

THE NIH COMMUNITY ORCHESTRA
PRESENTS

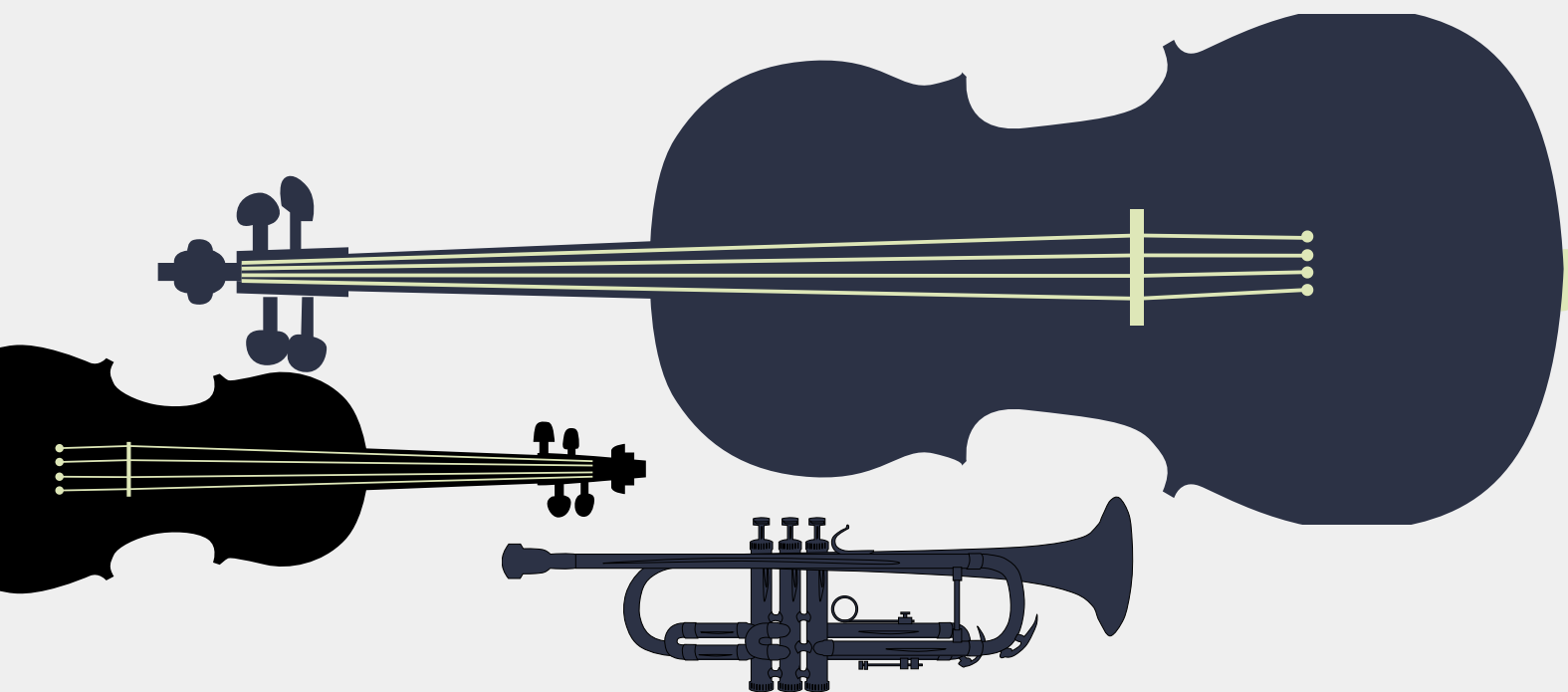
Innovative Voices

*Philip Espe, Conductor
Camille Jones, Violin*

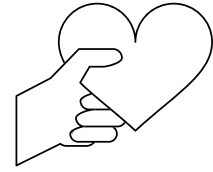
Saturday, June 4, 2022
3pm

North Bethesda United Methodist Church
10100 Old Georgetown Rd.
Bethesda, MD 20814

FREE ADMISSION
DONATIONS TO BENEFIT NIH CHARITIES



Thank you for your generous donations!



The NIH Community Orchestra gratefully accepts donations to support orchestral operations, and to benefit NIH Charities, including:

(1) Children's Inn, on the NIH campus, where sick children and their families may stay while receiving medical treatment. "The Inn tends to the child's heart, soul and spirit."

(2) Special Love offers camps for children with cancer, financial assistance, and support communities.

(3) Friends of Patients at the NIH provides financial assistance for patients participating in research protocols at the NIH campus.

Thank you for wearing a mask!



For the health and safety of our musicians, and your fellow audience members, **masks are required to be worn at all times during today's performance.** *Please note that today's program includes unmasked wind and brass musicians.*

ABOUT THE NIHCO

The 2021-22 season marks the 25th anniversary of the NIH Community Orchestra. Since 1996, the all-volunteer ensemble has brought together the musical talent of National Institutes of Health employees, with other members of the surrounding community. The membership includes scientists, lawyers, teachers, students and more.

From March 2020 through September 2021, the NIHCO sustained Covid-era membership with virtual activities including at-home "play-alongs," classical music trivia, and discussions of new and underrepresented composers. String players resumed in-person activities in September 2021. Winds and brass joined in March 2022.

During a typical season, rehearsals are held September through early June, with 3-4 annual concerts performed in Montgomery County. Additional outreach concerts featuring smaller chamber ensembles are performed year-round.

All concerts feature free admission, with donations gratefully accepted to support our orchestral operations, and to benefit the Charities of NIH.

Founded by the late Gary Daum, the NIH Community Orchestra has more recently been inspired by the creative leadership of former Music Director, Richard Scerbo (2014-2021), and current Conductor Philip Espe, who joined the orchestra in 2016 as Associate Conductor.

For more information and to view our short 25th Anniversary video, please visit our website, <https://nihco.org/>

This NIHCO concert is supported in part by generous funding from the Arts & Humanities Council of Montgomery County.

arts & humanities
council of montgomery county



Program



Fanfare Solaris

Roger Zare (b. 1985)

Violin Concerto No. 1 in D major

Florence Price (1887-1953)

I. Tempo moderato

Camille Jones, Violin Soloist

****INTERMISSION****

Symphony in E minor, Op. 32 "Gaelic"

Amy Beach (1867-1944)

II. Alla Siciliana - Allegro vivace - Andante

Petite Suite de Concert, Op. 77

Samuel Coleridge-Taylor (1875-1912)

I. Le caprice de Nannette

II. Demande et réponse

III. Un sonnet d'amour

IV. La tarantelle frétilante

Violin Concerto No. 1 in D Major by Florence Price presented under license from G. Schirmer Inc. and Associated Music Publishers, copyright owners.



The NIH Community Orchestra

Saturday, June 4, 2022

Philip Espe, Conductor

Violin I

Jonathan Kunjammen,
Concertmaster

Helena Amberger
Krithika Balakrishnan
Mike Cohen
Beth Dudrow
Paul Liu
Wenli Mo
Karin Peeters

Violin II

Larry Baizer
Linda Chappell
Timothy Doerr
Stacie Gutowski
Naomi Malka
Basil Manns
Sarah Rudzinkas
Isolde Spiegel
Jean Stoner
Natasha Tynes
Barbara Zain

Viola

Erin Beck
Stephen Colantti
Clara Fisher
Tom Holzman
Jack Karsten
Lee Rucker Keiser
Melissa van Twuyver

Cello

Sarah Aderholdt
Joshua Bernstein
Carolyn Carroll
Sarah Coble
Maryvonne Mavroukakis
Tom Zebovitz

Double Bass

Fred Talcott

Flute/Piccolo

Ellen Ensel
Rebecca Konrad
Teri Manolio

Oboe/English Horn

Stacie Gutowski
Daryl L. Kaufman

Clarinet

Karin Caifa
Michelle Escumbise
Ed Kaita
Carole Read

Bassoon

Steve Wechsler

French Horn

Kent Anderson
Kit Chan
Stanley Kusnetz
Harold Seifried

Trumpet

Jerry Danoff
Ken Nolan
Clifford Schweinfest

Trombone

Steven Ferguson
Tracy McClair
Ben Prickril

Tuba

Dale Kiesewetter

Timpani

Steve Soroka

Percussion

Jacob Ryan Schaffer

Meet the Artists

Philip Espe **Conductor**

Philip Espe is a Washington, DC-based conductor, clarinetist, educator, and librarian. Recent performance highlights include creating the District Philharmonic Music Festival at the West End Neighborhood Library (DC), conducting the Blessed Sacrament Catholic Parish Festival Orchestra, and conducting a performance for the Argentine Embassy in celebration of Argentina's bicentennial. This year, he joined "The President's Own" United States Marine Band as a Music Librarian.

Prior to his service in the Marine Band, Espe was a Library Associate at the DC Public Library specializing in children's literature, education, and arts integration. He is the former manager of the DC Youth Orchestra Program's Children's Orchestra, an El Sistema-inspired music education program serving four Title 1 DC Public Schools. He is a 2021-2022 American Library Association Spectrum Scholar and has presented for the American Library Association's Annual Conference and the Association for Library Service to Children on multicultural outreach and children's music programming.

Mr. Espe holds a Master of Music degree in Orchestral Conducting from Northwestern University, an Artist Diploma in Conducting from San Diego State University, and a Bachelor of Music degree in Clarinet Performance from DePaul University. He is currently a Master of Science in Library Science candidate at the University of North Texas. His principal mentors include Victor Yampolsky, Matthew Rowe, Julie DeRoche, and Larry Combs.

Philip Espe's participation is in an unofficial capacity and neither "The President's Own" United States Marine Band, the U.S. Marine Corps nor any other component of the Department of Defense or the U.S. Government has endorsed it.

Camille Jones **Violin Soloist**

A passionate collaborator and advocate for diversity in the arts, Camille has worked with various festival orchestras and chamber groups, including the National Orchestral Institute and Festival (NOI + F) and Bowdoin International Music Festival. Camille was also the recipient of the 2019 Sphinx Orchestral Futurist Fellowship at NOI + F where she received real-world arts administration experience and worked alongside the festival's director, Richard Scerbo.

Meet the Artists

(Jones, cont.) Some of her work as a Fellow included commissioning works and curating a professional development workshop for K-12 students in Prince George's County, Maryland. Camille collaborated with professional Black and Latinx artists for this event – including the composers Carlos Simon and Erica Telisnor, Sphinx competition laureates Melissa White and Elena Urioste, and director of Play on Philly, Andres Gonzales. This project piloted what is now the K-12 New Music Initiative, a commissioning project to expand the repertoire of K-12 orchestras with music by BIPOC composers. In the Fall of 2018, she curated *Voices Unheard* as a concert series at UMD that celebrated works by women composers and composers of color. After its success, she was awarded the M-Cubator Grant by the School of Music Faculty to continue growing the series. Camille is also affiliated with music foundations advancing DEI in the arts such as the Lewis Prize for Music and the Àkójòpò Foundation. In addition, she had the opportunity to collaborate with esteemed cello professor Anthony Elliott for a concert series at the Kerrytown Concerthouse titled *Passing the Torch*. This series brought together mentorship, enlightening conversations, and a brilliant program of works by Black composers. Camille is establishing herself as a freelance artist in the Michigan area as well, having performed for singer Michael Bublé and rapper Big Sean in the year 2021.

Camille Jones received her B.M. in Violin Performance in 2020 at the University of Maryland, College Park. She is also a recent graduate from the University of Michigan with an M.M. in Violin Performance, having studied under Danielle Belen. Camille performs on a Burgess violin provided by the Virtu Foundation.

Jonathan Kunjammen NIHCO Concertmaster

Jon grew up in a suburb of Detroit where his violin teacher, Pat Gurin, taught him to practice slowly and that scales actually can be fun. He grew to love the standard orchestral repertoire from playing composers like Mahler (Adagietto!), Dvorak (Serenade for Strings!), and Strauss (Clarinet Bassoon Concertino!) in high school; the school fiddling club, in turn, taught him that Lady Gaga sounds surprisingly good on the violin. Since moving to the DC area, he has enjoyed joining the NIHCO and playing chamber music with other enthusiastic amateurs.



Program Notes



Fanfare Solaris **Roger Zare (b. 1985)**



Program Note by the Composer:

Solaris is a Latin word that means ‘pertaining to the sun,’ and this piece is a bright and celebratory work. It is inspired by the long days of summer – a season of outdoor festivals, barbecues, vacations, and weddings.

After I grew up in Florida, it wasn’t until I moved farther north that I truly appreciated the differences in seasons; in Chicago, the longest day of the year, June 21, has over six more hours of sunlight than the shortest day in December, sharply contrasting the relative lack of variety I experienced in the south. This fanfare is a celebration of the annual end of Seasonal Affective Disorder. Rising melodies and unpredictable rhythms mark the energetic opening, where the strings, winds, and brass rapidly pass around musical ideas. The middle section is more lyrical, featuring solo woodwinds and flowing melodies with occasional playful interruptions. As the music gets increasingly grandiose, the flourishes from the opening return, bringing the fanfare to a triumphant close.

Violin Concerto No. 1 in D major **Florence Price (1887-1953)**



The first African-American woman recognized as a symphonic composer, Florence Beatrice Price enrolled at the New England Conservatory in Boston after completing her high school studies in Arkansas. After graduating with honors, she returned to the South to head the music department of the historically Black institution now known as Clark Atlanta University. She eventually married and moved back to her hometown of Little Rock, but worsening racial tensions would prompt the couple to move north to Chicago.

Here, Price entered a new and fulfilling period in her composition career. With a premiere by the Chicago Symphony Orchestra in 1933, Price’s *Symphony in E minor* became the first composition by an African-American woman to be played by a major orchestra. In addition to three other symphonies and a number of orchestral works,



Program Notes



(Price, cont.) Price composed two violin concertos, thought to be lost until they were discovered with dozens of other scores in an abandoned house in Illinois in 2009. Both violin concertos resemble the virtuosity, the lyricism, and compositional techniques that are hallmarks of Western European composition, but also incorporate the inspiration of African-American spirituals and themes of Price's roots in the American South.

Gaelic Symphony, Op. 32, Mvt. 2 "Alla siciliana - Allegro vivace" Amy Beach (1867-1944)



Amy Marcy Chaney was born in New Hampshire on September 5, 1867. Amy was a bonafide musical prodigy, giving her first piano public piano recitals at 7. She had her debut at 18 with the Boston Symphony Orchestra performing Chopin's *Concerto in F Minor*. The year of her Boston Symphony debut, Amy married Henry Harris Aubrey Beach, a Boston-area physician who was 24 years her senior. Henry Beach insisted that Amy limit her public performances after their marriage. She was limited to two public recitals a year, and was pushed to compose more and perform less. Amy was largely self-taught as a composer, as Henry disapproved of Amy's private study with a composition teacher. Amy's first major compositional success was her *Mass in E-flat Major* performed by the Handel and Haydn Society in 1892, notable as the first piece ever performed by the institution composed by a woman.

The *Gaelic Symphony* was given its premiere performance by the Boston Symphony in 1896 making it the first symphony composed and published by an American woman. Often, the *Gaelic Symphony* is thought of as a response to Dvorak's call to create an American music style based on Black and Indigenous music. Beach is often quoted out of context for her view that, "We of the North should be far more likely to be influenced by old English, Scotch, or Irish songs inherited with our literature from our ancestors than by the songs of a portion of our people who were kept for so long in bondage, and whose musical utterances were deeply rooted in the heart-breaking griefs attendant upon their condition." Far from being dismissive of Black American music, Beach drew upon Scotch and Irish folk songs for the *Gaelic Symphony* as she believed she could more faithfully depict those styles of music.



Program Notes

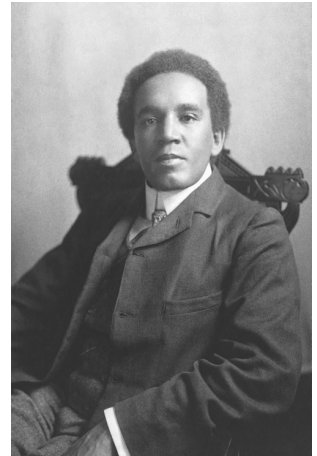


(Beach, cont.) Anticipating 21st century artistic concerns of cultural appropriation, Beach uses folk traditions of her own lived culture, rather than unfaithfully drawing from others.

The NIHCO performs the second movement of the *Gaelic Symphony*, a Trio-Scherzo movement inspired by the song “The Little Field of Barley.” Beach inverts the expected structure of this kind of symphonic movement, beginning and ending the movement with the song with a boisterous Scherzo in the middle. Beach’s compositional prowess is on full display in this movement: a keen sense of melody, complex counterpoint, sophisticated command of post-Romantic tonal harmony, and colorful orchestrations.

Petite Suite de Concert, Op. 77 Samuel Coleridge-Taylor (1875-1912)

Samuel Coleridge-Taylor was born in London on August 15, 1875. His father was a physician from Sierra Leone, and his mother was an English woman. When his father’s medical practice failed, he returned to Africa, leaving Samuel to be raised by his mother and grandparents. His family encouraged his musical talent, eventually enrolling in the Royal College of Music as a violinist, pianist, and later a composer at the age of 15. Coleridge-Taylor was a protege of Sir Charles Stanford, an Irish composer and conductor. Edward Elgar was also an early supporter of Coleridge-Taylor’s work, who recommended him for commissions and publications. Coleridge-Taylor went on three very successful tours of the United States and was received by President Theodore Roosevelt at the White House in 1904. As a successful Black English composer, Coleridge-Taylor was warmly received by the U.S. Black community, befriending W.E.B. Du Bois and collaborating with Laurence Dunbar, whose poetry he set to music. Coleridge-Taylor died at the age of 37 in the midst of a thriving career.



The *Petite Suite de Concert* was written in 1911, a year before Coleridge-Taylor’s death. Cast in four movements, the work is both tuneful and light, but also harmonically complex with ingenious orchestrations. Coleridge-Taylor seems to foreshadow the light British classical style of the 1930s and 1940s, made popular by Eric Coates (born 1886) and Hayden Wood (born 1882).



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Richard Scerbo, NIHCO Music Director, 2014-2021

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nihco.org