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Program

The DC Concert Orchestra Society
presents a concert by

The DC Concert Orchestra

Randall Stewart, *Music Director*

Sunday, December 16, 2018, 3:00 p.m.
Church of The Epiphany

Francis Poulenc Concerto in D minor for
Two Pianos and Orchestra
I. *Allegro ma non troppo*
II. *Larghetto*
III. *Finale*

Robert Myers and Grace Cho, Piano

INTERMISSION (15 minutes)

Maurice Ravel Suite from *Ma mère l'Oye (Mother Goose)*
I. *Pavane de la Belle au Bois Dormant*
II. *Petit Poucet*
III. *Laideronnette, Impératrice des Pagodes*
IV. *Les entretiens de la Belle et de la Bête*
V. *Le jardin féerique*

Pyotr Ilyitch Suite from *The Nutcracker*, Op. 71a
Tchaikovsky I. *Ouverture miniature*
II. *Danses Caractéristiques*
 a) *Marche*
 b) *Danse de la Fée-Dragée*
 c) *Danse russe Trepak*
 d) *Danse Arabe*
 e) *Danse Chinois*
 f) *Danse des Mirlitons*
III. *Valse des Fleurs*

Leroy Anderson *Sleigh Ride*

Contributions to the DC Concert Orchestra Society are greatly appreciated.

Music Director

Randall Stewart



Randall Stewart, Music Director of the DCCO since 2014, previously served as the Associate Conductor of the Columbia Orchestra and Music Director of the Baltimore Sinfonietta. As a guest conductor, he has led the Catholic University Symphony Orchestra, the Anne Arundel Community College Orchestra, and the D.C. Youth Orchestra Program. As an opera conductor, he has led performances of Catholic University's productions of *The Merry Widow* and *L'incoronazione di*

Poppea, as well as productions of *Il Barbiere di Siviglia*, *Le Nozze di Figaro*, and *Die Zauberflöte* for coópera (New York City).

A passionate advocate of American composers, Maestro Stewart led performances of works by Ives, Copland, Barber, and Schuman, as well as contemporary works by Eric Whitacre and Michael Daugherty. In light of this commitment, the DCCO looks forward to its first performance of a contemporary American work, *blue cathedral* by Jennifer Higdon, this spring.

Maestro Stewart has been a music teacher in Maryland since 1998, and presently teaches instrumental music in Howard County Public Schools. He studied with Gustav Meier, Kenneth Kiesler, Dan Lewis, and David Searle, and holds a D.M.A. in Orchestral Conducting from The Catholic University of America.

Soloists



Bob Myers, Piano I, is founder and Executive Director of the DC Concert Orchestra Society. Bob began playing piano at age 3 and was soon instilled with the desire to pursue a career as a concert pianist. After graduation from high school, Bob attended Oberlin College and Conservatory, where the intense competition soon dissuaded him from pursuing his musical career goals. Having been fascinated by computers in high school, he easily slid into a career in Information Technology in the late '70s. Today, he is an Information Systems Security Consultant for the State Department. While continuing to study piano throughout his life, his professional career afforded him the opportunity to return to his first passion in mid-life, first forming an amateur chamber music "society," which later gave rise to today's DC Concert Orchestra Society.



Grace Cho, Piano II, is a prize Winner of the Chopin International Piano Competition in Corpus Christi, the University of Maryland Concerto Competition, and the Sidney M. Wright Collaborative Pianist Competition, Grace has built a versatile career as pianist, conductor and cultural entrepreneur. She has performed in prestigious venues across the USA, Mexico, and

South Korea and has collaborated with world-renowned instrumentalists Sarah Chang, Tamaki Kawakubo, Robert McDuffie, and Han-Na Chang. Grace is a co-founder and Executive Director of the New Orchestra of Washington (NOW), an innovative chamber orchestra that is reshaping the landscape of the classical music scene in the Washington DC area through its unique and thought-provoking programming and streamlined and sustainable business model. Originally from Seoul, Korea, Grace holds a bachelor's degree from Seoul National University, a master's degree from University of Texas at Austin, and a doctorate in music from the University of Maryland, College Park. She and her husband and Artistic Director of NOW, Alejandro Hernandez-Valdez, and their son, Santiago split their times between Silver Spring, Maryland and New York City. They enjoy traveling, riding trains of all sorts, and good music of all genres.

DCCOS and NOW

Bob and Grace first became acquainted in 2008 through The Washington Chorus (TWC), in which Bob sang baritone, and Grace served as accompanist and Assistant Conductor. After several seasons with TWC, each went their own way. Unbeknownst at the time, each set out to form musical organizations. Through sheer coincidence, both the DC Concert Orchestra and the New Orchestra of Washington gave their first public concerts in 2012. Reconnecting thereafter, they perceived the possible benefits of a collaboration between the two organizations. Both organizations continue to thrive today in their respective arenas: DCCOS in the non-professional music world, and NOW in the professional music world. NOW, under the musical direction of Dr. Alejandro Hernandez-Valdez, Grace's husband, has received much acclaim for its superb performances and original programming. Today, as its community engagement partner, NOW mentors DCCOS chamber musicians, and provides education to, and side-by-side performance opportunities for orchestra members.



Program Notes

"Wonderlands"

Concerto in D minor for Two Pianos and Orchestra

Francis Poulenc

b. 7 January 1899, Paris, France

d. 30 January 1963, Paris, France

The first of today's "wonders" is entirely musical: a towering and complex double piano concerto of astounding technical complexity.

Poulenc's life was marked by remarkable good fortune. Born into a family made wealthy in the pharmaceutical business, Poulenc's personal musical style: simple, anti-Romantic, and firmly rooted in popular song, was well suited to Paris in the era immediately following the Great War. In spite of a lack of formal conservatory training – Poulenc's father would have none of it – by the end of his military service in 1921, Poulenc had come to the attention of music critics and was named part of an informal group of young neo-Classical French speaking composers known collectively as *Les Six*. Poulenc's lifelong influences were the writer Jean Cocteau, and his primary composition teacher, Charles Koechlin.

The Concerto we hear today was composed in 1932; as one of the last works of his early period, it is emblematic of the simultaneously sentimental and irreverent artistic milieu of interwar Paris. Dedicated to an American heiress living there, Princess Edmond de Polignac, the already well-established Poulenc delivered a brilliant work molded in firm neo-Classicism, while finding a voice for his own gifts for melody and dry wit. Indeed, *sec*, or "dry" in French, appears dozens of times in each movement, indicating a short, terse articulation that punctuates the lyrical French *melodie*. Each movement carries with it a sense of Mozart, first in its formal structure, then in its melodic inspiration, and finally in its virtuosic demands, but the music is all Poulenc. With ample and prodigious melody punctuated by occasional harmonic and rhythmic audacity, the Concerto is both a pianistic and orchestral showcase.

Suite from *Ma mère l'Oye (Mother Goose)*

Maurice Ravel

b. 7 March 1875, Ciborre, France

d. 28 December 1937, Paris, France

Originally conceived as a piano duet for two young students in 1910, Ravel orchestrated this work a year later. Like Poulenc, his music was anti-Romantic and often neo-Classical, but the character of his music is utterly different, drawing at least some inspiration from Debussy while maintaining his artistic independence. Ravel was childless, but made up his own nursery tales and music for the children of friends and relatives, and where Poulenc's music was often mature and ironic, Ravel's is childlike and innocent.

The five movements are each based on a fairy tale, with the premise that Sleeping Beauty falls asleep in the first movement and dreams the inner movements. The first of these is what is commonly called Tom Thumb in English, in which the protagonist, abandoned by his parents, cleverly leads his siblings through the woods to safety. In this single scene, Tom is lost: the bread crumbs he dropped to find his way home have been eaten by birds! Both his meandering through the forest and the accompanying forest fowl are depicted in the orchestra. The next movement, *Laideronnette*, is a complex tale of a princess made physically ugly by a wicked witch. The movement is based on a scene in which she is serenaded in her bath by tiny fairies playing on instruments made from nut shells. The next and most familiar story, Beauty and the Beast, tells the story of the fairy tale from rejection to redemption. In the final movement, Prince Charming enters the "fairy garden," and wakes Sleeping Beauty from her slumber.

Suite from *The Nutcracker*, Op. 71a

Pyotr Ilyich Tchaikovsky

b. 7 May 1840, Votinsk, Russia

d. 6 November 1893, St. Petersburg, Russia

The Nutcracker is many things: a seminal and quintessential Romantic tale, the beginning of fantasy genre, the budget-maker for most American ballet companies, and finally, a popular orchestral suite. Adapted from E.T.A. Hoffman's *The Nutcracker and the Mouse King*, Tchaikovsky's ballet made its premier a little less than a year before his death at the Mariinsky Theater in St. Petersburg. Although the ballet was not an immediate success, the genius of the score was such that Tchaikovsky premiered the suite months before the ballet, in March of 1892.

The order of numbers in the suite relative to their typical place in the ballet is not consistent, which is alleviated somewhat by the fact that there is no definitive ordering for the ballet. The suite opens with the *Overture*, a truncated sonata form with an unusual orchestration that leaves out the cellos and basses. The Act I *Marche* opens the "Characteristic Dances;" it is the only one of these that is drawn from the "real" world of Clara and her family on Christmas Eve. The next dances are drawn from the fantasy "Land of the Sweets" in Act II. *The Dance of the Sugar Plum Fairy* introduces the celeste to the suite, followed by "national" dances that are associated with food and drink: Russian Trepak with candy canes, the Arabian Dance with coffee, the Chinese Dance with tea. The final characteristic dance is that of the reed flutes or *miriltens*, with an indication of a Danish national origin.

The suite closes with the *Valse des Fleurs*, a genre that Tchaikovsky had previously mastered in his opera *Eugene Onegin*. Like Ravel's dream world, the *Nutcracker* is infused with colorful orchestration that includes the celeste and harp, but unlike Ravel, it ends ambiguously. Although radically different interpretations exist, we are faced with the possibility that the ballet was, in fact, not a dream, that the fantasy world is real, and that the little girl, Clara, goes off with her prince to never to see her family again.

Sleigh Ride

Leroy Anderson

b. 29 June 1908, Cambridge, Massachusetts

d. 18 May 1975, Woodbury, Connecticut

Leroy Anderson's fame rests on his numerous short pops pieces, many of which were premiered by his advocate and musical mentor, Arthur Fiedler of the Boston Pops. Having studied composition at Harvard with Walter Piston and George Enescu, he worked his way through college directing dance bands. He was also a gifted linguist; after his musical studies he pursued a Ph.D. in German and Scandinavian languages, and served as a linguist for Army intelligence during World War II. It was only at Fiedler's encouragement that he ultimately pursued a career in music composition.

One of the most beloved of holiday pieces, *Sleigh Ride* was conceived during a post-War heat wave and, for a work of three minutes, had an unusually long gestation period from roughly 1946 to 1949. Fiedler fell in love with the work, which appeared on pop charts in its initial 1949 recording. It was purely instrumental: the now-familiar words were added by songwriter Mitchell Parish in 1950.

Like the other works on today's program, *Sleigh Ride* uses ample and colorful percussion – from sleigh bells to a whip crack, along with optional saxophone parts, to paint a “wonderland of snow.”

Program Notes by Randall Stewart

About Us

The DC Concert Orchestra Society (DCCOS) started out modestly in 2007 as an informal chamber music social media group. Since then, it has grown tremendously, incorporating as a non-profit, 501(c)(3) charitable arts organization in 2015, with three business operating units, serving the music education and performance needs of over 600 member musicians throughout the metropolitan area. Excluding the Music Director and administrative office support, DCCOS is an all volunteer organization.

Classical Musicians of Metro DC (CM-MDC) provides unstructured, home-hosted chamber music performance opportunities. The DC Chamber Musicians (DCCM) provides music education and public performance opportunities. The DC Concert Orchestra (DCCO) produces orchestral concerts.

The DC Concert Orchestra formed in 2011, and under the baton of Maestro Randall Stewart, who joined DCCO in January, 2014, has rapidly become one of Washington's finest, volunteer, non-professional, full symphony orchestras. The DCCO's vision statement:

DCCO aspires to be the finest non-professional orchestra in the DC metropolitan region, providing educational experiences and musical growth for our members. We seek to explore a range of familiar and lesser-known repertoire, including modern and contemporary American music, to honor our heritage, promote new works, and to develop a loyal, diverse audience.



If you'd like to learn more about, or perhaps participate in the orchestra and chamber music opportunities offered by DCCOS, please visit us at:

DCConcertOrchestra.org

dccos.org

www.meetup.com/CM-MDC



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Danae Engelbrecht
Asst. Concertmaster
Sean Forschler
Lovancy Ingram
Amanda Jenkins
Raycurt Johnson
Eugene Kim
Jules Kim
Cameron Lee
Patrick Manchester
Vesper Mei
Karin Peeters
Bradley Peters

Violin II

Michelle Fevola,
Principal
Clio Chimento
Asst. Principal
Sarah Brittman
Wendy Chun
Evi Fuelle
Marcos Garcia-Torres
Amirah Ismail
Jean Stoner
Asha Thanki
Znnie Xiao
Cindy Zhang

Viola

Susan Russo,
Principal
Cassie Conley
Lauren Dubransky
Ethan Gacek
Molly Gill
Lisa Wagner
Madeline Welter
Samantha Wines

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Philip Hopko,
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Edward Fizdale
Christopher Herman
Juliet Hewes
Kelly Horein
Winn Johnson
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Amy Suntoke
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Douglas Rathbun,
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Jacqueline Robertson*
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Taemin Ahn
English Horn
JoAnn Lynn

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Dan Leathers

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Ivan Acuña
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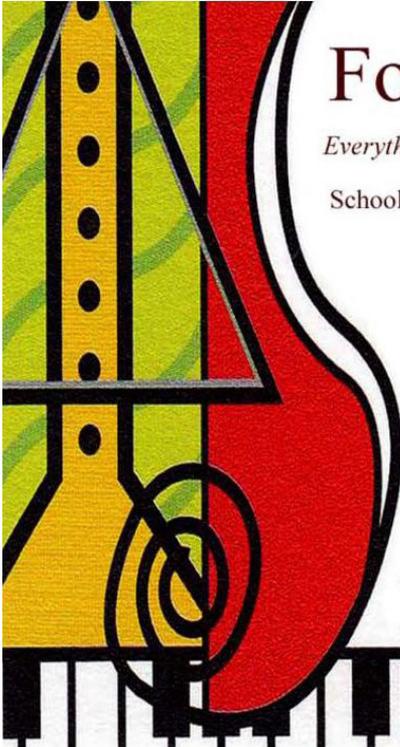
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Charity Benefit for Loaves & Fishes

Joaquin Raff, *Sinfonietta* for Double Quintet
Gustav Holst, *St. Paul's Suite*
Ludwig van Beethoven, *Symphony No. 1*

May 5, 2019, 3:00 p.m. **Church of the Epiphany – “Postcards”**

Giovanni Gabrielli, *Sonata Octavi Toni*
Edward Lalo, *Symphonie Espagnol*, mvmt. 1
Eugene Kim, Violin
Bedřich Smetana, *The Moldau*
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