

Program

Saturday, December 5, 3 PM, The Church of the Epiphany

Sunday, December 6, 3 PM, Bishop Ireton H.S.

Gloria

John Rutter

I. Gloria in excelsis Deo

II. Domine Deus

Stacy Dumas, soprano

Peggy Harrison, soprano

Dorothea Kamara, alto

III. Quoniam tu solus sanctus

Five Christmas Carols

Arr. By David Willcocks

God rest you merry, gentlemen

O come, all ye faithful

Unto us a child is born

The first Nowell

Hark, the herald angels sing

Intermission

Suite from "Bedford, The Town They Left Behind"

Charles Barnett

Ivylyn: Maureen Kerrigan

John Burwell Schenk: Christopher Michael Todd

Symphony No. 5 (Reformation)

Felix Mendelssohn

I. Andante – Allegro con fuoco – meno Allegro come I

II. Allegro vivace

III. Andante (no pause)

IV. Chorale: *Ein feste Buirg ist unser Gott*

Andante con moto

Program Notes

Gloria

– John Rutter

Born in 1945, in London, England

Choral music has always held a position of great importance in British music. One would be hard pressed to name an English composer who has not written in this expressive medium. John Rutter, although also accomplished in other genres, is one of the most gifted living composers of choral music. He founded the Cambridge Singers, who have performed and recorded many of his works.

As Rutter's career has taken him along a traditional path from choirboy to scholar, composer, and choirmaster, so his music follows the traditions of those who have previously followed the same path. In Rutter, one can hear Walton, Vaughan Williams, Britten and Stanford, but his music is uniquely Rutter. Of particular interest in his music is his attention to clarity of text, as expressed through melodies of surpassing beauty. Rhythmic activity is also prominent, especially in his music for choir and instrumental ensemble.

Rutter's *Gloria* is an early work, dating from 1974 when he was a professor at the University of Southampton. In the original score, the composer explained:

"*Gloria* was written as a concert work. It was commissioned by The Voices of Mel Olson, Omaha, Nebraska, and I directed the first performance on the occasion of my first visit to the United States in May 1974. The Latin text, drawn from the Ordinary of the Mass, is a centuries-old challenge to the composer: exalted, devotional and jubilant by turns. My setting, which is based mainly on one of the Gregorian chants associated with the text, divides into three movements roughly corresponding to traditional symphonic structure. The accompaniment is for brass ensemble with timpani, percussion and organ - a combination which in the outer movements makes quite a joyful noise unto the Lord, but which is used more softly and introspectively in the middle movement."

Rutter later rescored the accompaniment for the even more joyful noise of full orchestra.

Cast in three movements, the text is the traditional Gloria section from the Ordinary of the Roman Catholic Mass.

Opening with a regal outburst, complete with lively syncopations in the orchestra, the short introduction gives way to a jubilant choral entry. A legato section follows on the words "*Et in terra pax...*" ("And on earth peace ...") with the chorus singing conjunct lines as the accompaniment recalls the repeated rhythms of the opening. Intensity builds as hints of the introductory material appear layered one atop the other. A short syncopation ends the movement.

Gloria in excelsis Deo.	Glory to God in the highest.
Et in terra pax hominibus bonae voluntatis.	And on earth peace to men of good will.
Laudamus te.	We praise Thee.
Benedicimus te.	We bless Thee.
Adoramus te.	We worship Thee.
Glorificamus te.	We glorify Thee.
Gratiam agimus tibi propter magnam gloriam tuam	We give Thee thanks for Thy great glory,

Suite from *Bedford: The Town They Left Behind* – Charles Barnett

For the past twenty-five years, Charles Barnett has been an exciting composer of music for film, television, and the concert hall. With over four hundred works to his credit, he has won many awards, including the Jerry Goldsmith Award at the 2004 Rome International Film Festival for his score to *Paper Clips*, the Cine Golden Eagle for National Geographic's *Tibet's Hidden Kingdom*, and a Peer Award for The Discovery Channel's *Raising the Mammoth*. On television, Barnett's music has been heard on *Saturday Night Live*, *The Cosby Show*, *Third Rock from the Sun*, and *Weeds*. He has been nominated for three Emmy awards.

He discussed the work on this program in a recent correspondence:

"In early 2009 I wrote the score to a film called 'Bedford, The Town They Left Behind'. The film tells the story of the "Bedford boys," the young men from Company A who left Bedford, Virginia, trained in England, and were in the first wave in the Normandy invasion at Omaha Beach. When Ulysses James first heard excerpts from this score he said "I want to play this." Other than somewhat flattered, I am not sure how I felt about this proposition. In my world of music composition, I tend to keep my professional interests rather separated. My world of concert music doesn't cross over into my world of film-scoring very often. Maybe this is the year for all that to change?

"I agreed to re-structure a number of the Bedford film cues into a suite for orchestra. It seemed to be a simple task. But when I actually sat down to cobble the various pieces together I found that without the visual, i.e.

the film, to hold it all together, it sounded like a bunch of disconnect melodies held together only by the slender thread of the same orchestration. I realized that what was missing from this music was the story. And for that I needed help.

“Joe Fab is the director of *Bedford, The Town They Left Behind*. It was not until I called him about collaborating on this project that it all became interesting. He suggested that we narrow our focus to the love story between Ivylyn and John Schenk. Theirs is the most poignant story in the film. Ivylyn and John were married for eight days before John was shipped off to England. He died on D-Day. They never saw each other after their honeymoon. They wrote each other every day for two years and all their letters survived. And out of those letters Joe was able to tell their unique story, in their own words. Once the story became clear, so did the music.

“There were, of course, unforeseen difficulties in marrying the spoken word with the music.

Trying to figure out which music plays under dialog and which music will stand on its own.

Which cues from the film would make workable concert music?

Expanding the original orchestration to meet the requirements of the full Washington Metropolitan Philharmonic.

Finding actors who would be able to become these two lovers who are separated by sixty years; she an 85 year old woman and he a perpetual twenty-four year old young man.

“I hope this collaboration is successful in presenting both the heartache of a love cut short and the acceptance of the fact that life goes on.”

Symphony No. 5 in D Minor, Op. 107 (“Reformation”)

– **Felix Mendelssohn**

Born February 3, 1809, in Hamburg, Germany

Died November 4, 1847, in Leipzig, Germany

Felix Mendelssohn showed talent at a 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), and No. 3 “Scottish” (1842).

In the case of the “Reformation” Symphony, it is not difficult to understand its delay in publication. It was composed for a special occasion, the 300th anniversary of the Augsburg Confession of 1530 – the document that defined the principles of Lutheranism and launched the Protestant Reformation. Because of this association, publishers felt that the work would not have universal appeal, especially with Mendelssohn’s original unwieldy title, *Symphony for the Celebration of a Religious Revolution*. Later shortened to “Reformation,” the work was not published until 1868 – twenty-one years after Mendelssohn’s death. The troublesome nickname is reflected in Mendelssohn’s music by his use of two themes that reflect the Lutheran heritage.

The work begins with a slow introduction, which closes with the first of Mendelssohn’s Lutheran themes – the famous Dresden Amen, appearing here as a whisper in the high register of the strings. A bold *allegro con fuoco* comprises the main body of this agitated movement, but the Dresden Amen returns to signal the beginning of the recapitulation. Mendelssohn’s second movement is a lively *scherzo*, usually found as the third movement in

symphonies of this period, which includes a delightful oboe duet in the trio section. The third movement is a prayerful *andante* that serves as an introduction to the potent finale. Woodwinds begin the final movement with a lush harmonization of the famous Lutheran hymn, *Ein' feste Burg ist unser Gott* (A Mighty Fortress is our God). As the movement progresses through many tempo changes, Mendelssohn weaves threads from the hymn together with new themes. In its final measures, the hymn tune recurs with a grand and powerful treatment for full orchestra.

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The Artists

Ms. Kerrigan last appeared in Rep Stage's production of "A Lie of the Mind". Her New York credits include "Miss Lonely Hearts" with Kelsey Grammer, The Public Theatre's reading of "Monster", Empire State Institute's Moscow tour of "Peter Pan", and Pretenders Theatre's "The Gingerbread Lady". Regionally she has been seen in The Hippodrome's "Menopause the Musical", Arena's "South Pacific", Signature's "My Fair Lady", Center Stage's "Six Degrees of Separation", American Century's "Marigolds" and "Lady in the Dark" (Helen Hayes Nomination), and Ford's "To Kill a Mockingbird" and "Inherit the Wind", with James Whitmore. Her film and TV work includes "The Accidental Tourist", "The Murder of Mary Phagen", "Protocol", "St. Elsewhere", "Homicide", "Audrey's View", "Mary/Mary" (Peer Award), and "The Heiress" Chris Noth. Maureen is a recipient of Philadelphia's Emmy Award for Best Actor for her performance in KYW TV's "Shattered Dreams".

Christopher Michael Todd recently moved to Washington, DC from New York City. On the New York stage, he has acted in works by playwrights as diverse as Sophocles, Shakespeare, Büchner, Mokuami, Chekhov, Ibsen, Wilde, Beckett, Pinter and Wellman. Chris has performed across the U.S. and around the world with The National Shakespeare Company and The National Theatre of the Deaf. Other recent roles include Lucentio in *The Taming of the Shrew* at North Shore Music Theatre, David O. Selznick in *Moonlight and Magnolias* at Wayside Theatre, and the title role in *Skywriter* at the 2009 Capital Fringe Festival.

Film Maker Joe Fab is an award-winning and Emmy-nominated producer, director and writer with more than 35 years experience in film and video production, media and communications, event production and the live presentation of plays and music.

Recent honors include the prestigious Christopher Award, given for achievements in media that "affirm the highest values of the human spirit." In 2006, Billy Campbell, president of Discovery Networks U.S., presented him the Discovery and Imagination Award – an honor whose two previous recipients were Christopher Reeve and Dr. Jane Goodall.♥

His most recent film is a feature documentary entitled "Bedford: The Town They Left Behind" – a moving cross-generational story of one town's service to its country, first in World War II and more recently in Afghanistan and Iraq. It was an award-winner at the 2009 GI Film Festival and was featured in Normandy, France as part of the 65th commemoration of the D-Day landing. Senator Mark Warner recently hosted a screening for members of Congress, top administration and military officials and others at the U.S. Capitol.

Mr. Fab has received wide acclaim for his work as producer, writer and co-director of the feature documentary "Paper Clips", which enjoyed a successful theatrical release nationwide, ran for a year on HBO, is now appearing in theatres internationally and is available on home video. He is particularly proud to have co-written the lyrics sung by bluegrass artist Alison Krauss on the film's soundtrack.

His career has brought him the privilege of working with Presidents Clinton, Carter and Bush (both George H. W. and George W.), as well as an array of other political figures, from Sam Nunn to Orrin Hatch. He produced the premiere presentation of a new poem by Dr. Maya Angelou, performed by the author herself. He has written for such diverse actors as Gregory Peck, Mary Steenburgen, Shirley Jones, Robert Prosky and Alan Alda, and personalities like Mary Matalin, James Carville, Willard Scott and Al Roker – to name but a few. As a producer, he has presented literally scores of entertainers, including such artists as Tony Bennett, Eartha Kitt, Tina Turner, Plácido Domingo, Renée Fleming, Cher, Charlotte Church, Cathy Rigby, Marty Stuart, Wayne Newton, Boy George and Culture Club, Jose Feliciano, LeAnn Rimes, Karen Akers and many, many more.

For over a decade, he produced and wrote the opening ceremonies for the annual Christmas Pageant of Peace, featuring an hour of entertainment by internationally known performers and the lighting of the national Christmas tree by the president of the United States -- this event was broadcast live via satellite and seen around the world.

His television work includes programs for the Discovery Channel and the History Channel, as well as the NBA-focused documentary "Crossover," which he executive produced in conjunction with Penny Marshall and Magic Johnson for Showtime.

Dr. Mark Whitmire is Director of the NOVA Community Chorus and Professor of Music at Northern Virginia Community College. He has conducted choirs throughout the region, including performances at The National Theater, The Kennedy Center and Washington National Cathedral. In 2003 he was conductor-in-residence at Gloucester Cathedral; in 2006 he returned to England to direct choirs at Westminster Abbey and Canterbury Cathedral. Dr. Whitmire has received numerous grants and awards, including a scholarship for post-graduate 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. In 1999 he was named "Outstanding Faculty of the Year" by the college, and in 2004 he was awarded the "President's Sabbatical," the highest honor given by the college. Dr. Whitmire attended Abilene Christian University, the University of Texas, and the University of Maryland, where he received the Doctor of Musical Arts degree. He also serves as Adjunct Professor of Music and Liturgy at Virginia Theological Seminary and Music Director at St. James's Church, Richmond.

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 Schlesinger 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. Members of the choir sang at Gloucester Cathedral in 2003 and returned to England in 2006 to sing at Westminster Abbey and Canterbury Cathedral.

Music Director/Conductor Ulysses S. 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. After a 20 year career as a surface warfare Naval Officer, followed by a second career as an organization and management development consultant, he became the music director and conductor in what is now Washington Metropolitan Philharmonic Association in 1985.

In 1985, Washington Metropolitan Philharmonic was a small, mostly amateur group of about 20 neighborhood string players. It now has over 60 members, 60% or more of whom are either professional or semi-professional musicians. It performs each of its five season concerts in the City of Alexandria and the District of Columbia. In 1984, Washington Metropolitan Youth Orchestra was a small non-auditioned group of string players from the Mount Vernon area. It now has 60 auditioned members who come from the entire metropolitan area. It is the Orchestra in Residence at Episcopal High School in the City of Alexandria.

Mr. James initiated a summer chamber music series at The Lyceum in Old Town, Alexandria. The series will celebrate its twentieth consecutive year next summer. Through his efforts and those of the Board, the Washington Metropolitan Philharmonic Association (WMPA) sponsors two annual events:

- A regional composition competition, which selects three semifinalists whose works are performed and judged by orchestra members, audience, Board and the Music Director. Ultimately, they select a grand prize winner whose reward is the performance of two of their major works by the Philharmonic.
- An annual master class for young musicians, 18 and younger with some of the metropolitan area's finest professional musicians.

Mr. James is known for his innovative programming and performance of new, accessible works. He made his Kennedy Center Concert Hall and Carnegie Hall conducting debut in 1990. In 1998 he made his Lincoln Center, Avery Fisher Hall debut, and in 2008, his Strathmore Concert Hall, MD debut. He has appeared frequently at the Kennedy Center's Terrace Theater and Concert Hall.

He was awarded "2002 Mount Vernon District Citizen of the Year" by the Mount Vernon Council of Citizens' Associations. In May, 2002, he was selected as Virginia's Region 4 (Alexandria) Honored Mentor for May the Month of Children (7th-12th Grade).

The Washington Metropolitan Philharmonic

Violin I

Tim Kidder, Concertmaster
Joel Ang, Asst.

Concertmaster

David Brown
Christopher Bruce
Sheyna Burt
Veronica DeVore
Michelle Kanter
Jennifer Kuo
Jennifer Ngai
Robin Orgar

Violin II

Slavica Ilic, Principal
Kendra Chambers
Monica Davis
Rebecca Edelstein
Maurice McCearry
Sharon Nakhimovsky
Winnie Nham
Elinor Shemeld
Jane Thell

Sabina Urzi

Viola

Louise Lerner, Principal
Sara Boyce
Michal Harmata
Dennis Murphy
Suzanna Sitomer
Kirsten Snyder

Cello

Ryan Bridgland, Principal
David Bates
Patty Blanchard
Brianna Lynn
Paul Marshall
Amy Medearis
Abigail Spangler

Bass

Bill Bentgen, Principal
David Riggs
Brian Roy
Michelle Tran

Flute

Lynn Zimmerman-Bell,
Principal

Susan Brockman

Oboe

Emily Bentgen, Principal
Pat Beneke

Clarinet

Richard Rubock, Principal
Frederick Custer

Horn

Jay Chadwick, Principal
Jami Bolton
Wendy Chinn
Lisa Motley

Trumpet

Brett Lemley, Principal
Rashid Hughes
Norberto Mejicanos

Trombone

Kirsten Warfield, Principal
Greg Rock

Brad Swanson

Tuba

Alex Muehleisen

Harp

Heidi Sturniolo

Keyboard

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Timpani

Joanna Dabrowska

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Clark Cooper

Bruce Davies

Conductor

Ulysses James

Librarian

Nancy James

Recording Engineer

John Reiser

The NOVA Community Chorus

Soprano 1

Therese Antonio
Alexandra Berman
Sara Dudley Brown
Nicole Derksen
Ingrid Hoffman
Lene Jensen
Terri LaGoe
Phyllis McKenzie
Rosemary McKillips
Judith Robb
Maria Rynn
Jane Simpson
Lisa Twedt
Mary Yee
Kimberly Young

Soprano 2

Cathy Brown
Lisa Clark
Pat Connors
Stacy Dumas
Shellie Grant
Margaret Harrison
Barbara Lowrey
Marty Maher
Jill Meyer
Althea Schottman
Nancy Ruth Wood

Alto 1

Terry Arnold
Christina Boelk
Sarah Bordelon
Ellie Briscoe
Elizabeth Bull
Kate Cantrell
Bette Cohen
Pat Flagg
Holly Hambley
Christine Pieper
Elizabeth McGinley
Michelle Neyland
Deborah Peetz
Carol Pelenberg
Maria Rinaldi
Jane Roningen
Desta Shaw
Mira Yang
Cynthia Young

Alto 2

Susan Bilodeau
Arlene Brigida
Martha Evans
Martha Halperin
Izola Hawkins
Ruth Herndon
JoVan Howard
Elaine Johnston

Dorothea Kamara

Joyce Lombardi

Marion Mangus

Tyra Newman

Vicki Ratcliffe

Annette Reilly

Cristina Salamone

Baiba Seefer

Victoria Simmons

Carol Uri

Barbara Wade

Grace White

Tenor 1

Tom Donlan

Estee Herndon

Jonathan Knox

Bill Reilly

Francisco Robles

Alex Thomas

Bob Trexler

Tenor 2

John Connors

Addison Dhouti

Ray Gavert

Bob Gerbracht

Larry Goldschmidt

Dave Knepper

Bill Meyer

Fred Schottman

Andrew Scott

Bass 1

John Clark

Bernie Cohen

Lock Handley

Sam Howell

Richard Kennedy

Ray Lombardi

Jerry Moore

Tom Ondra

Steven Rich

Jim Stewart

Fred Wulff

Bass 2

Bill Brown

Alan Bunner

Fredy Burgos

Larry Carnahan

Bob Clark

Bill Gallagher

Nick King

Ken Klocek

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Barry Maguire

Steve Miner

Will Russell

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Washington Metropolitan Philharmonic Association

Mission

The mission of Washington Metropolitan Philharmonic Association ("WMPA") is to inspire and instill a lifelong passion for the performance of classical music in artists and audience through stimulating concerts, culturally diverse collaborations, and educational outreach. This mission is based on the following values: fostering a commitment to music-making among professional, semi-professional, and student musicians; diversity of programming, performers, administration, and audience; inclusiveness; innovation of performance and outreach; honesty and fairness; and accountability.

Major Programs

Washington Metropolitan Philharmonic ("WMP"): WMP is an auditioned 65-70 person orchestra of musicians performing at a professional or semi-professional level. The orchestra performs five regular season concerts in the City of Alexandria at Bishop Ireton High School and in Washington, DC at The Church of the Epiphany. In addition, WMP is regularly invited to participate in special events with community organizations such as the NOVA Community Chorus and the Lorton Workhouse Arts Center.

Washington Metropolitan Youth Orchestra ("WMYO"): WMYO is an auditioned 60 person orchestra. The orchestra normally performs five regular season concerts in the City of Alexandria, four at Episcopal H.S.'s Pendleton Hall (the school's orchestra in residence), and one at the George Washington National Masonic Memorial.

Washington Metropolitan Philharmonic Association Summer Chamber Music Series: From mid-June to September, WMPA sponsors eleven free Sunday afternoon chamber music concerts presented at Old Town Alexandria's *The Lyceum*. Next summer will mark the Series' twentieth consecutive year.

Washington Metropolitan Philharmonic Association Annual Master Class: WMPA's Master Class is a Washington metropolitan area wide opportunity for selected musicians 18 years old and younger to work with the area's finest professional musicians.

Washington Metropolitan Philharmonic Composition Competition: WMPA's Composition Competition is for composers living in the Mid-Atlantic States. Three finalists are selected by a special panel. WMP then performs a 10 minute composition by each finalist during a regular season concert. A final winner is selected by audience, Board and WMP members. The overall winner has the opportunity to have two major works performed by WMP in the following concert season.

Washington Metropolitan Concert Orchestra ("WMCO"): WMCO is string ensemble for young musicians from grades 6-8. The ensemble focuses on those skills that are needed to perform complex music in a more advanced orchestral group such as WMYO.

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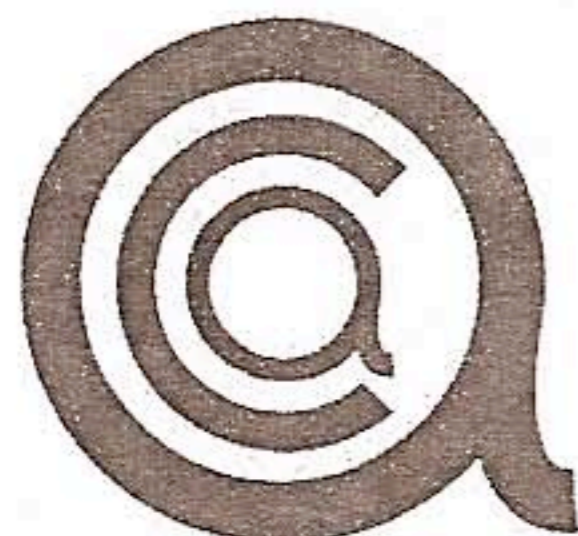
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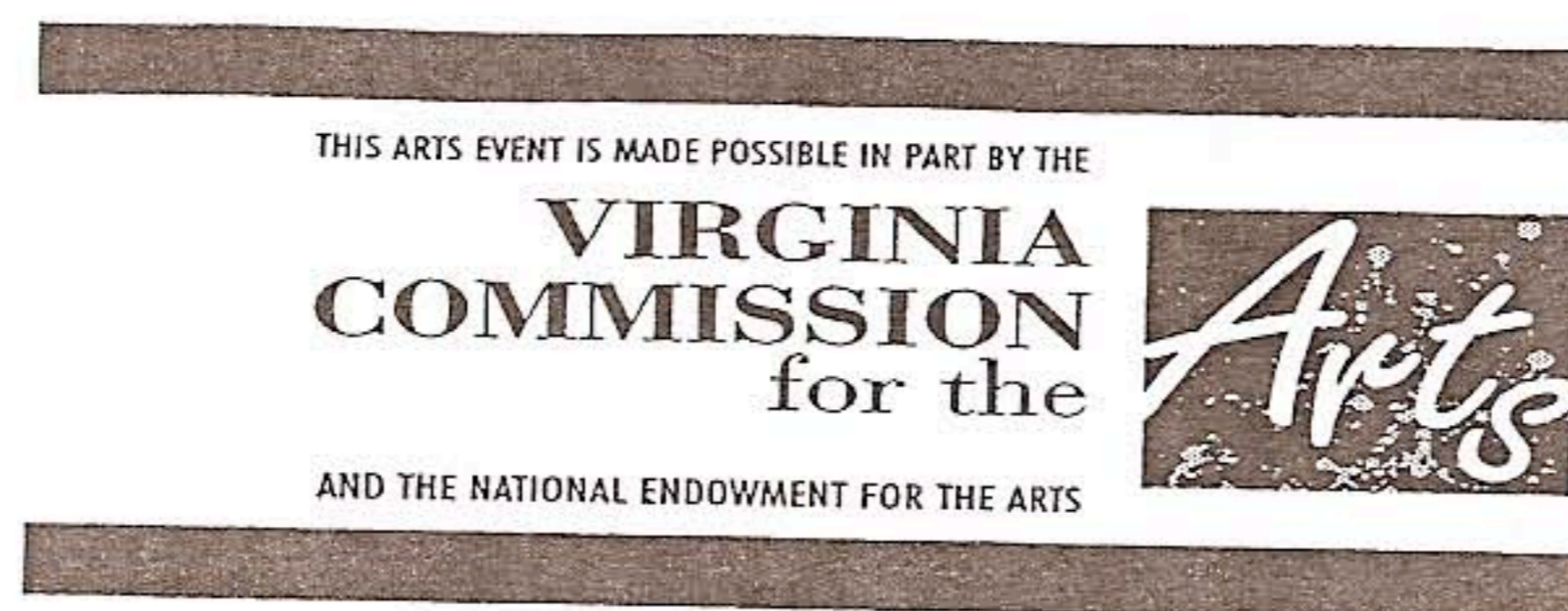
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