



**DCCO**

DC CONCERT ORCHESTRA



# AMERICAN JOURNEYS

CHURCH OF THE EPIPHANY

MARCH 8, 2020



The DC Concert Orchestra Society  
presents a concert by

## THE DC CONCERT ORCHESTRA

**Randall Stewart, Music Director**

Sunday, March 8, 2020, 3:00 PM  
Church of the Epiphany

### *American Journeys*

Michael Daugherty     *Route 66*

Florence Price     *Ethiopia's Shadow in America*  
I.     *Introduction and Allegro:  
The Arrival of the Negro in  
America when first brought  
here as a slave*  
II.     *Andante: His Resignation  
and faith*  
III.     *Allegro: His Adaptation –  
A fusion of his native  
and acquired impulses*

#### **INTERMISSION (15 Minutes)**

Aaron Copland     *An American Overture*

George Gershwin     *An American in Paris*

# THE MAESTRO

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**Randall Stewart, Music Director** of the DC Concert Orchestra since 2014, has had an active career as a conductor of orchestras, operas, and student ensembles throughout the Northeast and Mid-Atlantic. He comes to the DC Concert Orchestra having previously served as Associate Conductor for the Columbia Orchestra and Music Director of the Baltimore Sinfonietta, with recent guest engagements with Catholic University Symphony Orchestra, Anne Arundel Community College Orchestra, and the DC Youth Orchestra Program.

Maestro Stewart has also been active as an opera conductor, having 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 in 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 Jennifer Higdon, Eric Whitacre and Michael Daugherty. He looks forward to adding Florence Price and George Gershwin to the repertoire for DCCO's March concert, *American Journeys*.

Maestro Stewart is active as an educator, and also serves as the Director of Bands at Gunston Middle School in Arlington, Virginia. 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.

### **Route 66 (1998)**

MICHAEL DAUGHERTY

b. 28 April 1954, Cedar Rapids, Iowa

Michael Daugherty is the son of a dance-band drummer and the oldest of five brothers, all professional musicians. As a young man, Daugherty studied composition with many of the preeminent composers of the 20<sup>th</sup> century including Pierre Boulez in Paris, Jacob Druckman, Earle Brown, Bernard Rands and Roger Reynolds at Yale, and György Ligeti in Hamburg. Daugherty was also an assistant to jazz arranger Gil Evans in New York from 1980-82. Daugherty is a Professor of Composition at the University of Michigan School of Music, Theatre and Dance.

Daugherty's music is thoroughly contemporary, while using contemporary cultural references as a basis for many of his works. The composer, in his own words, describes *Route 66* as "a high-octane nostalgic musical romp from Illinois to California along America's first intercontinental highway, as seen through my rearview mirror." As the journey unfolds, we are briefly halted by a tuba-traffic light, and then the music picks up speed into a Latin groove as we head further west. The music comes to a blazing end as we reach the end of the road, figuratively, in Santa Monica.



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## ***Ethiopia's Shadow in America* (1932)**

FLORENCE PRICE

b. 9 April 1887, Little Rock, Arkansas

d. 3 June 1953, Chicago, Illinois

Over a decade ago, a couple renovating an abandoned home in St. Anne, Illinois (about 40 miles south of Chicago) discovered a box of papers in the attic. There were dozens of music manuscripts: a treasury of lost and unpublished works by composer Florence Price, who had owned the property as a summer home. Among those works was *Ethiopia's Shadow in America*, which remained unperformed until 2015 and has its Washington premiere today.

Price received early music training from her mother and was educated at the New England Conservatory in Boston, where she also studied privately with George Whitefield Chadwick, by then an elder statesman of American composers. Moving to Chicago at the beginning of the Great Migration in 1927, Price established herself as a skilled composer, receiving the Rodman Wanamaker Prize in 1932 for her First Symphony. The next year, the symphony became the first by an African American woman to be performed by a major American orchestra, the Chicago Symphony, under the baton of Frederick Stock. In spite of these successes, Price faced enormous prejudice throughout her career, compounded by a conservative compositional style that was out of step with trends of the day.

*Ethiopia's Shadow in America* was submitted along with her First Symphony for the Wanamaker Prize, earning an honorable mention. Though not expressly stated, the movement titles imply a program work telling the story of the African diaspora in America, in a manner similar to William Grant Still's First Symphony of 1930. Price's melodies are strongly influenced by African American spirituals, both in pitch inflection and call and response patterns, while incorporating dance rhythms and harmonic sequences reminiscent of late Romantic masters like Dvořák.

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## **An Outdoor Overture (1938)**

AARON COPLAND

b. 14 November 1900, Brooklyn, New York

d. 2 December 1990, Sleepy Hollow, New York

Known in his lifetime as the “Dean of American composers,” Copland’s most loved works came from the 1930s and 40s when he was working in a progressive yet popularly oriented style that channeled American folksong into a distinctly modern voice. Born to Lithuanian Jewish immigrants from the Russian Empire and educated in New York City public schools, in his early twenties Copland attended a summer institute at Fontainebleau in Paris, and became acquainted with Nadia Boulanger. His study with Boulanger transformed his career: during three years under her tutelage, Copland mastered modern compositional techniques that allowed him to develop a distinct voice, moving American composition beyond its 19<sup>th</sup> century legacy.

Upon return to the States in 1924, his *Symphony for Organ and Orchestra* was performed by Boulanger in New York and Boston. Copland’s early style was highly influenced by the neo-Classicism of Igor Stravinsky and early American Jazz, before turning to a more simplified style in the 1930s. While this style represents a more popular turn, it is rooted in what Copland learned in Paris, and particularly reminiscent of Stravinsky in overall approach.

*An Outdoor Overture* was commissioned by the New York High School of Music and Art (now named for Fiorella La Guardia) in 1938. Orchestra Director Alexander Richter asked for “an overture or rhapsody, rather optimistic in tone, which would have a definite appeal to the adolescent youth of this country.” In his note, Copland identifies four distinct theme groups, though the overall form is unique, not conforming to established models. Copland composed *An Outdoor Overture* alongside the first of his great ballets, *Billy the Kid*, and was inspired by a performance of his “high school opera,” *Second Hurricane*, in 1937.

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## ***An American in Paris* (1928)**

GEORGE GERSHWIN

b. 26 September 1898, Brooklyn, New York

d. 11 July 1937, Los Angeles, California

Like Copland, Gershwin was of Lithuanian and Russian Jewish origin, and the two grew up on opposite sides of Crown Heights in Brooklyn at virtually the same time. Gershwin's course was entirely different; beginning his career as a "song plugger" in local music stores, Gershwin applied his piano skill to the composition of popular song, and was already established in that vein when he composed the jazz-influenced masterpiece, *Rhapsody in Blue*, for Walter Damrosch and the New York Symphony in 1924 — the same conductor and orchestra for which Copland wrote his *Symphony for Organ and Orchestra*.

Gershwin traveled to Paris in 1926 to learn from the great French composer Maurice Ravel, who refused him. While no one knows if it was pretense or not, Ravel stated he did not want to spoil Gershwin's unique voice, and referred him to Nadia Boulanger, who refused him for similar reasons. Gershwin's Paris stay lasted only a week, but he began sketches for this composition and returned in 1928 to complete the work, while furthering his studies and networking with the leading composers of the day.

The New York Symphony was absorbed by the older and more established New York Philharmonic in 1928. Seeking to incorporate the progressive tradition that had marked the Symphony's 50 years of existence, Damrosch held a subservient but significant role immediately after the merger. He conducted the premiere of *An American in Paris* at Carnegie Hall in a program that included excerpts from Wagner's *Die Walküre* and Franck's D Minor Symphony.

In the original program for the work, music critic Deems Taylor described a story of a young American student both thrilled by Paris and afflicted with homesickness. Although written in a three-part



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form, *An American in Paris* is best understood as a tone poem that reveals Gershwin's innate talent for melody, and his ability to tell a story of the listener's own imagination. Opening with a "walking tune" meant to bring to mind a carefree student in Paris, it is interrupted by car horns, an older popular tune called *La Sorella*, and proceeds to increasingly vigorous "walking themes," first in the clarinet, then in the trombones. The "B" section of the piece incorporates saxophone and muted solo trumpet, gradually incorporating more jazz elements into the piece. The final section begins with another trumpet feature, this time in an upbeat tempo, ultimately leading to a recapitulation of all of the themes of the piece.

# MUSICIANS

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## VIOLIN I

Eugene Kim,  
Concertmaster  
Vesper Mei,  
Asst. Concertmaster  
Eric Davenport  
Libbie Hamner  
Lovancy Ingram  
Raycurt Johnson  
Patrick Manchester  
Kyle Simmons  
Adam Twardowski  
Alex Watanabe  
Cindy Zhang

## VIOLIN II

Katherine Mariska †  
Sarah Brittman ‡  
Wendy Chun  
Cassie Conley  
Henry Feinstein  
Evi Fuelle  
Marcos Garcia-Torres  
Jules Kim  
Karin Peeters

## VIOLA

Rachel Lukens †  
Monica Greene  
Claudia Huang  
Claire Roberts-Thomson  
Lisa Wagner  
Madeline Welter  
Samantha Wines

## CELLO

Philip Hopko †  
Edward Fizdale  
Christopher Herman  
Kelly Horein  
Winn Johnson  
Shunya Kuroda  
Paul Lee  
Simon Mairson  
Jim Powers  
Victoria Rehder  
Amy Suntoke

## BASS

Douglas Rathbun †  
Deborah Edge\*  
Ruth Kennedy-Walker  
Larry Medsker  
Jacqueline Robertson\*  
Fred Talcott\*

## HARP

Marie Harrison\*

## FLUTE

Yolanda Cole †  
Robin Pike, *Piccolo*  
Angela Thompson

## OBOE

Nina Skaya †  
Taemin Ahn,  
*English Horn*  
JoAnn Lynn

## CLARINET

Jack Aubert †  
Karin Caifa  
Enio Miranda-Bermudez

## SAXOPHONE

James Ambrose\*  
Vaughn Ambrose\*  
Emma Baker

## BASSOON

Audrey Boles †  
Dan Leathers  
Susan Wilson\*,  
*Contrabassoon*

## HORN

Holly Grosholz  
Carson Smith  
David Steinhorn  
Leah Wolfeld

## TRUMPET

Randy Mueller †  
Ivan Acuna  
Evan Linnett  
Will Schupmann

## TROMBONE

Julie Siegel †  
Jason Ginsberg  
Bob Schmertz

## TUBA

Don Resnikoff

## TIMPANI

Ronald Carson †

## PERCUSSION

Jon Kurtz  
Nehemiah Russell\*  
Corey Sittinger\*  
Zach Strickland\*

## KEYBOARD

Daniel Wasse

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‡ Asst. Section Principal

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Saturday, April 25, 2020, 3:00 PM

St. Stephen and the Incarnation Church — Columbia Heights

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Sunday, May 31, 2020, 3:00 PM

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## DC CHAMBER MUSICIANS

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Saturday, June 20, 2020, 3:00 PM

St. Mark's Episcopal Church — Capitol Hill

# ABOUT DCCOS

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**The DC Concert Orchestra Society (DCCOS)** 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, DC Chamber Musicians, and the Classical Musicians of Metro DC, the Society seeks to provide playing opportunities and quality performances for diverse audiences and communities, enriching the cultural life of greater Washington.

DCCOS started out modestly as an informal chamber music social media group in 2007. Since then, it has grown tremendously, incorporating as a non-profit, 501(c)(3) charitable arts organization in 2015. Today’s DCCOS counts more than 600 member musicians across its three program offerings and, per season, produces multiple orchestra concerts, chamber music master classes and concerts, and outreach performances.

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) performs several concerts per year.

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**The DC Concert Orchestra (DCCO)** formed in 2011, and under the baton of Maestro Randall Stewart, who joined us in 2014, has rapidly become one of Washington’s finest volunteer, non-professional, full symphony orchestras.

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.

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## **DCCOS Board of Directors**

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Douglas Rathbun, Treasurer

Yolanda Cole

Randall Stewart, *ex officio*

## **DCCOS Management**

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Executive Director, DCCOS

Will Esterling

Assistant Conductor, DCCO

Fátima Maria Corona del Toro

Assistant Conductor, DCCO

Cassie Conley

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Yolanda Cole

Director of Development, DCCOS

Emma Baker

Assistant to the Executive Director, DCCOS

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Excluding the Music Director and administrative office support, DCCOS is an all-volunteer organization. DCCOS thrives through the support of our concert patrons' generosity.

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