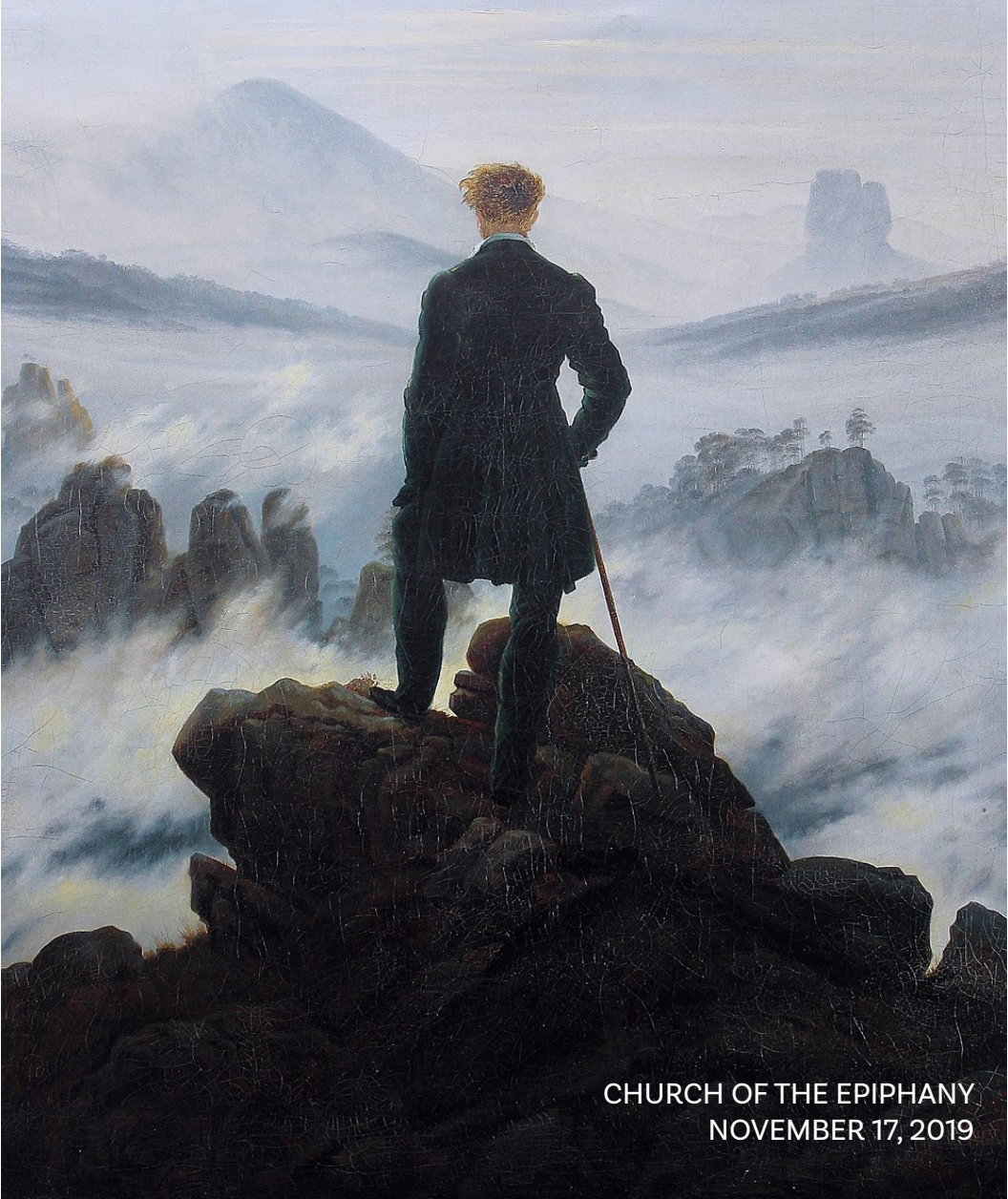




**DCCO**

DC CONCERT ORCHESTRA



CHURCH OF THE EPIPHANY  
NOVEMBER 17, 2019

Cover Artwork: Caspar David Friedrich *Wanderer Above the Fog*

The DC Concert Orchestra Society  
presents a concert by

## **The DC Concert Orchestra** Randall Stewart, Music Director

Sunday, November 17, 2019, 3:00 p.m.  
*Church of the Epiphany*

### *Romantic Masterworks*

Louis Ferrenc    Overture No. 1 in E Minor, Op. 23

Max Bruch    Concerto for Clarinet and Viola  
                  in E Minor, Op. 88

Karin Caifa, Clarinet  
Susan Russo, Viola

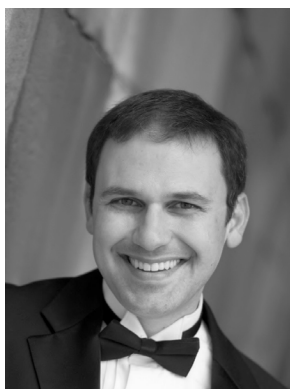
I. *Andante con moto*  
II. *Allegro moderato*  
III. *Allegro molto*

**INTERMISSION** (15 minutes)

Johannes Brahms    Symphony No. 3 in F Major

I. *Allegro con brio*  
II. *Andante*  
III. *Poco allegretto*  
IV. *Allegro*

# The Maestro



**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 Jennifer Higdon, Eric Whitacre and Michael Daugherty. He looks forward to adding Florence Price and George Gershwin to his repertoire on the DCCO's March program.

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.

## The Soloists



**Karin Caifa, clarinet,** and **Susan Russo, viola,** are both members of the DC Concert Orchestra and frequent collaborators on DC Chamber Musicians (DCCM) recital programs. Their performance repertoire has ranged from the classical works of Mozart to romantic works by Bruch and Brahms, and the 20th century music of Rebecca Clarke.

Susan and Karin were last featured as soloists with the DCCO in December 2016: Susan performing Max Bruch's *Romanze* for Viola and Orchestra, Op. 85, and Karin performing the *Allegro* from Carl Maria von Weber's *Clarinet Concerto No. 1 in F minor*, Op. 73.

Outside DCCO, Susan is active in several musical endeavors, appearing as a soloist for the Friday Morning Music Club's daytime concert series, as a member of the Avanti Orchestra, and as a piano accompanist at her church. During the summer, she teaches viola and violin at the Csehy Summer School of Music in Langhorne, PA. She is a former public school teacher, but now devotes the majority of her to raising her three young sons, all of whom play the violin. She holds a B.M. and M.M. in music education from Temple University in Philadelphia.

Karin performs as a chamber musician on Friday Morning Music Club programs and is a board member and performer with the NIH Community Orchestra in Bethesda. Karin concurrently earned a B.A. in international studies from The Johns Hopkins University and a B.M. in clarinet performance from the Peabody Conservatory of Music. She holds an M.S. from the Columbia University Graduate School of Journalism, and is an on-air reporter for CNN Newsource, the affiliate service of CNN.



# Program Notes

## **Romantic Masterworks**

Romanticism in music had its origins in *sturm und drang* (storm and stress), a literary movement whose influence can be found in the music of Haydn and other Classicists during the second half of the eighteenth century. First flowering in the music of Beethoven and Schubert, Romantic ideals reached full bloom in the 1830s and 40s. Marked by emphasis on personal expression and imagination, artists such as Liszt and Berlioz pushed the boundaries of orchestral music, creating elaborate *programs* and innovative forms that could express everything from sublime philosophy to macabre nightmares. At the same time, more conservative musicians like Mendelssohn and Schumann worked within the basic constraints of the classical style, expanding formal structures, extending harmonies, and developing a wider means of expression using established forms and genres. It was in that latter spirit that all of today's program was composed.

The final work on the program, Brahms' Third Symphony, is the most easily defensible as a masterwork. Brahms' career was well established before his First Symphony was completed at the late age of 42; the Third Symphony, his most personal and compact, is also one of his most original. The case of Farrenc is altogether different. Her talent was unmistakable, but opportunities for advancement were limited in the 19th century. While she studied piano at the Paris Conservatoire, women were not admitted to composition as either students or teachers. One wonders what music was lost in the countless voices muted by the social mores of the time. Nevertheless, she persisted, securing private study with the director of the Conservatoire outside of its auspices, and many of her works were performed in her lifetime.

Bruch admired and was admired by Brahms, but was also eclipsed by him. A pianist who preferred melodic instruments and the voice, he often shared Brahms' aesthetic position but lacked the technical ingenuity to attain the status of Romantic genius. After bursting on to the scene in 1868 with his First Violin Concerto, Bruch never wrote anything that equaled its success, and the works of his late career are rare on concert programs.

Music, perhaps more than any other art form, places enormous emphasis on originality and genius. Composers whose talent was not nurtured fully, or who lacked the most inventive or revolutionary impulses, can easily be left off concert programs. That does not, however, undermine the quality of their work, which is often finely crafted and genuinely expressive. In bringing together today's program, we have the opportunity to consider each work on its own terms, and perhaps find a new favorite piece.

### ***Premiere Ouverture a Grand Orchestre*, Op. 23 (1834)**

Louise Farrenc

b. 31 May 1804, Paris, France

d. 15 September 1875, Paris, France

Farrenc was born into an artistic family; her father, Jacques-Edme Dumont, was a well-known sculptor in Paris. She exhibited talent at an early age and became a well-regarded soloist at a time that such opportunities were just opening for women. In 1842 she became a piano professor at the Paris Conservatoire. She was paid less than her male counterparts for nearly a decade, until the acclaim for her *Nonet* made that situation impossible to justify.

In many ways, the overture is typical of the period. Scored for double woodwinds with four horns, two trumpets, and trombones, the overture begins in the French tradition with a slow introduction replete with dotted rhythms. The principal thematic material and modulation from minor to relative major, development section with emphasis on mediant relationships, recapitulation, and coda could easily be textbook examples. What makes the music unique is Farrenc's vibrant voice – one all her own – that we are rediscovering in our own century.

## Concerto for Clarinet, Viola, and Orchestra, Op. 88 (1911)

Max Bruch

b. 6 January 1838, Cologne, Germany

d. 2 October 1920, Berlin, Germany

A second-generation Romanticist, Bruch's late works often focused on viola and clarinet. Among the constants of Bruch's output include a conservative Romantic approach and use of folksong for compositional material, both of which are found in this work. Op. 88 is the last work from what was a very productive year for Bruch, following his retirement from full time teaching. It was written for his son, Max Felix, and premiered in the port city of Wilhelmshaven in 1912.

The Concerto is unusual in its gradual progression in speed, volume, and orchestral forces. The first movement of the Concerto opens in a recitative style, leading to a subdued, lyrical theme based on the Swedish folk song *Vermalandsvisan*. The second movement is a moderate dance in triple meter; but rather than a rapid scherzo, we hear two themes, alternately lyrical and lilting, the second of which is drawn directly from an earlier work by Bruch, the *Nordland Suite*. The final movement is the most traditional of the three, a sonata-allegro form showing off the virtuosity of the soloists and orchestra.

Bruch never adopted the modernist ideals that had been sweeping through Europe since the 1890's. The Double Concerto, as with all of his late works, is typically overlooked today in comparison to other works of the time, but its lyrical beauty stands out from the noise of the early 1900's.



## Symphony No. 3 in F Major, Op. 90 (1883)

Johannes Brahms


b. 7 May 1833, Hamburg, Germany

d. 3 April 1897, Vienna, Austria

Brahms' struggle to produce even his First Symphony is one of the most well documented birth stories in all of music. Identified by composer and critic Robert Schumann in an October 1853 column in the *Neue Zeitschrift für Musik* as the most important new talent of his generation, the already shy Brahms became even more reticent to explore large-scale orchestral works, focusing on chamber music for most of the next twenty years. As late as 1872, he insisted that he "shall never write a symphony," reluctant to step out of Beethoven's shadow. At that time, he had been working on his First Symphony for 15 years.

Brahms had left most of that struggle behind by the time of the Third Symphony, and it bears some of his most personal and complex orchestral writing, while paying homage to Beethoven's Third Symphony in the underlying compound meter, and to Schumann's 3rd in the opening string melody. The primary motto of F-A-F was derived from the composer's personal motto of "frei aber froh" (free but happy). The motto is heard in the rising line of the first three measures and appears in various forms throughout the first movement. Along with a liberal mixture of major and minor mode by shifting from A to A-flat, the movement frequently displaces the strong beat of the bar, giving the rhythm a kind of swing unique to Brahms.

Like other Brahms symphonies, the inner movements are shorter, intimate, and circumvent established norms. The second movement, like the first, involves a rhythmic displacement of the strong beat, and its lyrical quality seems to carry on the spirit of the first movement, but with a different perspective. The third movement is most likely the best known of the symphony, with lyrical cello and horn lines that have been some of the best loved in Brahms' output.



The fourth movement depends on a contrast between the ominous and what author Jan Swafford calls the “valedictory,” as if Brahms is summarizing all of his musical wisdom into a single movement. What is most surprising is the end, which gradually fades away into nothing, gently recalling the opening melody of the first movement. Brahms had one more symphony left in him, but here we sense that the master has, for now at least, said all he has to say.

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Based on contributions for the 12 month  
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# Musicians

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

## Violin II

Katherine Mariska,  
*Principal*  
Cameron Less,  
*Asst. Principal*  
Robert Bigelow  
Wendy Chun  
Cassie Conley  
Evi Fuelle  
Marcos Garcia-Torres  
Karin Peeters

## Viola

Rachel Lukens,  
*Principal*  
Molly Gill  
Monica Greene  
Claudia Huang  
Lauren Reed  
Claire Roberts-Thomson  
Susan Russo  
Lisa Wagner  
Madeline Welter  
Samantha Wines

## Cello

Philip Hopko,  
*Principal*  
Edward Fizdale  
Christopher Herman  
Juliet Hewes  
Kelly Horein  
Winn Johnson  
Shunya Kuroda  
Paul Lee  
Simon Mairson  
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Victoria Rehder  
Amy Suntoke  
d'Andre Willis

## Double Bass

Douglas Rathbun,  
*Principal*  
Deborah Edge\*  
Larry Medsker  
Fred Talcott\*

## Flute

Yolanda Cole,  
*Principal*  
Robin Pike  
Angela Thompson

## Oboe

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

## Clarinet

Jack Aubert,  
*Principal*  
Karin Caifa  
Enio Miranda-Bermudez

## Bassoon

Audrey Boles,  
*Principal*  
Naomi Eide  
Susan Wilson\*,  
*Contrabassoon*

## Trumpet

Randy Mueller,  
*Principal*  
Ivan Acuna  
Will Schupmann

## Horn

Justin Boggess,  
*Principal*  
Edith Gilmore  
Carson Smith  
David Steinhorn

## Trombone

Julie Siegel,  
*Principal*  
Jason Ginsberg  
Bob Schmertz

Timpani  
Ronald Carson

\* Guest Musician

## **DC Chamber Musicians**

**Saturday, November 23, 2019, 3:00 p.m.**

Trinity Presbyterian Church, Arlington

Works by Beethoven, Brahms and Reicha

## **DC Chamber Musicians**

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

St. Mark's Episcopal Church – Capitol Hill

Program TBA

## **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

Program TBA

## **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*

Program TBA

## **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

# 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.*

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

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DC Concert Orchestra Society



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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  
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Yolanda Cole  
Director of Development, DCCOS  
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Assistant to the Executive Director, DCCOS

## **About DCCOS and the New Orchestra of Washington**

DCCOS and the New Orchestra of Washington (NOW) have fostered a partnership together centered around their mutual passion for excellent chamber and orchestral musicianship. Members of NOW's top professional musicians engage in the partnership with DCCOS by providing chamber music coaching, as well as side-by-side orchestral performance opportunities at the NOWsummer Festival. The two organizations also support each other through mutual attendance at concerts and enhancement of audience engagement.

NOW prizes their relationship with DCCOS as they firmly believe in the accessibility of arts for people of all ages and ability levels. As Plato once said, "Music gives a soul to the universe, wings to the mind, flight to the imagination and life to everything."

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