It is rather an expression of feeling than a pictorial representation."

We will be playing three movements from the Symphony: I ("Awakening of cheerful feelings on arrival in the countryside"); IV ("Thunder. Storm"); and V ("Shepherd's song. Cheerful and thankful feelings after the storm").