WASHINGTON
METROPOLITAN
PHILHARMONIC

WMPA

2014 - 2015 SEASON
...living, breathing music!
WASHINGTON METROPOLITAN PHILHARMONIC

October 12
The George Washington Masonic National Memorial (VA) 3 pm
and
October 19
The Church of the Epiphany (DC) 3 pm

Composition Competition Winner
Anthony Iannaccone Dancing on Vesuvius
& Waiting for Sunrise on the Sound
Sergei Rachmaninoff Fantasy, The Rock, op. 7
Nicholas Flagello Concerto Sinfonica
with The Washington Saxophone Quartet
Mark Edwards Wilson Meteora

December 7
Convergence (VA) 3 pm
and
December 13 (Saturday Event)
The Church of the Epiphany (DC) 3 pm

Gustav Holst Christmas Day
with the NOVA Community Chorus
Ralph Vaughan-Williams Five Mystical Songs
with the NOVA Community Chorus
Alfred Schnittke Concerto for Piano and Strings
with pianist Lydia Frumkin
Songs for the Holidays
with soprano Laura Mann

February 1
The George Washington Masonic National Memorial (VA) 3 pm
and
February 8
The Church of the Epiphany (DC) 3 pm
Ross Wilson’s Sparking Dialogue for Trombone and Strings (world premiere) with trombonist Brian Bourne
Franz Liszt Les Préludes, S.97 (Symphonic Poem No.3)
Johannes Brahms Piano Concerto No. 2, op. 15, in D minor with pianist Thomas Pandolfi

March 29
The George Washington Masonic National Memorial (VA) 3 pm
and
April 12
The Church of the Epiphany (DC) 3 pm
Paul Leavitt Requiem with NOVA Community Chorus
Samuel Barber Cello Concerto, op. 22 with cellist Steven Framil

May 31
The Church of the Epiphany (DC) 3 pm
and
June 5, 6, & 7
The George Washington Masonic National Memorial (VA) 5th & 6th: 7:30 pm
and 7th: 3 pm
Carl Maria Von Weber Concertino for Clarinet and Orchestra, 1.09: op.26, e-flat major
with clarinetist Rugolo Cerro

"Beatles to Broadway"
John Williams Signature Ed. Love is All You Need,
A Tribute to the Beatles (Arr. B. Healey)
Selections of Rodgers and Hammerstein Favorites
with The Alexandra Singers

Washington Metropolitan Philharmonic

Ulysses S. James
Music Director and Conductor

Presents

Paul Leavitt: Requiem
with the NOVA Community Chorus
Dr. Mark Whitmire, Director
In commemoration of Norman Scribner
1936-2015

Samuel Barber: Cello Concerto, op. 22
with cellist Stephen Framil
In commemoration of John Schelleng
1933-2015

March 29, 2015

The George Washington Masonic National Memorial (VA)
WMPA Music Director and Conductor Ulysses James is a former trombonist who studied in Boston and at Tanglewood with William Gibson, principal trombonist of the Boston Symphony Orchestra. He graduated in 1958 with honors in music from Brown University. A twenty-year career as a surface warfare Naval Officer was followed by a second career as an organization and management development consultant. In 1984 he became the Music Director and Conductor of what is now Washington Metropolitan Philharmonic Association (WMPA). The Philharmonic has grown from a small, mostly amateur group to a fifty to sixty-five member orchestra, about eighty percent of which is made up of professional or semi-professional musicians.

Mr. James was Director/Conductor of Washington Metropolitan Youth Orchestra, WMPA’s orchestra for high school students, from 1984 to 2011. In 2011 he handed the Director/Conductor baton over to Dr. Henry Sgrecci. In 2008, Washington Metropolitan Concert Orchestra was founded and is still led by Director/Conductor Ruth Erbe.

Twenty-five years ago, Mr. James initiated the ever-more popular summer Sunday WMPA Chamber Music Series at The Lyceum in Old Town, Alexandria.

Mr. James is known for his innovative programming and performance of new, accessible works. He has conducted in Carnegie Hall, Lincoln Center’s Avery Fisher Hall, and Strathmore Hall and has conducted frequently in the Kennedy Center’s Concert Hall and Terrace Theater.

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Program
Requiem
Paul Leavitt
1. Requiem Aeternam
2. Kyrie Eleison
3. Domine Jesu Christe
4. Sanctus
5. Pie Jesu
6. Agnus Dei
7. Lux Aeterna
8. Libera Me
9. In Paradisum

NOVA Community Chorus
Lisa Edwards-Burrs, Soprano
Grace Gori, Mezzo Soprano
Patrick Cook, Tenor
Aureliius Gori, Bass

Concerto for Violoncello and Orchestra, Op. 22
Samuel Barber
I. Allegro moderato
II. Andante sostenuto
III. Molto allegro e appassionato

Cellist Stephen Framil
MARK WHITMIRE is Director of NOVA Community Chorus and Professor of Music at Northern Virginia Community College. Dr. Whitmire has received numerous grants and awards, including a scholarship for postgraduate studies at the Britten-Pears School in England (where he studied with Sir Peter Pears), and a grant from the National Endowment for the Humanities for research and writing on the music of Benjamin Britten. He was been named “Outstanding Faculty of the Year” by the college in 1999 and 2010, and in 2004 he was awarded the “President’s Sabbatical,” one of the highest honors given by the college. He has been conductor-in-residence at Gloucester Cathedral, Westminster Abbey and Canterbury Cathedral in England. In 2008 he conducted performances in Leipzig, Germany, including a performance at the famed Gewandhaus. In summer 2010 he led a choral tour of France, conducting performances at Chartres Cathedral, Rouen Cathedral, La Madeleine (Paris) and Notre Dame Cathedral. In 2013 Dr. Whitmire led a choir tour of Italy, including performances at San Marco Basilica (Venice) and St. Peter’s Basilica (Rome). Dr. Whitmire attended Abilene Christian University, the University of Texas, and the University of Maryland, where he received the Doctor of Musical Arts degree. This season marks Dr. Whitmire 30th year as choral director at NVCC Alexandria.

NOVA Community Chorus is an eighty-voice ensemble that combines singers from the NVCC Music Program and the surrounding community. The chorus performs regularly with the Alexandria Band, the Washington Metropolitan Philharmonic and the Alexandria Symphony. Special engagements in past years have included Carnegie Hall, Lincoln Center, Kennedy Center and the National Theater. The Chorus toured Spain and performed at the 1992 World’s Fair in Seville. Members of the Chorus sang in England (2006), at the Leipzig International Choral Festival in Germany (2008), in France (2010), and in Italy in summer of 2013.

Don’t miss the chance to win a $25 gift card from Clyde’s at Mark Center, 1700 Beauregard St., Alexandria. Be sure to fill out your raffle ticket. To win, you must be present at the time of the drawing.
NOVA Community Chorus

Soprano 1
Jess Calzado-Esponda
Lena Jensen
Terri Lagoel
Bahar Pinto
Michelle Puleio
Judith Robb
Maria Rynn
Jennifer Weger
Theresa Wells
Mary Yee

Soprano 2
Rachael Abbott
Karen Besser
Elaine Cassel
Cathy Clark
Lisa Clark
Pat Connors
Margaret Harrison
Kariseca Hatten
Michelle Lewis
Barbara Lowrey
Marty Maher
Lucy Matthews
Jadranka Stevic
Nancy Ruth Wood

Alto 1
Ellie Briscoe
Elizabeth Bull
Melanie Casey
Kate Cantrell
Pat Flagg
Holly Hambley

Alto 2
Halina Banas-Jones
Arlene Brigida
Ella Curry
Martha Evans
Nancy Ford-Kohne
Ruth Herndon
Dorothea Kamara
Joyce Lombardi
Tyra Newman
Vicki Ratcliffe
Annette Reilly
Carol Urr
Barbara Wade
Judy Wulf

Tenor 1
John Connors
Tom Donlan
Estee Herndon
Kristopher Kouzougian
Bill Reilly
Frank Robles

Tenor 2
Larry Goldschmidt
Jerry Moore
Jimy Portocarrero
James Schader
Frank Vasquez

Bass 1
John Clark
Bernie Cohen
Greg Calbertson
Michael DeHart
Walter Gans
Ghirmay Habtezion
Lock Handley
Mark Johnson
Richard Kennedy
Ray Lombardi
Tom Moser
Tom Munger
Matthew Retton
Tim Riman
Sasa Stevic
Petre VandenBosch
Fred Wulf

Bass 2
Alan Bunner
Larry Carnahan
Anthony Clarke
Bob Clark
Richard Fonda
Nick King
Alan Krause
Jason Kutchma

AUDITIONS
Washington Metropolitan Youth Orchestra and Concert Orchestra
WMYO - grades 9 through 12
Saturday, May 16, 2015 9am-4pm
Immanuel Church on the Hill, Alexandria, VA

WMCO - grade 6 and higher
Monday, May 18, 2015 4pm-9pm
Episcopal High School, Alexandria, VA

Go to www.wmpamusic.org, Auditions, for a complete overview.

Requiem

Paul Leavitt

Paul Leavitt made his début as a concert pianist at 15 with the Albany Symphony Orchestra. As a scholarship student he received a Master's from the Juilliard School and a Bachelor's from SUNY Purchase. Laureate of the International Steinway Competition (1989) in Paris, France, Mr. Leavitt performs regularly in Europe and the United States as a concert pianist.

As a composer he has produced a considerable body of work for chorus, theatre, dance, film and piano. His choral works have been performed by the Choral Arts Society of Washington, the Cathedral Choral Society, the New York City Master Chorale among others, in concert venues such as Alice Tully Hall, the Kennedy Center and the Washington National Cathedral. Cecelia Porter, contributing critic for the Washington Post said, "Paul Leavitt's Requiem...should belong in every chorus's repertoire. It is deeply expressive and skillfully written, and successfully combines the sense of overwhelming grief and consolation that suffuse the requiems of Mozart, Verdi, Brahms and Fauré." The world première of his Requiem for double chorus, 5 soloists, chamber orchestra, organ and harp was given in February 2009 at Church of the Reformation in Washington, DC under the direction of Dr. Thea Kano. The European première of his Requiem took place in April 2011 at the Eglise St. Sulpice in Paris, France, produced by the Rotary Club as a kick-off benefit concert for their Clean Water Initiative. The New York City Master Chorale performed the New York première at Alice Tully Hall in New York's Lincoln Center in May 2011. The work was also featured in a concert at the "Remember to Love" chorale festival organized by Trinity Episcopal Church on Wall St. commemorating the tenth year anniversary of the terrorist attacks of September 11th, 2001.

Mr. Leavitt has been full-time director of Music and Arts at Church of the Reformation on Capitol Hill in Washington, DC since 2002. He has led the Reformation Festival Choir on two European tours and numerous concerts in the area.


Cello Concerto in A minor, Op. 22
- Samuel Barber

Born March 9, 1910, in West Chester, Pennsylvania
This work was premiered on April 5, 1946, by the Boston Symphony Orchestra conducted by Serge Koussevitzky with Raya Garbusova as soloist. It is scored for solo cello, two flutes, oboe, English horn, two clarinets, bass clarinet, two bassoons, two horns, three trumpets, timpani, percussion, and strings.

The 1930s were a period of transition for Samuel Barber. He spent the school year as a student at the Curtis Institute of Music in Philadelphia and summers in Cadegliano, Italy, with his partner and fellow composer, Gian Carlo Menotti. summers there allowed Barber to escape the tensions of his studies and a city that he felt was musically confining. He spent a large portion of his time swimming, bicycling, shopping, and composing, which came much more readily to him when combined with leisure activities.

With his career well underway, especially after Artur Rodzinski’s performance of the Symphony No. 1 at the 1937 Salzburg Festival, Barber tried to cement his reputation by finding notable conductors to introduce his newest works. Arturo Toscanini, the esteemed maestro who had premiered Puccini’s final operas, was in Salzburg during the Festival. Barber sent Toscanini the scores of his most recent pieces, the first Essay for Orchestra (he would compose a second such work in 1942 and a third in 1978) and Adagio for Strings (Barber’s own arrangement of the slow movement from his String Quartet), knowing that a premiere under the baton of the legendary conductor would bode well for his career. Within six months, Toscanini sent the scores back with no explanation. Assuming that the maestro was not interested in the pieces, Barber begrudgingly began a search for another conductor. On vacation with Menotti in 1938, the two discussed visiting Toscanini at his island home in Lake Maggiore, but Barber could not bring himself to visit the man who had refused his music. Little did he realize that Toscanini had memorized both scores and would premiere them on the same program before the year ended. The soon-to-be close association with Toscanini brought Barber recognition as one of the leading young composers of his generation. Although commissions poured in after his association with Toscanini was cemented, Barber’s most popular music would always remain the early works that led to that relationship.

Barber wrote only three concertos – for violin (1939), cello (1945), and piano (1962). The Cello Concerto was the product of a commission funded by John Nicholas Brown of Providence, Rhode Island, in the name of Serge Koussevitzky and the Boston Symphony Orchestra for the Russian-born cellist Raya Garbusova. Barber was still in the U.S. Army Air Force on inactive duty at the time he accepted the commission, and Koussevitzky arranged for Barber to be discharged from the military to help facilitate the work’s completion. The concerto is one of the most difficult in the repertoire and is consequently less frequently performed than many other concertos. Its premiere in Boston and a later performance in New York earned the work the New York Music Critics’ Circle Award in 1947.

Barber’s Cello Concerto is in the standard three-movement form found in most concertos. The first movement, allegro moderato, is pastoral in character and begins with the introduction of all of the themes in the first twenty-five measures. These thematic germs are quite diverse in character – a uneven two measure motif that alternates between 2/4 and 3/4 meter, a descending melody introduced by the flute and English horn, and a triplet figure first heard in the bassoon – that populate the remainder of the movement. A lovely second theme follows in the violins and the soloist finally enters. After considerable development of the melodic materials as they are reintroduced by the soloist, the proper development section begins. After an extended cadenza, a solo oboe returns to the main theme.

The second movement, andante sostenuto, opens with a dotted Siciliana rhythm. An achingly beautiful melody is played by the solo cello and solo oboe supported by muted strings. The same melody returns in a slightly manipulated version heard in the low strings. Barber’s finale, molto allegro e appassionato, is in an adapted rondo form and displays much more harmonic and melodic inventiveness than the other movements. A brash opening figure gives way to the soloist, who introduces the movement’s themes. A dirge-like five-measure bass ostinato enters and returns several times. The soloist has multiple cadenzas and displays both considerable virtuosity and legato technique.

Soprano Lisa Edwards-Burrs’ performances in recital, oratorio and chamber music are extensive. Her operatic roles include the Donna Elvira in Don Giovanni, Alice in Lyrics of Sunshine and Shadow, the Goddess Athena in The Furies, Ola/Harriet Tubman in Vanqui, Blanche in Dialogues of the Carmelites, Monica in The Medium, Despina in Così fan tutte, Treemonisha in Treemonisha, Adina in L’Elisir d’Amore and Poppea in L’incoronazione di Poppea.

She has received several awards including the Carson Silver Medal and monetary prize from the American Traditions Competition of Savannah! Onstage and The Teresa Pollak Award for Excellence in the Arts from Richmond Magazine.

In addition, she has performed for such dignitaries as Secretary of State Madeleine Albright, Senator John Glenn, Baseball great Cal Ripkin, Bill Moyers, international economist Dr. Fareed Zakaria and blues guitarist and singer, B. B. King at the Richmond Forum.

Internationally, Dr. Burrs served as an Artistic Ambassador for the United States to South America with pianist Melanie Day, which resulted in a five-week concert tour of Brazil, Uruguay and Paraguay. She performed at the International Conference for Moral-Restructuring in Caux, Switzerland and with the Amalfi Music and Arts Festival held in Vietro sul Mare, Italy. As a recitalist, has performed on numerous concert series and her performances featuring the works of African-American composers and other contemporary works have also received critical acclaim.

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She received her Bachelor and Master of Music degrees from Virginia Commonwealth University and her Doctor of Musical Arts degree from The Catholic University of America (all in Vocal Performance). She has served on the music faculties of the University of Richmond, the University of Virginia and Virginia State University, and is now a faculty member in the Department of Music at Longwood University.

Mezzo-soprano Grace Gori, is an acclaimed performer in both the concert and operatic repertoire. Her opera credits include Carmen with the Eldbrooke Artists Series, Cherubino in Annapolis Opera’s The Marriage of Figaro, Tessa in The Gondoliers with the Washington Savoyards, and Dorabella in Così fan tutte goes Hollywood and the Third Lady in a lively, updated production of Mozart’s The Magic Flute with the In Series. A 1994 graduate of the University of Maryland’s Maryland Opera Studio, Ms. Gori earned her Bachelor’s degree at the Indiana University School of Music in Bloomington, Indiana and was a student at the Munich, Germany Hochschule für Musik during 1990 and 1991. Ms. Gori has been a featured soloist with the Cathedral Choral Society, the New Dominion Chorale, the Washington Bach Consort Noon Cantata Series, the McLean Choral Society and the Washington Women’s Chorus. In 1999-2000, she made her solo debut at the Kennedy Center Concert Hall with the Master Chorale of Washington and in 2004, Ms. Gori sang her first role with the Washington National Opera as the Third Madrigale in Puccini’s Manon Lescaut. Last December, she returned to the Kennedy Center Concert Hall as the mezzo soloist in the Holiday Celebration Messiah Sing-Along concert. Last season, Ms. Gori appeared in the In Series’ production Mozart’s Leading Ladies and as La Ciesca in the American Center for Puccini Studies’ concert production of Gianni Schicchi. In addition to her performing career, she is on faculty at the Washington Conservatory of Music and maintains an active private voice studio in Kensington, Maryland.

Described by the Washington Post as “imposing and promising”, tenor Patrick Cook is earning praise for his performances across the country in venues including The Kennedy Center and Carnegie Hall. Upcoming performances include role debuts as Bacchus in Ariadne auf Naxos and Don Ottavio in Don Giovanni with Hub Opera Ensemble and the title role in Idomeneo with the Maryland Opera Studio. Recent operatic performances include Messenger in Aida with Annapolis Opera, The Essential Wagner with the Washington Chorus at the Kennedy Center; Bentley Drummie in Miss Havisham’s Fire, and Man with Old Luggage in Postcard from Morocco; Luigi in Il tabarro with the Maryland Opera Studio, Spoletta in Tosca with Annapolis Opera, and Bois-Rose in Les Huguenots with Bard SummerScape. As a studio artist with the Wolf Trap Opera Company, Cook performed roles in Ariadne auf Naxos and L’Étoile. As part of Osvaldo Golijov and Dawn Upshaw’s Composing Song Workshop, Cook debuted at Carnegie Hall in Scenes from Dog Days by David T. Little. Cook appears regularly as a recitalist, chamber musician and concert soloist performing with the U.S. Naval Academy Glee Club, Annapolis Symphony Orchestra and Washington DC Wagner Society. In 2011, Cook performed for President Obama’s Town Hall meeting in College Park, MD. Cook is a 2011 and 2010 DC District Winner of the Metropolitan Opera National Council Auditions. A graduate of the Baltimore School for the Arts, Cook holds a Master of Music degree from Bard Conservatory and a Bachelor of Music degree from The Juilliard School. Cook is a doctoral candidate in the Maryland Opera Studio at the University of Maryland and studies with Gran Wilson.

Aurelius Gori, D.M.A. is an acclaimed soloist and recitalist based in the Washington, DC Metro Area whose singing has been hailed as “splendidly lyrical” by the Washington Post. A 1990-91 Fulbright scholar, he made solo concert appearances in Berlin and Vienna and became a 1991 semifinalist in the International Belvedere Competition in Vienna. His many concert appearances include the Kennedy Center with the Fairfax Symphony, the Amherst (New York) Symphony and the North York Symphony in Toronto, Canada. He is also a frequent guest artist with numerous Washington area choral and musical societies. Recent performances include Beethoven’s An die Freude with members of the National Philharmonic Choral Society in Washington and Ravel’s Chansons Madécasses with the Interharmony International Musical Festival in Arcidosso, Italy in July 2014. In December 2014, he performed Vaughan Williams Five Mystical Songs with the NOVA Community Chorus and Washington Metropolitan Philharmonic.

He is a founding member of Gori Voice Studios, LLC where he and his wife maintain an active voice studio.

Dr. Gori is on faculty at Northern Virginia Community College-Alexandria and the Washington Conservatory of Music. His many students over the years include professional singers, college scholarship and NATS and other competition award winners and many singers who appear regularly in choral, operatic and musical theatre productions throughout the Washington DC area. He is looking forward to teaching voice and coaching chamber music with Interharmony International again this coming summer.
Requiem Text

1. Requiem Aeternam (Introit)
Requiem aeternam dona eis, Domine et lux perpetua luceat eis.

Eternal rest grant unto them, 0 Lord; and may perpetual light shine upon them.

Te decet hymnus, Deus in Sino, et tibi redetur votum in Jerusalem, Exaudi orationem meam, ad te omnis caro veniet.

A hymn. 0 God, becometh Thee in Zion, and a vow shall be paid to Thee in Jerusalem. Hear my prayer, to Thee all flesh shall come.

2. Kyrie
Kyrie eleison,
Christe eleison,
Kyrie eleison.

O Lord, you are merciful.
O Christ, you are merciful.
O Lord, you are merciful.

3. Domine Jesu Christe
Domine Jesu Christe, Rex gloriae liberavit animas omnium fidelium defunctorum de poenis inferni et de profundo lacu.

O Lord, Jesus Christ, King of Glory, deliver the souls of all the faithful departed from the pains of hell and from the deep pit.

Libera eas de ore leonis, ne absorbant eam tartarum, ne cadant in obscuro, sed signifer sanctus Michael praesentet eam in lucem sanctam, quam olim Abraham prorsisti et semini ejus.

Deliver them from the mouth of the lion, that hell may not swallow them up, and they may not fall into darkness: but may the holy standard-bearer Michael bring them into the holy light, which Thou didst promise of old to Abraham and his seed.

Hostias et preces tibi, Domine, Iaudis offerimus.

We offer unto thee, 0 Lord, sacrifices and prayers of praise.

Tu suscipe pro animabus ilhs, qua rum hodie memoriam facimus, fac eas.

Do Thou receive them on behalf of those souls whom we commemorate this day.

Domine, de mort transire ad vitam, quam olim Abraham prorsisti et semini ejus.

Grant them, 0 Lord, to pass from death to life, which Thou didst promise of old to Abraham and his seed.

4. Sanctus
Sanctus, sanctus, sanctus, Dominus Deus Sabaoth, pleni sunt coeli et terra gloria tua. Hosanna in excelsis! Benedictus, qui venit in nomine Domini. Hosanna in excelsis!

Holy, holy, holy Lord God of Sabaoth, heaven and earth are full of your glory. Hosanna in the highest! Blessed is he that comes in the name of the Lord. Hosanna in the highest!

5. Pie Jesu
Pie Jesu, Domine, dona eis requiem. Pie Jesu, Domine, dona eis requiem sempiternam.

Blessed Jesu, grant them rest. Blessed Jesu, grant them rest eternal.

6. Agnus Dei
Agnus Dei, qui tollis peccata mundi, miserere nobis.

Lamb of God, who takes away the sin of the world, have mercy on us.

7. Lux Aeterna

Let eternal light shine upon them, 0 Lord, with thy saints forever, for Thou art merciful. Grant them eternal rest, 0 Lord, and may perpetual light shine upon them. Amen.

8. Libera Me
Libera me, Domine, de morte aeterna, in die illa tremenda, quando coeli moveridi sunt et terra. Dum veneris judicare saeculum per ignem.

Deliver me, 0 Lord, from death eternal on that dreadful day, when heavens and earth shall move. When you come to judge the world through fire.


I am made to tremble and to fear at the destruction that shall come, and also at your coming wrath. That day, day of wrath calamity and misery, great and exceedingly bitter day, eternal rest grant them, 0 Lord; and may perpetual light shine upon them.

In paradisum deducant te angeli, in tuo adventu suscipiant te marryres, et perducant te in civitatem sanctam Jerusalem.

May the angels receive thee into paradise, at thy coming may the martyrs receive thee, and bring thee into the holy city Jerusalem.

Chorus angelo rum te suscipiat et cum Lazaro quondam paupere aeternam habeas requiem.

May the choir of angels receive thee and with Lazarus, once a beggar, may thou have eternal rest.
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**Washington Metropolitan Philharmonic Association.**

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November 13 (8pm) - Schlesinger Center
November 16 (3:30pm) - George Washington Masonic Memorial

**Dare to Follow Your Heart**
February 14 (8pm) - Schlesinger Center
February 15 (3:30pm) - George Washington Masonic Memorial

**Dare to Think Heroically**
featuring Jeremy Denk, piano
April 11 (8pm) & April 12 (3:30pm) - Schlesinger Center

**Dare to Live Fully**
May 16 (8pm) - Schlesinger Center

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