

The DC Concert Orchestra Society
presents a chamber music concert by

The DC Chamber Musicians

Sunday, April 7, 2019, 3:00 p.m.

St. Mark's Episcopal Church

Randall Stewart, Artistic Advisor

Johannes Brahms Clarinet Quintet in B minor, Op. 115

I. *Allegro*

II. *Adagio*

III. *Andantino*

IV. *Con moto*

Karin Caifa, Clarinet • Lydia Leong, Violin • Alex Cheng, Violin •
Mike Garrahan, Viola • Tom Zebovitz, Cello

INTERMISSION (15 minutes)

Rebecca Clarke *Morpheus*

Susan Russo, Viola • Hilary van Wagenen, Piano

Antonín Dvořák Serenade for Wind Instruments, Cello and
Double Bass in D minor, Op. 44

I. *Moderato quasi marcia*

II. *Tempo di minuet - Trio. Presto*

III. *Andante con moto*

IV. *Finale: Allegro molto*

Will Esterling, Conductor • Andrea Schewe, Oboe • Rhett Summers, Oboe •
Karin Caifa, Clarinet • Alan Barnett, Clarinet • Mark Stanga, Horn • David Steinhorn, Horn
• Carson Smith, Horn • Kathleen Emery, Bassoon • Dan Leathers, Bassoon •
Christopher Herman, Cello • Deborah Edge, Double Bass

Clarinet Quintet in B minor, Op. 115

Johannes Brahms

b. 7 May 1833, Hamburg, Germany

d. 3 April 1897, Vienna, Austria

By 1890, Johannes Brahms had largely retired from composition, telling friends that at age 57, he “had achieved enough.” But a recital by Richard Mühlfeld, principal clarinetist of the Meiningen Court Orchestra, in March 1891, sparked a fresh burst of creative output, including four chamber works featuring clarinet. Vacationing in Austria that summer, Brahms composed the Trio in A minor for clarinet, cello and piano (Op. 114) and the Quintet in B minor for clarinet and strings (Op. 115). The Clarinet Sonatas (Op. 120) followed in 1894.

When Brahms composed his quintet, repertoire for clarinet and string quartet included works by Anton Reicha, Carl Maria von Weber, and others. Brahms, however, modeled his composition after the Clarinet Quintet in A major (K. 581) of Wolfgang Amadeus Mozart. While Weber’s work, for example, feels much like a clarinet concerto with string accompaniment, the Mozart and Brahms quintets are true chamber music collaborations.

The Brahms quintet is in four movements. Like Mozart’s, the strings have the first say in an opening *Allegro*. A moody *Adagio* demands intense technique from the clarinet in a dramatic series of runs. The third movement, *Andantino*, is the most upbeat. The fourth, in another parallel to the Mozart work, is a theme and five variations.

The work had its public debut in Berlin on December 12, 1891. Mühlfeld performed with the Joachim Quartet, led by Brahms’ close friend, the violinist Joseph Joachim. The mood of the Quintet Op. 115 is often described as “autumnal,” bearing an introspective and melancholy quality of a composer in his final years.

Sources: An Overview on the Brahms Clarinet Quintet, by Mitchell Estrin; Johannes Brahms: A Biography, Jan Swafford (1999)

Morpheus

Rebecca Clarke

b. 27 August 1886, Harrow, England

d. 13 October 1979, New York City, New York

Ms. Russo will provide introductory comments.

Serenade for Wind Instruments, Cello and Double Bass in D minor, Op. 44

Antonín Leopold Dvořák

b. 8 September 1841, Nelahozeves, Bohemia, Austrian Empire (now
Czech Republic)

d. 1 May 1904, Prague, Czech Republic

Dvořák came of age in an era of contradictions and rapid change that altered cultural appreciations of the past. Raised by an innkeeper and professional zither player in a village near Prague, he was educated and became a working organist in a musical culture dominated by opera and narrative-based “program” music. Meanwhile, the genres of the Classical and Romantic periods had become academic exercises. He also witnessed the rise of nationalism, which political leaders manipulated to create two great empires in his youth—Germany and Austria-Hungary.

Despite an early interest in the heroic music and philosophy of Wagner, Dvořák became perhaps the most famous protégé of Johannes Brahms after submitting compositions to the Austrian State Prize in 1875, for which Brahms served as a juror. Brahms revived public interest after several decades in new symphonies and chamber music composed in a self-consciously historicist neo-classical mold. For Dvorak, artistic authenticity meant balancing the “universal” German style with Czech musical motifs and folk tunes understood representative of his ancestral nation.

Dvořák composed his Serenade for Wind Instruments, Cello and Double Bass in 1878, inspired by Mozart’s Serenade in B flat major. Its musical motifs reach even further back into the Rococo era, imagining a romantic

scene of cultural comity between Bohemian aristocrats and their local village musicians. Dvořák employed Mozart's instrumentation, while adding cello to the double bass to strengthen the lower range.

While the first two movements open with classical settings—the march and minuet—they evolve into clever frameworks for Slavic rhythms and melodies. In the second movement, critics have identified the *sousedská* (neighbor's dance), with the presto *furiant* dance in pseudo-12/8 hemiola rhythm in the trio. The andante third movement features a swirling nocturne duet between oboe and clarinet. The exciting finale recaps the melody from the march, but using dynamic and rhythmic techniques evoking a much more contemporary sense of drama and urgency.

Eric Schewe 2019

DCCM Donors

Institutional Sponsors

Hickok Cole Architects
Nadia Sophie Seiler Memorial Fund
New Orchestra of Washington

Platinum (\$1000+)

Jack Aubert
Yolanda Cole
Robert Hood
Robert Myers
Douglas Rathbun

Gold (\$500-\$999)

Silver (\$250-\$499)

Rod Morgan

Bronze (\$100-\$249)

John Cook
Kwame Lewis
Gaye Ludlow
JoAnn Lynn

Copper (\$50-\$99)

Susan Alexander
Cassie Conley
Deborah Edge
Kathleen Emery
Edith Gilmore
Vesper Mei
Mark Mollenhauer
Warren Mullison
Whitney Rakowski
David Steinhorn

*For the twelve month period
April 1, 2018 to March 31, 2019*

 TheDCCO

 DCConcertOrchestraSociety

To donate, visit [**dccos.org/donate-DCCM**](https://dccos.org/donate-DCCM)

DCCM

Sunday, June 9, 2019, 3:00 p.m

St. Mark's Episcopal Church – Capitol Hill.

Program TBA

DCCO

Sunday, May 5, 2019, 3:00 p.m.

Church of the Epiphany – “Postcards”

Program:

Giovanni Gabrielli, *Sonata Octavi Toni*

Edward Lalo, *Symphonie Espagnol, mvmt. 1* Eugene Kim, Violin

Bedřich Smetana, *The Moldau*

Jennifer Higdon, *blue cathedral*

Ottorino Respighi, *The Pines of Rome*

For more information or to RSVP, please visit programs.dccos.org

In partnership with the New Orchestra of Washington, DCCOS musicians will be appearing in performances at NOWsummer Music Festival 2019.

Saturday, June 1, Chuck Levin's Washington Music Center, Wheaton, MD Time TBA, DCCM ensembles perform alongside NOW ensembles in a clinic / recital. Program TBA. Additional concert TBA.

Sunday, June 2, Temple Imanuel, Kensington, MD, 3:00 p.m. DC Concert Orchestra (DCCO) members perform with the New Orchestra of Washington in a side by side performance of



BEETHOVEN Coriolan Overture

HAYDN Symphony No. 104

PROKOFIEV Symphony No. 1 in D Major, “Classical”

Please visit NewOrchestraofWashington.org/nosummer-concerts for further information and to purchase tickets.

About Us

DCCM

The DC Chamber Musicians (DCCM) is an alliance of adult, non-professional, advanced musicians who share a passion for chamber music. All ensembles performing in DCCM concerts are professionally coached and have recently participated in master classes. DCCM is an operational unit of the DC Concert Orchestra Society (DCCOS).

The DC Concert Orchestra Society (DCCOS) is a charitable, non-profit, 501(c)(3) arts organization based in Washington, DC. DCCOS also sponsors the DC Concert Orchestra (DCCO), an 80-piece symphonic orchestra, and Classical Musicians of Metro DC (CM-MDC) assisting more casual chamber musicians in meeting fellow musicians and organizing non-performance oriented rehearsals. Meeting the music education and performance needs of over 600 members musicians, DCCOS has the following mission statement:

The DC Concert Orchestra Society brings classical music to the metropolitan region while providing performance opportunities and continuing education for non-professional adult musicians to enjoy a lifetime of music-making. Through the DC Concert Orchestra and DC Chamber Musicians, the Society seeks to provide quality performances for diverse audiences and communities, enriching the cultural life of greater Washington.

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

<http://www.DCConcertOrchestra.org>

<http://www.dccos.org>

<http://www.meetup.com/CM-MDC>

 TheDCCO

 DCConcertOrchestraSociety

DC Concert Orchestra Society

Board of Directors

Robert Myers, President
Jack Aubert, Secretary
Douglas Rathbun, Treasurer
Yolanda Cole
Katherine Mariska, *ex officio*
Randall Stewart, *ex officio*

Officers and Staff

Randall Stewart, Music Director
Robert Myers, Executive Director
Ma. Fátima Corona del Toro, Assistant Conductor
Will Esterling, Assistant Conductor
Yolanda Cole, Director of Development
Xavier Boudreaux, Assistant to the Executive Director
Cassie Conley, Music Librarian
Jack Aubert, Webmaster
Cecilia Stroud, Graphic Design

DCCOS is a largely volunteer organization and thrives on the support of our concert patrons' generosity.

To Donate, visit <https://dccos.org/donate-DCCM>

