



DCCM

DC CHAMBER MUSICIANS

Sunday, January 19, 2020, 3:00 p.m.

St. Mark's Episcopal Church – Capitol Hill

Randall Stewart, Artistic Advisor

Ludwig van Beethoven String Quartet Op. 59, No. 3 in C Major

I. *Introduzione.*

Andante con moto – Allegro Vivace

II. *Andante con moto quasi Allegretto*

III. *Minuet. Grazioso – Trio*

IV. *Allegro molto*

Columbia String Quartet: Helen French, Violin • Heather Rieff, Violin •
Phillips Hinch, Viola • Hyun Sun Kim, Cello

Intermission (10 minutes)

Claude Debussy Piano Trio in G Major

I. *Andantino con moto allegro*

II. *Scherzo. Intermezzo.*

Moderato con allegro

III. *Andante Espressivo*

IV. *Finale. Apassionato*

Eugene Kim, Violin • Phillip Hopko, Cello • Bob Myers, Piano

Eric Ewazen Trio for Flute, Horn and Piano

Pastorale

Dance

Yolanda Cole, Flute • Edith Gilmore, Horn • Daniel Wasse, Piano

*DCCM concerts are made possible by the generous support of the
Nadia Sophie Seiler Memorial Fund*

Program Notes

String Quartet No. 9, Op. 59, No. 3 in C Major

Ludwig van Beethoven

b. December 1770, Bonn, Germany

d. 26 March 1827, Vienna, Austria

Written in 1806 and often called the “Rasumovsky Quartets” after the Russian Ambassador who commissioned them, Beethoven’s Op. 59 quartets are an excellent barometer of the composer’s style in his middle period. The work begins with a jarring $f\#$ diminished 7 chord, an opening unlike anything he had previously written in the other eight string quartets. This brooding and uncertain character dissipates the moment the *Allegro Vivace* begins, giving way to a very cheerful character that continues throughout the movement. This is very fitting given the key of C major – one Beethoven had not yet used for a string quartet despite using it for his Op. 1, No. 3 piano trio and his first symphony. The energy in this movement reappears in the final movement, which is another historic first for Beethoven in two respects; his first fugue for string quartet, and the first time he chose to give the viola the opening of a movement. The second movement also features a first in a Beethoven quartet, with the cello carrying the last eight measures using pizzicato while accompanied by a sustained a minor chord in the upper strings. This is the only movement in minor within the work and its haunting 6/8 lift is often punctuated by piano sforzando downbeats that recall the opening of the first movement. The heaviness with which the movement concludes makes the simple, C major *Minuet* that follows a very refreshing change and an excellent primer for the exuberant final movement.

Piano Trio in G Major

Claude Debussy

b. 22 August 1862, Saint-Germain-en-Laye, France

d. 25 March 1918, Paris, France

Despite the fact that it is often dismissed as juvenile work, Debussy’s Piano Trio in G major, which he wrote at eighteen, is not a piece that should be lost to obscurity – though it very nearly was as it was only rediscovered in 1982. The primary criticism of those who speak against it is that it doesn’t yet have Debussy’s trademark impressionist style. It’s true, the harmonies are more straightforward with fewer non-chord tones. But if the piece is not compared to later works by the composer,

the listener can find many worthwhile moments within the piece. For example, the theme of the first movement is quite charming, and the third movement, while more overtly romantic, is equally beautiful. The second movement is perhaps a bit weaker, its theme isn't so much as developed, but embellished, but its quizzical nature and pizzicato accompaniment of the initial statement of the theme provide a nice contrast to the odd numbered movements. The final movement, is also not immune to criticism as Debussy seems to struggle with how to finish the piece, abruptly shifting from g minor to the tonic a mere six measures before the double bar. This movement is also highly dramatic with greater virtuosic opportunities for the piano and a wider register used in both string instruments.

Trio for Flute, Horn and Piano

Eric Ewazen

b. 1 March 1954, Cleveland, Ohio

While one almost immediately thinks of French horn and other brass instruments when they hear the name Ewazen, flute is quite a bit farther down the list. It is no surprise that Ewazen was willing to step outside his comfort zone to take the unusual commission for flute, French horn, and piano, when David Wakefield, then a member of the American Brass Quintet which continues to commission many works from Ewazen, made the request. Written in the winter of 1992, the work was premiered at Aspen in the summer of 1993, by Wakefield, his co-commissioner Barli Nugent, now Director of Chamber Music at Juilliard, and Ewazen himself at the piano. While the work premiered in July, Ewazen said he was influenced by the Christmas season while he was writing it and credits the holidays for inspiring the "chorale-like melodies." These create a very different atmosphere from the energetic Dance movement which closes the work. The second and third movements of this piece which are being performed today do have the hallmarks of Ewazen's compositional style despite the less common use of the flute. Many of Ewazen's works, especially those for brass ensembles, include chorale sections and conclude with a foot tapping movement that often resembles film music with its catchy melodies punctuated with syncopations.

The Musicians

Beethoven String Quartet Op. 59, No. 3

The **Columbia String Quartet**, also known as the “Ad Hoc String Quartet” in Maine, formed after founding member, Phillips Hinch, recruited members of the Georgetown Symphony to play chamber music in the DC area and in Maine, where two of the members have homes. They knew the group was meant to be when all four players were confirmed to be INTJs.

Helen French, violin, started playing Irish fiddle at age 7, but went mainstream classical during the inevitable awkward pre-teen stage. She continued playing but somehow ended up managing software teams. The quartet is fun, but its true function is to distribute calories from elaborate baking projects among a greater number of people.

Heather Rieff grew up playing **violin** in and around NYC. College and graduate school took her to Williams College and Harvard Medical School, where she continued to play and perform. She now works at NIH as a neurobiologist, focusing on science policy in the areas of diabetes, digestive and kidney diseases.

Phillips Hinch started on **viola** at age 10 in Rhode Island under the tutelage of Carol Pellegrino. He managed to keep playing despite an undergrad in chemistry and stints as a Hill rat in the House and Senate. To pay for viola strings, Phillips lobbies federal tax issues.

Hyun Sun Kim started **cello** studies at age 10. After moving to Washington, DC, Hyun became just one of tens of thousands of lawyers working in DC. Between rehearsals, she works as an attorney writing federal safety standards on a wide variety of consumer products at the Consumer Product Safety Commission.

Debussy Piano Trio

Eugene Kim, violin, is a native of Washington DC and serves as Concertmaster of the DC Concert Orchestra. Since returning from active duty serving in the United States Navy, he has worked in the technology field as a Systems Engineer while teaching violin as part of Soufège Music Studio. In addition to the DCCO, he performs regularly with the Trans-Siberian Orchestra and Argentinian cover band Misil Stereo. He lives in Alexandria with his cat Penelope.

Philip Hopko, cello, is a medical physicist working in the field of therapeutic radiation oncology in Southern Maryland. In addition to the piano trio, he performs as principal cellist with the DC Concert Orchestra and COSMIC Symphony. He also enjoys running, cooking, and traveling.

Bob Myers, piano, began music studies at a very early age and attended Oberlin College and Conservatory before transitioning into a career in IT. Bob is the founder and Executive Director of the DC Concert Orchestra Society. He is a semi-retired Information Systems Security consultant for the State Department, which helps support his second, volunteer career operating a non-profit arts organization.

Ewazen Trio for Flute, Horn and Piano

Yolanda Cole learned to play the **flute** at a young age in Ohio, where her father owned a music store. She later earned a Bachelor's in Music Education with major in flute from The Ohio State University, followed by a Master's in Architecture at Columbia University. Yolanda is now owner of Hickok Cole Architects in Washington, DC. She joined the DC Concert Orchestra Society in 2012 and is a founding member of the DCCOS Board.

Edith Gilmore has played **horn** in the Washington, DC area as an avid amateur for many years and participates in various community orchestras and ensembles. She also has attended summer orchestra and chamber music programs, including the BSO Academy and Summertrios. When not playing the horn, she is a managing attorney for a government agency.

Daniel Wasse, piano, moved to this area 1 1/2 year ago from Seattle, Washington, to join his wife Helen Tilahun. They live in Baltimore, Maryland. Daniel holds a Bachelor of Music degree from Oberlin Conservatory of Music. He performs and has taught classical piano for the past 20 years.

Donors

Institutional Sponsors

Connecticut Avenue Wine and
Spirits
Hickok Cole Architects
Nadia Sophie Seiler Memorial Fund
New Orchestra of Washington

Platinum (\$1000+)

Jack Aubert
Yolanda Cole
Cassie Conley
JoAnn Lynn
Larry Medsker
Rod Morgan
Bob Myers

Gold (\$500-\$999)

Dan Leathers
Patrick Manchester
Claire Roberts-Thomson
Julie Siegel
David Steinhorn
d'Andre Willis

Silver (\$250-\$499)

John and Patricia Mariska
Randy Mueller
Lisa Wagner

Bronze (\$100-\$249)

Audrey Boles
Sarah Brittman
Jon Brvenik
John Cook
Danae Engelbrecht
Sean Forschler
Tom Fuelle
Marianne Gardner
Christopher Herman
Philip Hopko
Kelly Horein
Kwame Lewis
Vesper Mei
Warren Mullison
Joseph Rosen
Robert Tycko
Susan Wilson

Copper (\$25-\$99)

Ivan Acuna
Karin Caifa
Eli Campbell
Clio Chimento
Deborah Edge
Kathleen Emery
Ellen Ensel
Edward Fizdale
Edith Gilmore
Phillips Hinch
Amanda Jenkins
Jon Kurtz
Robert Loo
Rachel Lukens
Anke Meyer
Kimberly Morgan
Adrienne Nassau
Mark Newbold
Karin Peeters
Amber Polk
Jim Powers
Whitney Rakowski
Susan Russo
Andrea Schewe
Carson Smith
Kevin Stevens
Randall Stewart
Adam Twardoski
Hilary van Wagenen
Jennifer Long Weist

*Based on contributions for the 12
month period ending December
31, 2019*

Looking Ahead

DC Concert Orchestra – *American Journeys*

Sunday, March 8, 2020, 3:00 p.m.

Church of the Epiphany, Downtown

Works by Gershwin, Copland, Price and Daugherty

DC Chamber Musicians

Saturday, March 21, 2020, 3:00 p.m.

Trinity Presbyterian Church, Arlington

Works by Bach, Beethoven, Brahms, Mozart and more

DC Chamber Orchestra – *Tactsenze*

Saturday, March 28, 2020, 7:00 p.m.

Embassy of Sweden, Georgetown Waterfront

Special engagement featuring technology enabling vision-impaired musicians.

DC Chamber Musicians

Saturday, April 25, 2020, 3:00 p.m.

St. Stephen and the Incarnation Church, Columbia Heights

A Benefit for Loaves and Fishes

Works by Mozart, Gade and more

DC Chamber Orchestra – *Baroque and Beyond*

Sunday, May 31, 2020, 3:00 p.m.

St. Thomas Episcopal Church, Dupont Circle

Works by Bach and other Baroque masters.

DC Chamber Musicians

Saturday, June 20, 2020, 3:00 p.m.

St. Mark's Episcopal Church - Capitol Hill

Program TBA

All performances are free.

Visit www.dccos.org/performances to RSVP.

About Us

DCCM is an alliance of musicians at the intermediate, advanced or semi-pro levels who share a passion for chamber music. DCCM offers educational and performance opportunities for musicians in pre-formed ensembles, and resources for individual musicians. All performing ensembles are professionally coached.


DCCM is part of the DC Concert Orchestra Society (DCCOS), a 501(c)(3) non-profit, charitable arts organization, whose mission includes providing free quality chamber music and orchestra concerts for diverse audiences throughout the metropolitan region.

DCCOS is a largely volunteer organization and thrives through the support of our concert patrons' generosity. Please visit us at

www.dccos.org

 TheDCCO

 DCConcertOrchestraSociety

 DC Concert Orchestra Society

DCCOS Management

RANDALL STEWART

Music Director, DCCO | Artistic Advisor, DCCM

ROBERT MYERS

Executive Director, DCCOS

WILL ESTERLING

Assistant Conductor, DCCO

FÁTIMA MARIA CORONA DEL TORO

Assistant Conductor, DCCO

CASSIE CONLEY

Music Librarian, DCCO

YOLANDA COLE

Director of Development, DCCOS

EMMA BAKER

Assistant to the Executive Director, DCCOS