

Washington Metropolitan Philharmonic
and
NOVA Community Chorus
October 19th at Bishop Ireton H.S. and October 26th at The Church of the Epiphany

Les Moutons

Gavotte Célèbre de G.B. Martinie (1706-1784) transcribed by Darius Milhaud
The Bishop Ireton Clarinet Ensemble, Julianna Arnold, Conductor

Raven Rock

John Beall

Lobgesang

Felix Mendelssohn

Symphony No 2 conducted by Ulysses James

Hymn of Praise conducted by Dr. Mark Whitmire

Hymn of Praise

1. Chorus: "All men, all things, all that have life and breath"
2. Solo and Women's Chorus: "Praise ye the Lord, O ye spirit "
Therese LaGoe, Soprano
3. Recitative: "Sing ye praise, all ye redeemed of the Lord"
Aria: "He counted all your sorrows in the time of need"
Jon Lackey, tenor
4. Chorus: "All ye that cried unto the Lord"
5. Duet and Chorus: "I waited for the Lord"
Shellie Grant, soprano Therese LaGoe, soprano
6. Tenor solo: "The sorrows of death"
Jon Lackey, tenor
7. Chorus: "The night is departing"
8. Chorale: "Let all men praise the Lord"
9. Duet: "My song shall be alway thy mercy"
Therese LaGoe, Soprano Jon Lackey, tenor
10. Chorus: "Ye nations, offer to the Lord"

Washington Metropolitan Philharmonic

Violin

Irina Garkavi, Concertmaster
Tim Kidder, Asst. Concertmaster
Joel Ang
Christopher Bruce
Sheyna Burt
Ryan Hsu
Jennifer Ngai
Suzanna Sitomer
Kathleen Triveri

Violin II

Slavica Ilic*
Kendra Chambers
Rebecca Edelstein
Michelle Kanter
Jennifer Kuo
Sara Lense
Larisa Marian
Maurice McCreary
Gilliam Ryan
Jane Thell

Viola

Andrea Marlowe*
Jennifer Armstrong
Carol Gunlicks

Cesse Ip
Dennis Murphy
Marquita Ntim
Kirsten Snyder
Yashauna Swan

Cello

Ryan Bridgland*
David Bates
Patty Blanchard
Amy Medearis
John Schelleng
Abigail Spangler

Bass

Bill Bentgen*
Patrick Cheatham
David Riggs
Kerri Shelfo
Lara Simonton

Flute

Lynn Zimmerman-Bell*
Susan Brockman

Oboe

Emily Bentgen*
Principal Oboist's chair
supported by an anonymous
donation in memory of
Richard White
Pat Beneke

Clarinet

Richard Rubock*
Frederick Custer

Bassoon

Dean Woody*
Robert Goler

Horn

Jay Chadwick*
Tiffany Hitz
Wendy Chinn
Lisa Motley

Trumpet

Brett Lemley*
Timothy Harkcom

Trombone

Kirsten Lieswarfield*
John Jonas
Greg Rock

Timpani

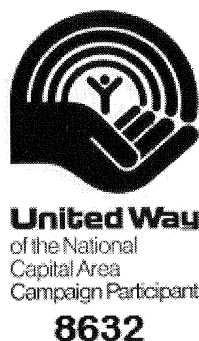
Clark Cooper

Percussion

Rick Puzzo*

** Principal*

Here are Washington Metropolitan Philharmonic Association's designation numbers for the United Way, the Combined Virginia Campaign and the Combined Federal Campaign. We hope you will consider donating this year to the Association.



NOVA Community Chorus

Dr. Mark Whitmire, Director

Christine Hagan, Accompanist

Soprano I

Lene Jensen
Terri LaGoe
Wendy Lea
Phyllis McKenzie
Rosemary McKillips
Carolyn Miller
Amanda Price
Carol Moore
Randolph
Judy Robb
Maria Rynn
Jane Simpson
Kathy Soucie
Lisa Twedt
Mary Yee

Soprano 2

June Bishara
Morgan Britt
Cathy Brown
Lisa Clark
Pat Connors
Shellie Grant
Christine Hagan
Margaret Harrison
Barbara Lowrey
Marty Maher
Jill Meyer
Althea Schottman
Nancy Ruth Wood

Alto 1

Sarah Bordelon
Ellie Briscoe
Kate Cantrell
Linda Crawford
Leslie Davies
Martha Evans
Pat Flagg
Holly Hambley
Christine Iffrig
Elizabeth McGinley
Angie Moreno
Debbie Nash
Deborah Peetz
Carol Pelenberg
Maria Rinaldi
Jane Roningen
Cynthia Young

Alto 2

Whitney Armenia
Susan Bilodeau
Arlene Brigida
Izola Hawkins
Ruth Herndon
JoVan Howard
Joyce Lombardi
Carmen Mendoza
Tyra Newman
Vicki Ratcliffe

Annette Reilly

Anja Salinas
Baiba Seefer
Victoria Simmons
Carol Uri
Barbara Wade
Grace White
Mengdan Xu

Tenor 1

Shah Arnold
Burd Boonyoo
Tom Donlan
Chris Harrigan
Luke Hudnall
Anthony Kirby
Jacob Oquendo
Bill Reilly
Bob Trexler

Tenor 2

Bobby Barnes
John Connors
Ray Gavert
Larry Goldschmidt
Bill Meyer
Fred Schottman

Bass 1

John Clark
Bernie Cohen
Lock Handley
Delonte Hardy
Jacques Holden
Richard Kennedy
Ray Lombardi
Daniel Mcgee
Tom Ondra
Paul Schaeffer
Jim Stewart
Alex Thomas
Fred Wulff

Bass 2

Rich Ardini
Robert Ardura
Bill Brown
Alan Bunner
Bob Clark
Scott Chubb
Bill Gallagher
Samuel Howell
Nick King
Alan Krause
Steve Miner
Manfred Soughe

The Bishop Ireton Clarinet Ensemble

The **Bishop Ireton Clarinet Ensemble** is the clarinet section in the Bishop Ireton Symphonic Wind Ensemble. The Wind Ensemble has a long-standing tradition of excellence. They have performed combined concerts with the Yale University Band, Harvard University Wind Ensemble, University of Georgia Wind Ensemble, James Madison University Wind Ensemble, U.S. Naval Academy Band, U.S. Air Force Band, U.S. Navy Band, U.S. Army Band, U.S. Army Field Band, Paragon Arts Ensemble and several others. Their annual concert tours have taken them to England, Wales, Canada, Belgium, Holland, Denmark, Ireland, France, Luxembourg, Switzerland, Iceland, Scotland, Germany, Austria and Finland. This year the ensemble will travel to France on their 33rd international concert tour. During the past five years the Wind Ensemble has presented nine world premieres including five commissioned works under the baton of Dr. Eyles. One of the highlights was Pulitzer Prize winning composer Michael Colgrass' *Bali*. The students and Michael Colgrass enjoyed the residency and premier performance. Mr. Colgrass wrote, "One of the most stimulating events of the year was my visit to the Bishop Ireton High School Wind Ensemble to work with Randy Eyles and the outstanding student musicians that this school has been able to turn out."

The Clarinet Ensemble rehearses weekly and performs at least once a month. Last year they performed for the 2007 Holiday Season at the White House. They have also been featured in Washington Metropolitan Philharmonic concerts; "Evening with The Arts"; BI Open House; BI Auction; concerts in Germany and France; and several Wind Ensemble concerts in the Garwood Whaley Auditorium at Bishop Ireton High School. This year they will be featured performers in Bishop Ireton High School's production of "Romeo and Juliet". The Clarinet Ensemble is coached by Julianna Arnold who plays clarinet in The United States Air Force Concert Band.

Lobgesang (Op. 52 (Hymn of Praise) Nova Community Chorus

Felix Mendelssohn's musical style is quite conservative when judged alongside other works written in the same period. For instance, 1833 was the year that Mendelssohn composed his Italian Symphony, a work familiar to most concertgoers. The same year Wagner composed his first opera (The Fairies) and Chopin was active writing imaginative piano works. Berlioz had composed his outlandish *Symphonie fantastique* three years before. Borodin and Brahms were born in 1833, and Beethoven had already been dead for six years. Compared to his colleagues, Mendelssohn was not a visionary nor an iconoclast, but he pushed the boundaries in his own way by being the most complete musician of his day. He was known as a conductor, teacher, and composer, but was also active as a man of letters and festival administrator. His domestic life was free from marital or financial troubles. Fortune granted him the favor of being the happily married son of a highly successful banker.

Much attention is given to the remarkably young age at which Mozart composed his earliest works, overshadowing the equally amazing talents of the young Felix Mendelssohn a few generations later. Mozart was forced to tour Europe as a young child, playing for kings, popes, and princes. Mendelssohn showed his talent at a similarly young age, so his wealthy father invested in the best music teachers available for Felix and his musically gifted sister Fanny (who composed even after she was married, despite the social expectations of the time). Young Felix regularly heard his music performed by the private orchestra that played in the Mendelssohn's Berlin home every Sunday. This invaluable advantage allowed the composer to develop musical identity and adeptness for orchestration before his age reached double digits. Thirteen early "string symphonies" date from this period – all written before he composed his first numbered symphony at the age of fifteen.

To complicate matters further, the symphonies we know today as numbers one through five are numbered in order of publication, not of composition. Actually these works were composed in the following order – No. 1 (1824), No. 5 "Reformation" (1830), No. 4 "Italian" (1833), No. 2 "Lobgesang" (1840), No. 3 "Scottish" (1842).

Mendelssohn's least-performed symphony is undoubtedly his Second, subtitled "Lobgesang" (Song of Praise). This work's origin has one of the strangest beginnings of any work of art. In the late 1830s, Germany organized a huge celebration to commemorate the four hundredth anniversary of Johannes Gutenberg's printing press. Mendelssohn's home city of Leipzig was the center

of the German publishing business so, naturally, its most important composer was expected to contribute a festive work for the event. He decided to compose a new symphony, purely instrumental in its forces. However, he was also asked to provide some choral music for the unveiling of a new statue of Gutenberg. Completing the choral work first, Mendelssohn decided that he had enough material to turn the new symphony into a massive choral work with orchestra. He augmented the three instrumental movements he had already completed with nine additional choral sections built upon biblical scripture. To provide a tenuous connection to the invention of printing, Mendelssohn used texts that dealt with the enlightenment of the masses by the dissemination of God's word – the primary purpose of Gutenberg's press in its early days.

Mendelssohn's Second Symphony (he called it a symphony-cantata) begins with a three-part instrumental "symphony" consisting of the three movements he had composed before deciding to add voices. The first movement opens with a majestic brass-laden introduction full of dotted rhythms, but soon gives way to a classically-balanced and festive allegro that is measured and deliberate. A contrastingly tender middle section provides a moment of pastoral respite from the brisk allegro. After a reprise of the festive mood, the dotted rhythms of the opening return. A clarinet cadenza leads to the second movement – a six-eight meter section that would be described as pastoral if it were just a bit slower. The third-movement *adagio religioso* is hymn-like and reflective preparing the listener for the joyous choral movement that follows.

The nine vocal movements (the "cantata" portion) require little explanation as they are perfect settings of their various texts. Mendelssohn, always strongly connected to tradition, relies upon his thorough knowledge of counterpoint to pepper the work with imitative writing much in the manner of Mozart, Haydn, and Bach before him. He also uses text painting – a practice in which the text is reflected in the music – one example of which is found in the tenor soloist's "Watchman scene" when the word "arise" is set to an upwardly leaping interval. Mendelssohn's finale uses both of the techniques mentioned, along with a triumphant return of the dotted-rhythm theme from the opening of the first movement, transformed here into a majestic lobgesang.

**October 19, 2008
3 PM
Bishop Ireton High School
201 Cambridge Road, Alexandria, VA**

**October 26, 2008
3 PM
Church of the Epiphany
1317 G Street, N.W., Washington, DC**

**John Beall, 2008 Composition
Competition Finalist: Raven Rock
(see page 6)
Felix Mendelssohn: Lobgesang Op. 52
(Symphony No. 2 and Hymn of Praise)
performed in collaboration with NOVA
Community Chorus**

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THE NOVA COMMUNITY CHORUS

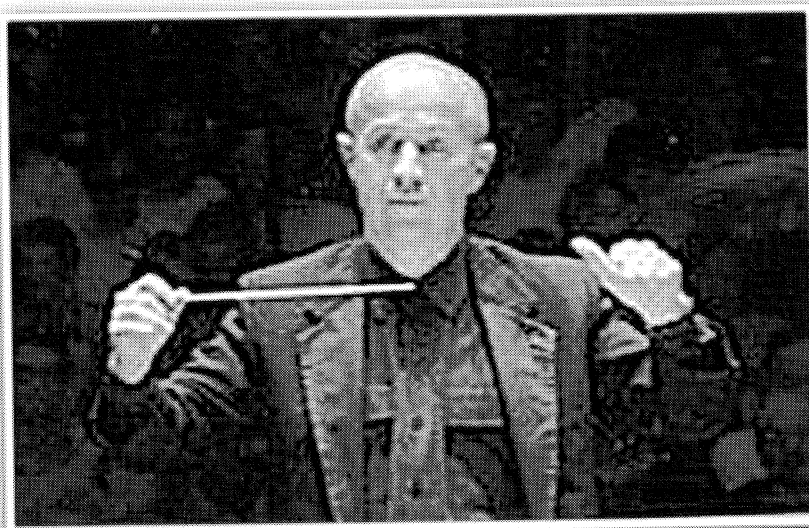
The NOVA Community Chorus



The NOVA Community Chorus, an eighty-voice ensemble directed by Dr. Mark Whitmire, combines singers from the NVCC Music Program and the surrounding community. The chorus has distinguished itself both locally and internationally. It performs regularly at the Rachel M. Schlesinger Concert Hall and Arts Center with the Alexandria Campus

Band, the Alexandria Symphony, and the Washington Metropolitan Philharmonic. Special engagements in recent years have included Carnegie Hall, the Lincoln Center, and the National Theater. The chorus toured Spain and performed at the 1992 World's Fair in Seville. Invited to perform at Gloucester Cathedral's Evensong Services, the chorus traveled to England in 2003.

Dr. Mark Whitmire, Director of the NOVA Community Chorus and Professor of Music at NVCC



(Alexandria), holds degrees from Abilene Christian University, the University of Texas, and the University of Maryland, where he received the Doctor of Musical Arts degree. Further studies include Dartmouth College and the Britten-Pears School in Aldeburgh, England, where he studied with Sir Peter Pears. Dr. Whitmire has received numerous grants and awards including a grant from the National Endowment for the Humanities for research and writing on the music of Benjamin Britten. He was named Outstanding Faculty of the Year by the College in 1990. Dr. Whitmire has been a regular

guest conductor of the Philharmonic since 1991, and is the music faculty liaison in the College/community partnership that has been established between the college and Washington Metropolitan Philharmonic Association.

The NOVA Community Chorus Soloists

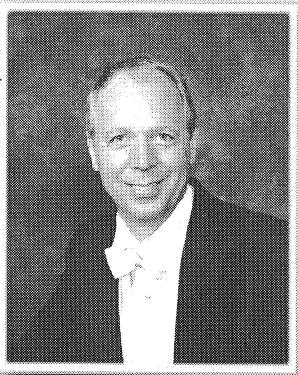


Shellie E. Grant M.D., mezzo-soprano, graduated from Swarthmore College, and the University of Pittsburgh School of Medicine. She began singing in the NOVA Community Chorus in 1993. She studied voice with Ms. Jennifer Lopez, Dr. Aurelius Gor, and Dr. Mark Whitmire. She currently sings in, and is a charter member of, the Cathedral Voices choir at Washington National Cathedral.

Soprano **Terri LaGoe** performs regularly with the NOVA Community Chorus and has sung soprano solos in the chorus' joint performances with the Washington Metropolitan Philharmonic Orchestra of Handel's Messiah, Bach's Magnificat, Hayden's Lord Nelson Mass, Schubert's Mass in G, and Brahms' German Requiem, among others. Most recently, Ms. LaGoe sang Schubert's lieder, *Auf dem Strom*, on WMPO's summer chamber music series at the Lyceum. Ms. LaGoe and other members of the NOVA chorus traveled to Leipzig in July of 2008 where they performed in the Great Hall of the renowned Gewandhaus, and other historic locations. Ms. LaGoe is also a long-term member and frequent soloist with Philomela, a 14-voice women's vocal ensemble that has performed at many prestigious venues including the Lyceum, the National Museum of Women in the Arts, the White House, and the Smithsonian, and she is soloist/section leader at Immanuel Church-on-the-Hill in Alexandria, where she sang under the direction of Philip Cave from 2004-2008. Ms. LaGoe studies with soprano Kathy Kessler Price of Kansas City and DC, and has recently also joined the studio of Chrissellene Petropolous in Columbia, Maryland. When not pursuing her passion for singing, Ms. LaGoe is employed as director of membership and operations at Worldwide ERC, a trade and professional association headquartered in Arlington, Virginia.



Tenor **Jon Lackey**'s extensive music career has included a full-time position as tenor soloist with the United States Air Force Band and Singing Sergeants in Washington, D.C., and positions as resident tenor soloist for prominent church congregations in Seattle, Washington, D.C., and Paris, France. He has appeared as a guest artist with numerous symphony orchestras including L'Orchestre de Bordeaux, the Seattle Symphony, the Tacoma Symphony, the Arlington Symphony, and the Williamsburg Symphonia. In addition to performing, Mr. Lackey is active as a voice teacher and guest lecturer. He is currently teaching on the voice faculty of Northern Virginia Community College, and serves as Minister of Music and Organist at Graham Road UMC in Falls Church, Virginia. He was formerly on the music faculty of Pacific Lutheran University and taught music courses as a guest lecturer at the American College in Paris.



Lobegesang (Op. 52 (Hymn of Praise) Nova Community

Sinfonie

Chor und Sopran-Solo

Alles was Odem hat, lobe den Herrn! Halleluja!
Lobe den Herrn!
Lobt den Herrn mit Saitenspiel,
lobt ihn mit eurem Liede.
Und alles Fleisch lobe seinen heiligen Namen.
Alles was Odem hat, lobe den Herrn.
Lobe den Herrn, meine Seele,
und was in mir ist seinen heiligen Namen.
Lobe den Herrn, meine Seele,
und vergiß es nicht, was er dir Gutes getan.
Lobe den Herrn, meine Seele!

Rezitativ und Tenorsolo

Saget es, die ihr erlöst seid durch den Herrn,
die er aus der Not errettet hat,
aus schwerer Trübsal, aus Schmach und Banden,
die ihr gefangen im Dunkel waret,
alle, die er erlöst hat aus der Not.
Saget es!
Danket ihm und rühmet seine Güte!

Er zählet unsere Tränen in der Zeit der Not,
er tröstet die Betrüben mit seinem Wort.
Saget es! Danket ihm und rühmet seine Güte!

Chor

Saget es, die ihr erlöst seid von dem Herrn aus aller
Trübsal.
Er zählet unsere Tränen in der Zeit der Not.

1 und 2. Sopransolo und Chor

Ich harrete des Herrn,
und er neigte sich zu mir
und hörte mein Flehn.
Wohl dem, der seine Hoffnung setzt
auf den Herrn!

Tenor und Sopransolo

Stricke des Todes hatten uns umfassen,
und Angst der Hölle hatte uns getroffen,
wir wandelten in Finsternis.
Er aber spricht:
Wache auf, der du schläfst,
stehe auf von den Toten.
Ich will dich erleuchten.

Rezitativ

Wir riefen in der Finsternis:
Hüter, ist die Nacht bald hin?
Der Hüter aber sprach:
Wenn der Morgen schon kommt,
so wird es doch Nacht sein;
wenn ihr schon fraget, so werdet
ihr doch wieder kommen
und wieder fragen:
Hüter, ist die Nacht bald hin?

Symphony (instrumental)

Choir and Soprano Solo

Let everything that has breath praise the Lord,
Halleluia! Praise the Lord!
Praise the Lord with the sound of the harp:
praise him with your songs!
And let all flesh praise his Holy Name!
Let everything that has breath praise the Lord.
Praise the Lord, O my soul,
and all that is within me praise his Holy Name!
Praise the Lord, O my soul,
and forget not the good he has done for you!
Praise the Lord, O my soul!

Recitative and Tenor Solo

Proclaim it, you who are delivered through the Lord,
whom he has saved from want,
from heavy affliction, from shame and bonds,
who were held in a dark prison,
all you whom he has delivered from want.
Proclaim it!
Thank him and extol his goodness!

He counts our tears in the time of need,
he comforts the afflicted with his word.
Proclaim it! Thank him and extol his goodness!

Choir

Proclaim it, you who are delivered by the Lord from all
affliction,
proclaim it, you who are delivered!
He counts our tears in the time of need.

First and Second Soprano Solos and Choir

I waited for the Lord
and he inclined to me
and heard my supplication.
Blessed is he who puts his hope
in the Lord!

Tenor and Soprano Solo

The bonds of death had held us
and fear of death had come upon us,
we wandered in darkness.
But he spoke:
Awake, you who sleep,
arise from the dead,
I will give you light.

Recitative

We cried out in the darkness:
Watchman, will the night soon pass?
But the watchman said:
Though the morning comes,
yet so will come night:
if you ask, so again
will you return
and ask again:
Watchman, will the night soon pass?

Lobegesang (Op. 52 (Hymn of Praise) Nova Community

Chorus cont.

Chor

Die Nacht ist vergangen,
der Tag aber herbeigekommen.
So lasst uns ablegen die Werke der Finsternis
und anlegen die Waffen des Lichts,
und ergreifen die Waffen des Lichts.
Die Nacht ist vergangen,
der Tag ist gekommen.

Choral

Nun danket alle Gott
mit Herzen, Mund und Händen,
der sich in aller Not
will gnädig zu uns wenden:
der so viel Gutes tut,
von Kindesbeinen an uns hielt
in seiner Hut und allen wohlgetan.

Lob, Ehr', und Preis sei Gott,
dem Vater und dem Sohne,
und seinem heil'gen Geist
im höchsten Himmelsthronen.
Lob dem dreiein'gen Gott,
der Nacht und Dunkel
schied von Licht und Morgenrot,
ihm danket unser Lied.

Sopran und Tenorsolo

Drum sing' ich mit meinem Liede
ewig dein Lob, du treuer Gott! O Gott!
Und danke dir für alles Gute,
das du an mir getan.
Und wandl' ich in Nacht
und tiefem Dunkel,
und die Feinde umher stellen mir nach,
so rufe ich an den Namen des Herrn,
und er errettet mich nach seiner Güte.

Schlusschor

Ihr Völker, bringet her dem Herrn
Ehre und Macht!
Ihr Könige, bringet her dem Herrn
Ehre und Macht!
Der Himmel bringe her dem Herrn
Ehre und Macht!
Die Erde bringe her dem Herrn E
hre und Macht!

Alles danke dem Herrn!
Danket dem Herrn
und rühmt seinen Namen
und preiset seine Herrlichkeit!

Alles was Odem hat,
lobe den Herrn. Halleluja!

Choir

The night is departed,
the day is come.
So let us cast off the works of darkness
and take on the armor of light,
and take up the armor of light.
The night is gone,
day is come.

Choral

Now thank we all our God,
with hearts, mouth and hands,
who, in all our need,
will show us his grace,
who has done such good;
from our childhood he held us
in his protection and showed his goodness.

Praise, honor and laud be to God.
the Father and the Son
and to his Holy Spirit
on the highest throne of Heaven,
praise to God, three in one,
who parted night and darkness
from light and morning,
to him our song gives thanks.

Soprano and Tenor Solo

Therefore I sing with my song
ever your praise, true God! Oh God!
And thank you for all the goodness
that you have wrought for me.
And I wander in the night
and deep darkness,
and the enemy is about me:
so I call on the name of the Lord
and he saves me, through his goodness.

Final Choir

You nations, bring the Lord
honor and might!
You kings, bring the Lord
honor and might!
Let Heaven bring the Lord
honor and might!
Let the earth bring the Lord
honor and might!

Let everything give thanks to the Lord,
give thanks to the Lord
and extol his Name
and praise his glory!

Let everything that has breath
praise the Lord! Halleluia!