

# *Philharmonic*

WASHINGTON METROPOLITAN

HEROES LIVE HERE



2010-2011 CONCERT SEASON

Ulysses S. James, Music Director & Conductor



# Ulysses S. James

## Music Director, Conductor

WMPA 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 80 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 celebrated its twentieth consecutive year last summer. Through his efforts and those of the Board, the Washington Metropolitan Philharmonic Association (WMPA) sponsors two annual events:

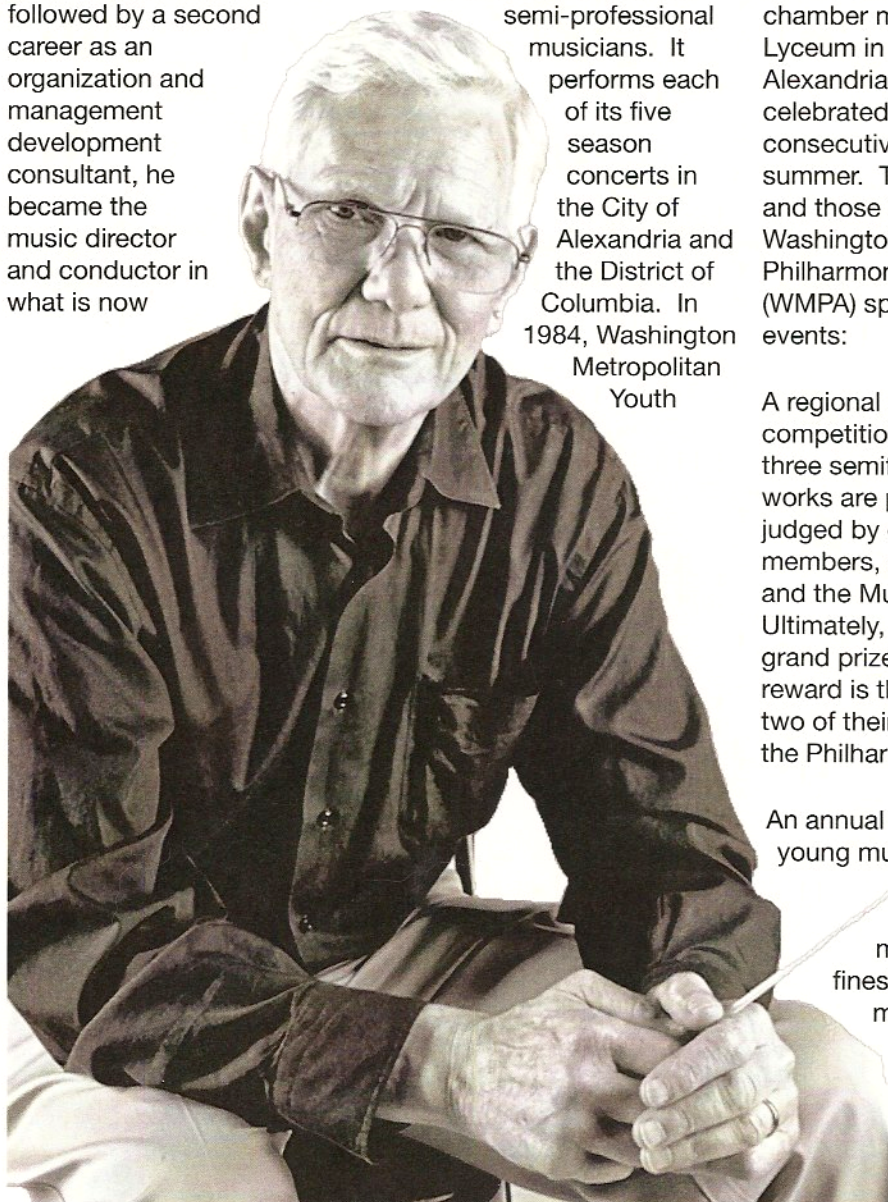
A regional composition competition, which selects three semifinalists whose works are performed and judged by orchestra members, audience, Board and the Music Director. Ultimately, they select a grand prize winner whose reward is the performance of two of their major works by the Philharmonic.

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).



Ulysses S. James



# Program

WMPA

## "Heroes Live Here"

*December 5, 3 PM - Bishop Ireton HS, Alexandria VA  
December 12, 3 PM - Church of the Epiphany, Washington DC*

Konzertstück for 4 Horns & Orchestra, Op. 86

Robert Schumann

*David Wick, Jay Chadwick, Tiffany Hitz, and Jack Hufnagle, Soloists*

## Intermission

*Please visit the Concession Table for Special "WMPA Snack Packs"  
– Free for WMPA Members, \$3 for non-Members*

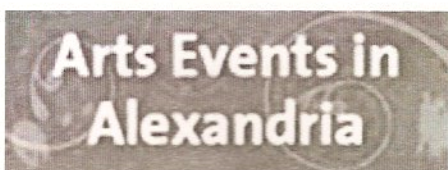
Judas Maccabaeus, HWV 63

George Frederick Handel

*Featuring the Northern Virginia Community Chorus, Dr. Mark Whitmire, Director*



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# ROSTER

## Washington Metropolitan Philhamonic

Ulysses S. James, Music Director/Conductor

WMPA

### Violin I

Tim Kidder-**Concert Master**

Maya Abela

Joel Ang

David Brown

Sheyna Burt

Daniel Darling

Veronica DeVore

Michelle Kanter

Jennifer Kuo

Jennifer Ngai

Robin Orgar

### Violin II

Slavica Ilic\*

Paula Arai

Christopher Bruce

Kendra Chambers

Rebecca Edelstein

Sean Ganous

Maurice McCreary

Winnie Nham

Elinor Shemeld

Jane Thell

Sabina Urzi

### Viola

Louise A. Lerner\*

Carol Gunlicks

Michal Harmata

Nina Hart

Dennis Murphy

Jessica Necheles

Erin Nickerson

Marquita Ntim

Kirsten Snyder

### Cello

Ryan Bridgland\*

Moya Atkinson

David Bates

Tanya Crk

Britta Hinrichsen

Amy Medearis

John Schelleng

Abigail Spangler

### Double Bass

Bill Bentgen\*

Kim Johnson

David Riggs

Brian Roy

### Flute

Lynn Ann Zimmerman-Bell\*

Susan Brockman

### Piccolo

Judy Tripp

### Oboe

Emily Bentgen\*

Patty Beneke

### Clarinet

Richard Rubock\*

Frederick Custer

### Bassoon

Deanna Sala\*

Mary Dugan

### French Horn

Kevin Illick

Lisa Motley

### Trumpet

Brett Lemley\*

Rashid Hughes

Norberto Mejicanos

### Trombone

Richard Townes\*

Alexander Witt

### Bass Trombone

Graydon Barnum

### Timpani

Bruce Davies

### Librarian

Nancy James

### Program Design Goddess

Emily Bentgen

### Recording Technician

John Reiser

### Photographer

Don Levine

\* Denotes Principal



# Nova Community Chorus

Dr. Mark Whitmire, Director

## Soprano 1

Antonio, Therese  
Berman, Alex  
Brown, Sara Dudley  
Cortez, Vanessa  
Derksen, Nicole  
Gill, Krystin Bailey  
Gossman, Cindy  
Henderson, Meredith  
Jensen, Lene  
LaGoe, Terri  
McHugh, Michelle  
McKenzie, Phyllis  
Miller, Carolyn  
Miller, Kelly  
Nystrom, Liz  
Robb, Judith  
Rynn, Maria  
Scalley, Shirley  
Simpson, Jane  
Yee, Mary

## Soprano 2

Besser, Karen  
Brown, Cathy  
Clark, Lisa  
Connors, Pat  
Cooney, Mary-Jo  
Grant, Shellie  
Harrison, Margaret  
Lowrey, Barbara  
Maher, Marty

## Alto 1

Anderson, Erika  
Arnold, Terry  
Banas-Jones, Halina  
Begliutti, Regina  
Brigida, Arlene  
Briscoe, Ellie  
Cantrell, Kate  
Curry, Ella  
Evans, Martha  
Flagg, Pat  
Hambley, Holly  
Neyland, Michelle  
Peetz, Deborah  
Pelenberg, Carol  
Ratcliffe, Vicki  
Roningen, Jane  
Salvatierra, Dottie  
Schafer-Masarsky, Kam  
Tolstiakova, Chandrika

## Alto 2

Bordelon, Sarah  
Britton, Myra  
Dee, Nicola  
Halperin, Martha  
Hawkins, Izola  
Herndon, Ruth  
Kamara, Dorothea  
Lombardi, Joyce  
Mangus, Marion  
Miller, Jacqueline  
Newman, Tyra  
Percival, Barbara  
Reilly, Annette  
Seefer, Baiba  
Strobridge, Ashley  
Tao, Fumiyo  
Uri, Carol  
Wade, Barbara  
White, Grace  
Wulff, Judy

## Tenor 1

Donlan, Tom  
Herndon, Estee  
Jimenez, Christian  
Reilly, Bill  
Robles, Francisco

## Tenor 2

Bekele, Gigssa  
Connors, John  
DeHart, Jon  
Gavert, Ray  
Gerbracht, Bob  
Goldschmidt, Larry  
Knepper, David  
Meyer, Bill  
Scott, Andrew  
Thomas, Alex

## Bass 1

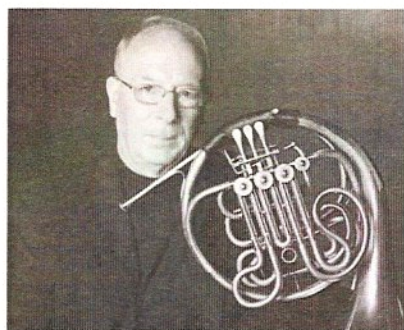
Clark, John  
Cohen, Bernie  
Gallagher, Bill  
Gans, Walter  
Handley, Lock  
Homayouni, Brandon  
Kennedy, Richard  
Lombardi, Ray  
Miner, Steve  
Rich, Steven  
Robertson, Al  
Stewart, Jim  
Voegler, Lee  
Wulff, Fred

## Bass 2

Ardura, Robert  
Brown, Bill  
Bunner, Alan  
Burdick, Don  
Carnahan, Larry  
Clark, Bob  
Gilman, Al  
King, Nick  
Krause, Alan  
Russell, Will  
Walsh, Patrick



# Horn Soloists



**David Wick, horn,** is principal horn with the Virginia Symphony and the Virginia Opera Association. As soloist with the symphony he has performed the concertos and Sinfonia Concertante of Mozart, Britten's Serenade for Tenor, Horn and Strings, Frank Martin's Concerto for Seven Winds and Percussion, and Kenneth Fuch's Canticle to the Sun.

He also performs as principal horn with the Shenandoah Bach Festival, and was for seventeen summers a member of the Eastern Music Festival's Eastern Philharmonic Orchestra.

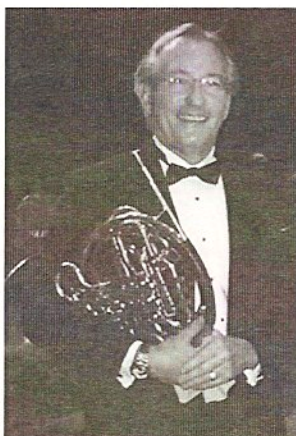
Mr. Wick holds degrees from The University of Iowa and Indiana University where he studied with Paul G. Anderson and Philip Farkas.

He is currently on the faculties of the College of William & Mary and Christopher Newport University.

**Jay Chadwick, horn.** Jay has combined a passion for playing the French horn with a full time legal career. Jay studied the French horn at the College of William and Mary with David Wick of the Virginia Symphony, and maintains an active symphonic and chamber music performance schedule in Northern Virginia and Washington, D.C. Jay plays principal horn in the Washington Metropolitan Philharmonic and the Friday Morning Music Club Orchestra, second horn in the McLean Orchestra, and frequently performs in various chamber ensembles. In between gigs, rehearsals, and performances, Jay finds time for his day job practicing law in the Northern Virginia office of Venable LLP in the area of commercial real estate and business transactions. Jay is the past-President of the Washington Metropolitan Philharmonic Association.



**Jackson (Jack) Hufnagle, horn,** is a member of the McLean Orchestra and principal horn of the Capital Wind Symphony. In addition, he is a full and solo performance member of the Friday Morning Music Club and has performed with the FMMC Orchestra, Washington Metropolitan Philharmonic, Arlington Symphony, Alexandria Symphony, McLean Symphony, Rockville Chamber Players, Grand Military Band, and the Roanoke Symphony. Jack has a Master of Music in horn performance from the Catholic University and a Bachelor of Music from Temple University, and has studied with John Simonelli, Kendall Betts, Nolan Miller, and Edwin Thayer. He also had the opportunity to perform under conductors Zubin Mehta and Eugene Ormandy while studying in Philadelphia. He is a past member of the United States Army Concert Band (Pershing's Own), Ft. Myer, Virginia, and is a member of the Washington D.C. Federation of Musicians. Jack also obtained an MBA with a major in accounting from George Mason University and is employed by the U.S. Government Accountability Office where he is a Certified Government Financial Manager and an Assistant Director for Financial Management and Assurance.



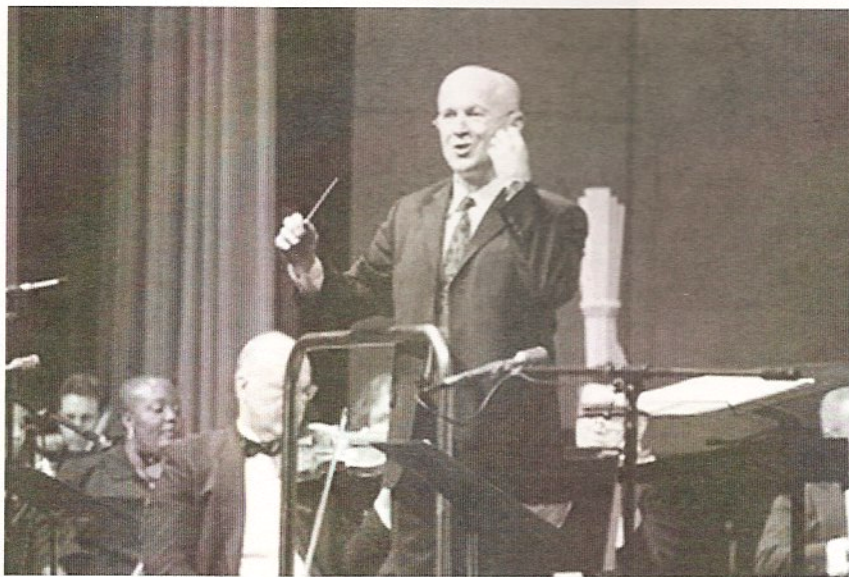
**Tiffany Hitz, horn.** Tiffany has made her love of music a career. Currently the Assistant Middle School Band Director at Robinson Secondary School and the band teacher at Terra Centre Elementary School, both in Fairfax, VA, she has been teaching music in public schools and as a private French horn teacher for the past 14 years. Tiffany is an active guest conductor and adjudicator, most recently working with bands at the University of North Carolina Summer Music Clinic and in Stafford County. She also enjoys performing horn with the Fairfax Wind Symphony and the Washington Metropolitan Philharmonic. Tiffany studied horn with Daniel Williams of the Philadelphia Orchestra while in graduate school at Temple University, and Alan Paterson, formerly of the Richmond Symphony, while studying at Virginia Commonwealth University.





# Dr. Mark Whitmire

## Nova Community Chorus



### **NOVA Community Chorus**

is a one hundred-voice ensemble that combines singers from the NVCC Music Program and the surrounding community. The chorus has distinguished itself both locally and internationally. It 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, and the National Theater. The chorus toured Spain and performed at the 1992 World's Fair in Seville. The chorus has sung in England (2006), at the Leipzig International Choral Festival in Germany (2008) and in France (2010). Performances in the coming year include the Verdi

Requiem with the Alexandria Symphony in March and Beethoven's Ninth with the Washington Metropolitan Philharmonic in May.

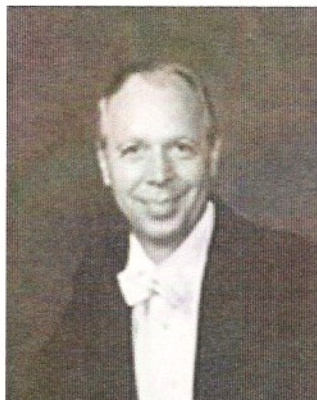
**Mark Whitmire** is *Director of NOVA Community Chorus* and Professor of Music at Northern Virginia Community College. Dr. Whitmire has received numerous grants and awards, including a scholarship for post-graduate studies at the Britten-Pears School in England (where he studied with Sir Peter Pears), and a grant from the National Endowment for the Humanities for research and writing on the music of Benjamin Britten. He was named "Outstanding Faculty of the Year" by the college in 1999 and 2010,

and in 2004 he was awarded the "President's Sabbatical," the highest honor given by the college. He has been conductor-in-residence at Gloucester Cathedral, Westminster Abbey and Canterbury Cathedral in England. In 2008 he conducted performance 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. Dr. Whitmire attended Abilene Christian University, the University of Texas, and the University of Maryland, where he received the Doctor of Musical Arts degree.





# Vocal Soloists



**Tenor Jon Lackey** garners international acclaim for his appearances both on the solo recital stage and as a concert soloist with symphony orchestras. His distinctive voice is a unique blend of both a heldon and lyric tenor – a combination that has led critics to refer to Mr. Lackey's voice as having both "penetrating power" and "focused lyricism". Mr. Lackey's vocal prowess is due in great part to his study of the bel canto singing technique with his master teacher, Ilse Metternich, in Munich, Germany.

Mr. Lackey has sung countless performances internationally, many of whom have been broadcast live to millions around the world by the BBC, Radio France, WGMS Radio in Washington, D.C., and PBS Television. He has sung for U.S. Presidents, foreign heads of state, ambassadors, and royalty. Mr. Lackey had the rare privilege of residing for a year with the Richard Strauss Family in Munich, Germany, and resided in Paris, France for a year while studying with the internationally acclaimed baritone, Gérard Souzay. In recognition of Mr. Lackey's remarkable abilities as a performer and his demonstrated interest in the French culture, the Government of France sponsored his residency during the annual international summer music festival at the Maurice Ravel Academy in St. Jean-de-Luz, France.

A native of Seattle, Washington, Mr. Lackey began his music studies at the age of ten and by the age of sixteen made his public debut as a tenor soloist in Handel's Messiah. He received a Bachelor of Music degree in

Vocal Performance on scholarship from Pacific Lutheran University in Tacoma, Washington, and did graduate music studies at both the University of Washington in Seattle and at Kent State University in Akron, Ohio. Included among the many honors received by Mr. Lackey throughout his career was being the Top National Finalist in the prestigious National Federation of Music Clubs Voice Competition, scoring above all of the nearly 300 classically trained singers from throughout the United States.

Mr. 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, the Williamsburg Symphonia, and the Washington Metropolitan Philharmonic. Mr. Lackey has appeared on stage in numerous prominent concert halls and recital stages including Salle Gaveau in Paris, France, the Hollywood Bowl, the Grand Ol' Opry, and Constitution Hall. In addition to performing, Mr. Lackey is active as a voice teacher and guest lecturer. He is currently teaching on the faculty of Northern Virginia Community College and in his private studio. 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. Mr. Lackey the Organist & Choir Master at Graham Road Church in Falls Church, Virginia.



**Baritone Aurelius Gori** is an acclaimed soloist and recitalist based in Washington, DC whose singing has been hailed as "splendidly lyrical" by the Washington Post. A 1990-91 Fulbright scholar, he studied at the Hochschule für Musik in Munich and was a 1991 semifinalist in the International Belvedere Competition in Vienna shortly before returning to the University of Maryland to complete his Doctorate. Dr. Gori has appeared as a soloist with the National Symphony Orchestra, the Fairfax Symphony, the Amherst (New York) Symphony and the North York Symphony in Toronto, Canada. He has performed with numerous local choral societies including many performances with the NOVA Community Chorus, including the baritone solos in a gala performance of Carl Orff's Carmina Burana at the dedication of the Rachel Schlesinger Performing Arts Center in Alexandria, Virginia. Although he has sung many concert and operatic roles, his deepest musical love is for the art song, and in this medium he premiered several compositions by his friend American composer, Marshall Ocker (1926-2004) including Trilogy for Baritone on the Vienna Modern Masters label (VMM 2030). He maintains a large voice studio, and is currently on the faculties of Frederick Community College, Northern Virginia Community College-Alexandria and Washington Bible College in Lanham, Maryland. He feels especially privileged when granted the opportunity to perform with his wife, mezzo-soprano Grace Gori.

**Nicole Derksen** graduated from Brentsville High School in 2009. She is presently a 2nd-year music major at NVCC, studying

voice with Cara Cammaroto. Meredith Henderson graduated from West Potomac High School in 2009. She is studies voice with Rebecca Littig.

**Dorothea Kamara** graduated from West Potomac High School in 2009. She is presently a 2nd-year music major at NVCC, studying voice with Jennifer Lopez. She is the recipient of the 2009-2010 Vocal Scholarship.

**Michelle McHugh** graduated from Oakton High School in 2010. She is presently a 1st-year music major at NVCC, studying voice with Cara Cammaroto.

**Francisco Robles** graduated from West Potomac High School in 2009. He is presently a 2nd-year music major at NVCC, studying voice with Jon Lackey.

**Andrew Scott** has been NOVA Community Chorus for two years. He studies voice with Jon Lackey. When he is not singing he is an exhibit designer at the National Geographic Museum.

**Ellie Briscoe** has been in the NOVA Community Chorus for eleven years. She studies voice with Jennifer Lopez. When she is not singing she is a librarian with National Geographic.

**Terri LaGoe** has been in the NOVA Community Chorus since its beginning in 1987. She has been a soprano soloist on numerous performances with the WMP. When she is not singing she is a department director at a trade association.

**Judith Robb** has been in the NOVA Community Chorus for seven years. When she is not singing she is an accountant as well as a new grandmother.

**William Brown** has been in the NOVA Community for five years. He has sung with many of the region's finest choruses. He studies voice with Rex Gori. Bill recently retired as history teacher at the Potomac School.



# Konzertstück- Robert Schumann

## **Konzertstück for 4 Horns & Orchestra, Op. 86**

**– Robert Schumann**

Born June 8, 1810, in Zwickau, Saxony, Germany

Died July 29, 1856, in Eendenich, near Bonn, Germany

This work was premiered on February 25, 1850, at the Leipzig Gewandhaus. It is scored for four solo horns, pairs of woodwinds with added piccolo, two horns, two trumpets, three trombones, timpani, and strings.

Robert Schumann was what many consider to be the epitome of the stereotypical Romantic artist. Unlike composers of the Classical period, his artistic temperament did not allow him to compose in a mechanical manner just to meet deadlines. Schumann required inspiration and often wrote numerous short pieces in a concentrated flurry of activity. As a result, certain years in his life became associated with specific types of works. In 1840, his 'song year,' Schumann wrote over one hundred lieder. The next year brought orchestral and instrumental music, while 1842 was associated with chamber music. His music's emotional excesses were reflected in his private life with his battle with the prominent piano teacher Friedrich Wieck over the hand of his underage daughter, Clara. Within a decade of their wedding, Robert began a precipitous descent into syphilitic insanity. The disease claimed Schumann's life at the young age of forty-five.

Despite these overwhelming problems, Schumann was one of the most original compositional voices to emerge in the nineteenth century. His numerous lieder, piano pieces, and chamber works are among the most revered in the repertoire. Schumann's four symphonies and other works for orchestra are considered to be among the cornerstones of German Romantic music.

The year 1849 was an unusually productive one for Robert Schumann. Almost forty new works flowed from his pen that year. Emotional and psychological turmoil had not yet taken over and the composer lived as a happily married young professional at the top of his field. Evidence of Schumann's acceptance is apparent in his income, which rose from 314 thalers in 1848 to 1275 thalers in 1849. Late in the year, Schumann embarked on a new project – a quadruple concerto for four horns and orchestra.

Much like European politics, horns were undergoing their own revolution in the mid-1800s. The traditional valveless natural horn (waldhorn) existed alongside the valved ventilhorn. Although the waldhorn could not play most chromatic pitches, the imperfections in valve design made the chromatic ventilhorn an inadequate alternative. Not until the 1840s did design advances allow the valved horn to gain a foothold among orchestral players. However, many hard-liners resisted this inevitable change. Perhaps it was this controversy that spurred Schumann to compose his experimental Konzertstück, which he originally scored for two of each type of horn. Today it is played on four modern valved horns.

Schumann's Konzertstück begins abruptly with two tutti chords followed by a dazzling fanfare played by the four soloists. After an orchestral introduction, the soloists begin a virtuosic stretch that displays the full range of their chromatic instruments and the impressive abilities of the soloists. Schumann understood that the unique group of soloists provided for unprecedented possibilities. His able writing for horns includes many interwoven passages, but there are also places (the beginning fanfare, for example) where the solo group is treated as a section. By treating the group in this way, the composer was

able to get considerable diversity from a homogeneous group.



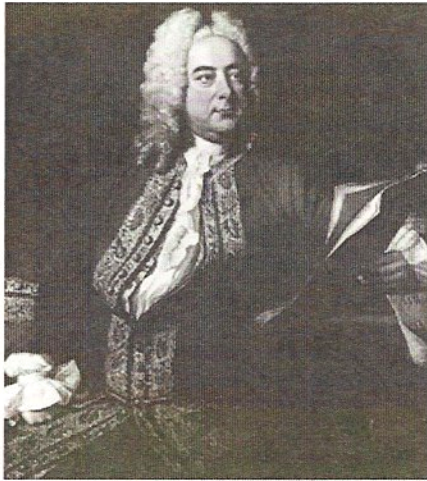
**Robert Schumann**

The second movement is a song-like excursion into the brand of lyricism that is Schumann's strong suit. Although the central section contains scintillating section writing for all four soloists, the opening and closing parts feature just two horns. After a seamless transition to the last movement, the finale begins. Returning to the bravado of the first movement, the finale is a perfect showpiece. The orchestra and soloists have ample opportunity to display their abilities through Schumann's able orchestration. Soaring horn lines and fanfares bring the Konzertstück to an unforgettable conclusion.

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# Judas Maccaebaeus George F. Handel



George Frederic Handel

## JUDAS MACCAEBAEUS

### Judas Maccabaeus, HWV 63

– George Frederic Handel

Born February 23, 1685 in

Halle, Germany

Died April 14, 1759 in London

This work received its premiere on April 1, 1747 at the Covent Garden Opera House in London. Its original scoring was for pairs of flutes, oboes, bassoons, and horns, with three trumpets, timpani, strings, and basso continuo. Soprano, Alto, Tenor, and Bass soloists are featured with SSATB chorus.

The story of the advent of Handel's English oratorios provides much insight into English society in the early Eighteenth Century. His first successes in England, beginning with *Rinaldo* in 1711, were in the field of Italian opera, at which he was the undisputed master for two decades. The early works were nearly always associated with the opera company at King's Theatre, in London's Haymarket district, until its closure in 1717. Two

years later, Handel joined a group of investors to create the Royal Academy of Music – a company dedicated exclusively to the production of Italian opera. The Academy would give multiple performances of fourteen different Handel operas before it closed due to financial difficulties and changing musical trends in 1729.

Perhaps the most important change in musical taste came with a revolutionary work by the young playwright John Gay. English audiences had been strangely drawn to Italian opera – a puzzling affinity since it was sung in a language most of them did not understand. In 1728 John Gay and composer Samuel Pepusch produced a parody of British society that lampooned the wealthy and their habits – including the financial difficulties of Handel's Academy. In *The Beggar's Opera*, thieves, prostitutes, and common English peasants were treated as anti-heroes, giving a new freshness to opera and a new venue where theatergoers could actually understand the play. This work, along with increased infighting among investors and singers, sounded the death knell for Handel's Academy. Handel, however, was not willing to give up on the genre that had been so kind to him for the previous twenty years.

Despite the new English affinity for *The Beggar's Opera*, Handel insisted in moving forward with a new opera company. He formed the Second Academy that would continue to produce Italian opera. But this time he

would meet other challenges. In the summer of 1733, Frederick, Prince of Wales, led a group of English nobles to fund a new Italian opera company, which would compete directly with Handel – his first competition in the genre since his first Italian opera in 1711. Called the "Opera of the Nobility" and directed by Italian composer Nicola Porpora, the new company was, in reality, a political entity to support the Prince as England's future King. Handel had become viewed as an inseparable fixture to the antiquated court of King George II, while Frederick represented a new, youthful regime – although the unfortunate Prince's death in 1751 predated that of George by nine years, therefore passing the throne to George III instead of Frederick. The "Opera of the Nobility" prevailed and Handel took his crumbling Second Academy to the newly built Covent Garden Theatre, where he continued to give Italian opera. The stress of managing a failing company took its toll on Handel's health when he suffered a stroke in 1737. His subsequent seven-month absence for treatment in France seems to have contributed greatly to the demise of the company the following year.



# Judas Maccabaeus, contd.

After this most recent failure, Handel turned to a different musical genre – oratorio. Perhaps out of frustration or because of the relative ease of performance as compared to opera, he embraced the idea of an un staged dramatic work in English. The concept of dramatic works for chorus and orchestra was not new to English audiences, as large choral works had been regularly presented in concert since 1683, nearly sixty years before, as part of the annual celebration of St. Cecilia's Day on November 22.

By the time Handel composed Judas Maccabaeus in 1746, he had already written many other oratorios, including Saul, Israel in Egypt, Messiah, and Samson. Most of his works in this genre are based on Biblical stories, but Judas Maccabaeus is different. Drawing from the Apocryphal story of the Israelites' victory over Syrian invaders, the work is a thinly veiled victory oratorio. In 1745 British troops, led by Prince William Augustus, son of King George II and Duke of Cumberland, defeated renegade Scottish forces (who had attempted to wrest the British throne from King George) at the Battle of Culloden. Handel's librettist, Thomas Morrell, drawing a parallel between the Israelite leader Judas Maccabaeus and the Duke, crafted his libretto from I Maccabees (a book in the Apocrypha) and the writings of the Roman historian Flavius Josephus. The libretto is dedicated to the "Truly Wise, Valiant, and Virtuous Commander." It should be

noted that Handel had composed his Occasional Oratorio in 1745 to stir up public support for the impending battle.

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# Judas Maccabaeus, Libretto

Judas Maccabaeus  
Jon Lackey, Tenor

Simon, his Brother  
Aurelius Gori, Baritone

The story of Judas Maccabaeus is based upon the descriptions in Maccabees I and II from the Old Testament Apocrypha. Judas was the third son of Mattathias of Modein, who had begun the revolt against the Greco-Syrian empire of Antiochus IV Epiphanes after the emperor attempted to impose the Greek religion on all subjects. Judas, a priest, led the resistance after Mattathias' death in 166 B.C. His forces subsequently won several critical battles, and in 164 B.C. they recaptured the Temple and restored it to the worship of Yahweh as prescribed in the Torah: this event is the basis for the celebration of Hannukah. They failed, however, to drive the Syrians' garrison from the rest of Jerusalem, and Judas himself was killed in 160 B.C. Judas left no offspring, but his eldest brother Simon became the progenitor of a line of Judean kings.

## Overture

### Chorus

*The Israelites lament the death of Mattathias, father of Judas Maccabaeus.*  
For Sion lamentation make,  
With words that weep, and tears that speak.

### Chorus

*The Israelites pray for a leader.*  
O Father, whose Almighty power  
The Heavens, and earth, and seas adore;  
The hearts of Judah, thy delight,  
In one defensive band unite.  
And grant a leader bold, and brave,  
If not to conquer, born to save.

### Accompagnato, Air & Chorus Aurelius Gori, Baritone

*Simon calls Judas to be leader and the Israelites agree to follow.*  
I feel, I feel the deity within,  
Who, the bright cherubim between,  
His radiant glory erst displayed;  
To Israel's distressful prayer  
He hath vouchsafed a gracious ear,  
And points out Maccabaeus to their aid:  
Judas shall set the captive free,  
And lead us all to victory.  
Arm, arm, ye brave! A noble cause,  
The cause of Heav'n your zeal demands.  
In defense of your nation, religion,  
and laws,  
The Almighty Jehovah will strengthen  
your hands.  
We come, we come, in bright array,  
Judah, thy scepter to obey.

## Recitative and Air

### Jon Lackey, Tenor

*Judas accepts the call to lead the Israelites.*  
'Tis well, my friends; with transport I  
behold The spirit of our fathers,  
famed of old For their exploits in war.  
Oh, may they fire  
With active courage you, their sons  
inspire:  
As when the mighty Joshua fought,  
And those amazing wonders  
wrought,  
Stood still, obedient to his voice, the sun,  
Till kings he had destroyed, and  
kingdoms won.  
Call forth thy powers, my soul, and  
dare  
The conflict of unequal war.  
Great is the glory of the conquering  
sword,  
That triumphs in sweet liberty  
restored.

## Duet

### Michelle McHugh, Soprano; Judith Robb, Soprano

*Two Israelites sing of their longing for freedom.*  
Come, ever-smiling liberty,  
And with thee bring thy jocund train.  
For thee we pant, and sigh for thee,  
With whom eternal pleasures reign.

## Chorus

*The Israelites, eager to follow Judah, long to be free.*  
Lead on, lead on! Judah disdains  
The galling load of hostile chains.

## Chorus

*The Israelites pray for victory.*  
Hear us, O Lord, on Thee we call,  
Resolved on conquest, or a glorious  
fall.

## Chorus

*The Israelites are confident the God will give them victory.*  
Fallen is the foe; so fall Thy foes, O  
Lord,  
Where warlike Judas wields his  
righteous sword!

## Duet and Chorus

### Nicole Derksen, Soprano; Teri LaGoe, Soprano

*The Israelites sing songs of praise to God.*  
Sion now her head shall raise,  
Tune your harps to songs of praise.

## Duet and Chorus

### Meredith Henderson, Soprano; Dorothea Kamara, Alto

Hail, hail, Judea, happy land!  
Salvation prospers in his hand.



# Judas Maccabaeus, Libretto contd.

## **Recitative, Air and Chorus**

### **Mr. Lackey**

*Judas vows to take arms against the enemy General Gorgias, Governor of Idumean*

My arms! Against this will I go.  
The I governor shall know  
How vain, how ineffective his design,  
While rage his leader, and Jehovah mine.  
Sound an alarm! Your silver trumpets sound,  
And call the brave, and only brave, around.  
Who listeth, follow: to the field again!  
Justice with courage is a thousand men.  
We hear, we hear the pleasing dreadful call,  
And follow thee to conquest; if to fall,  
For laws, religion, liberty, we fall.

## **Recitative and Air**

### **Dr. Gori**

Simon calls on the strength of God to provide victory.  
Enough! To Heav'n we leave the rest.  
Such generous ardor firing every breast,  
We may divide our cares; the field be thine,  
O Judas, and your sanctuary mine;  
For Sion, holy Sion, seat of God,  
In ruinous heaps, is by the heathen trod;  
Such profanation calls for swift redress,  
If e'er in battle Israel hopes success.  
With pious hearts, and brave as pious,  
O Sion, we thy call attend,  
Nor dread the nations that defy us,  
God our defender, God our friend.

## **Duet and Chorus**

### **Francisco, Robles, Tenor;**

### **William Brown, bass**

*The Israelites vow never to worship false Gods, carved of wood or stone.*  
Oh, never, never bow we down  
To the rude stock or sculptured stone.  
We worship God, and God alone.  
We never, never will bow down.

## **Chorus**

*The Israelites fought for three years and regained control of Jerusalem and the Temple. After rededication of the Temple in Jerusalem, it was cleansed and cleared of all Greek idolatry. According to law, the eternal flame of God was to be lit at all time as a symbol of God's presence. But according to tradition, when the Temple was rededicated, there was only enough oil left in the temple to burn the flame for one day. But they went ahead and lit the eternal flame with the remaining supply of oil, and God caused it to burn miraculously for eight days, until new sacred oil was ready. This is why the feast is also called the Festival of Lights, why the Hanukkah Menorah is lit for eight consecutive nights, and the Chanukah menorah has eight candles instead of the seven of the temple menorah.*

Father of Heav'n! From Thy eternal throne,  
Look with an eye of blessing down,  
While we prepare with holy rites,  
To solemnize the feasts of lights.

## **Chorus**

*The Children of Israel greet their victorious army returning from battle.*  
See, the conquering hero comes!  
Sound the trumpets, beat the drums.  
Sports prepare, the laurel bring,  
Songs of triumph to him sing.  
See the godlike youth advance!  
Breathe the flutes, and lead the dance;  
Myrtle wreaths, and roses twine,  
To deck the hero's brow divine.

## **March**

## **Duet and Chorus**

### **Ellie Briscoe, Alto;**

### **Andrew Scott, Tenor**

*The Israelites sing songs of praise and thanksgiving to God.*

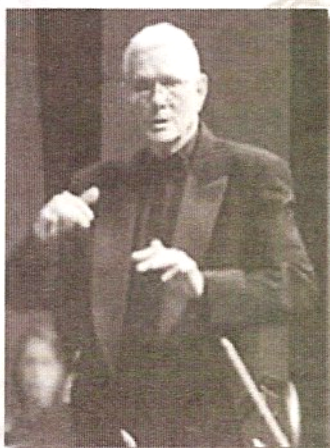
Sing unto God, and high affections raise,  
To crown this conquest with unmeasured praise.

## **Chorus**

Hallelujah! Amen.



WNPA



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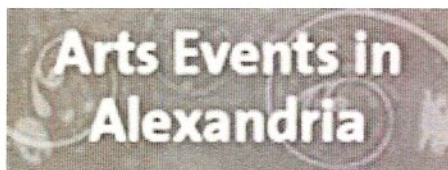
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## A Completely Obvious Concert Etiquette Quiz:

1. It is always best to arrive for a concert:
  - a. A bit early
  - b. Just as the performance is beginning
  - c. In time for intermission
2. If you must arrive late, it is best to enter:
  - a. Whenever you arrive
  - b. During the piccolo solo
  - c. During the thunderous applause between musical selections
3. Regarding mobile phone usage during a performance, it is best to:
  - a. Answer any calls after three or four rings and speak so that everyone can hear you
  - b. Leave the room to take the call
  - c. Turn the phone off, or better yet, leave it in the car
4. Following a concert, it's a good idea to:
  - a. Offer your praise about the performance
  - b. Offer your sympathy about the performance
  - c. Make a donation to WMPA

***For the answers, consult your friendly neighborhood WMP musician!***

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To become a Member, visit the Membership Station at the front of house during today's performance or fill out and return this form, along with a donation of at least \$100, to the WMPA office (P.O. Box 120, Mount Vernon, Virginia 22121). Membership donations via credit card, check, or cash can be made at the Membership Station. Mailed donations must be via check.

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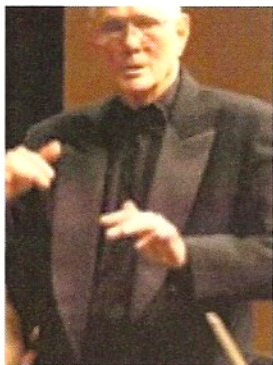


# Washington Metropolitan Philhamonic Association

Ulysses S. James, Music Director/Conductor



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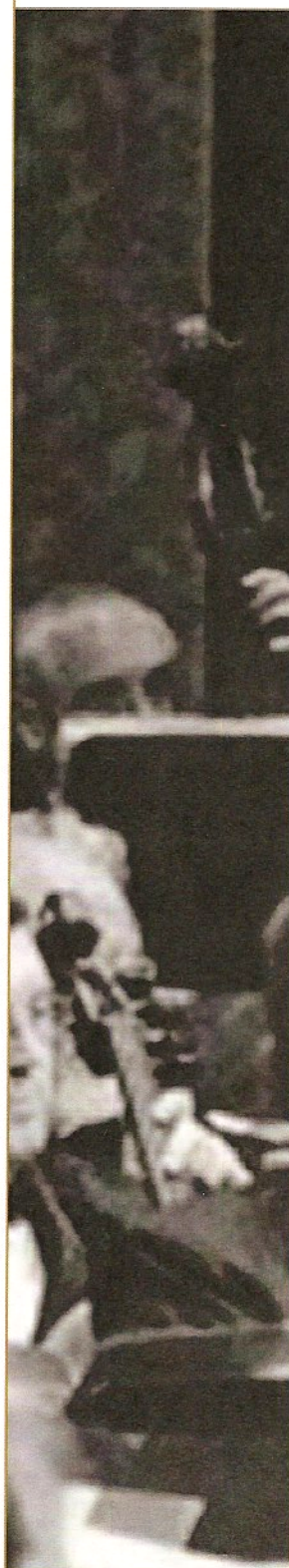
# Washington Metropolitan Philhamonic Association

Ulysses S. James, Music Director/Conductor

## WASHINGTON METROPOLITAN PHILHARMONIC

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### 2010/2011 SEASON CONCERT SERIES



**December 5th\*\* and 12th\* 3 PM**

**– Heroes Live Here**

Konzertstuck for 4 Horns & Orchestra, op. 86  
by Robert Schumann

Judas Maccabaeus  
by George Frederic Handel  
Featuring :  
The Nova Community Chorus  
Dr. Mark Whitmire, Director

**February 13th\* and 20th\*\* 3 PM**

**– New Music Lives Here**

Works by the 2010-11  
WMPA Composition Competition  
Finalists

Piano Concerto in G minor  
by Antonin Dvorak  
Featuring: Stephen Bertino, Piano

Capricorn Concerto by Samuel Barber,  
Featuring:  
Lynn Ann Zimmerman-Bell, Flute  
Emily Bentgen, Oboe  
Brett Lemley, Trumpet

**April 10th\* and 17th\*\* 3 PM**

**– Drama Lives Here**

Concerto for Trombone and Orchestra  
by Launy Grondahl  
Featuring:  
Kirsten Warfield, Trombone

Symphony No. 9 in D minor  
by Ludwig van Beethoven  
Featuring:  
The Nova Community Chorus  
Dr. Mark Whitmire, Director

**June 5th\*\* and 12th\*\*\* 3 PM**

**– Enchantment Lives Here**

Concerto for Viola and Orchestra  
by Bela Bartok  
Featuring: Will Hurd

Hermes by 2009-10  
WMPA Composition Competition  
Winner Octavio Vázquez

Firebird Suite  
by Igor Stravinsky

## Washington Metropolitan Youth Orchestra

Sunday, November 14, 2:30 PM  
Episcopal H. S.

Sunday, December 19, 2:30 PM  
joined by Concert Orchestra  
Episcopal H. S.

## Washington Metropolitan Youth Orchestra

Saturday, February 12, 7:30 PM  
George Washington Masonic Memorial

Sunday, March 27, 2:30 PM  
joined by Concert Orchestra  
Episcopal H. S.

Sunday, May 22, 2:30 PM  
joined by Concert Orchestra  
Episcopal H. S.

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Washington Metropolitan Philharmonic Association

## ***We Can't Improve without You!***

*Complete this survey and return it to the Front of House volunteers to be entered into a drawing for a special prize.  
Winners will be contacted by telephone or email.*

**Survey Note:** WMPA includes a number of programs and initiatives, including Washington Metropolitan Philharmonic ("WMP"), Washington Metropolitan Youth Orchestra, Washington Metropolitan Concert Orchestra, The Lyceum Summer Chamber Music Concert Series, a Masterclass, and a Composition Competition. ***Today's survey concerns only WMP, the organization's flagship ensemble.***

1. How did you find out about today's concert (check all that apply)?

- ☐ Invited by a Member of NOVA Community Chorus
- ☐ Invited by a Member of WMP
- ☐ Received a postcard in the mail
- ☐ Read about it online (describe: \_\_\_\_\_)
- ☐ Read about it in a traditional newspaper (describe: \_\_\_\_\_)
- ☐ Heard about it on WAMU 88.5
- ☐ Heard about it on WETA 90.9
- ☐ Other (describe: \_\_\_\_\_)

2. Did you attend WMP regular season concerts last season? How many times?

- ☐ 0
- ☐ 1 - 2
- ☐ 3 - 4
- ☐ All 5

3. Are you planning to attend any additional WMP performances this season? How many?

- ☐ 0
- ☐ Only the April collaboration performance with NOVA Community Chorus
- ☐ 1 - 2, not necessarily including the April collaboration with NOVA Community Chorus
- ☐ All 3 remaining concerts
- ☐ Not sure

4. Would you consider a \$20/person General Admission ticket for WMP concerts to be

- ☐ Too inexpensive
- ☐ About right
- ☐ Too expensive

5. Are there any other comments that you would like to share with us? Use the back of this sheet if necessary.

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☐ **Check here to receive information about upcoming WMPA events**

☐ **Check here if you wish for your contact information to be used only if you win the drawing**

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