



Washington Metropolitan Philharmonic

Ulysses S. James, Music Director

Concert Program



Music from every angle.



a kateidoscope event

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, conducted by Ulysses James, 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, conducted by Dr. Henry Sgrecci, 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 Concert Orchestra ("WMCO"): WMCO, conducted by Ruth Erbe, 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.

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*. This past summer marked the Series' twenty-first 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.

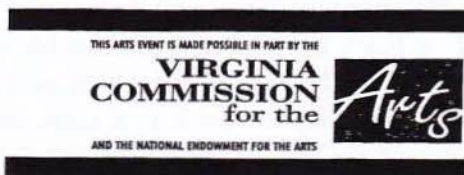
Washington Metropolitan Philharmonic Composition Competition: WMPA's Composition Competition is for composers living in the Eastern United States. Three finalists are selected by a special panel. WMP then performs a 10 minute composition by each finalist during a regular season concert. A final winner 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.

Board of Directors

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Washington Metropolitan Philharmonic
3:00 PM, October 16, 2011, Bishop Ireton H.S.
3:00 PM, October 30, 2011, The Church of Epiphany

Program

Overture to Candide Leonard Bernstein

Orchestral Suite No. 1 Jonathan Kolm

I. Light

II. Glass

III. Metal

Chichester Psalms Leonard Bernstein

NOVA Community Chorus

Hunter McGuire, treble

Conducted by Dr. Mark Whitmire

Intermission

Americana A Medley of well-known American Melodies

Arranged by Arthur Harris

When Johnny Comes Marching Home

Shenandoah

Camptown Races

Deep River

Yankee Doodle

Lincoln Portrait Aaron Copland

Charles Williams, narrator

Kathy Harty Gray Dance Theatre dancers:

Clare Davidson, Aquiles Holladay,

Brenn Huckstep, Cathy Malin,

Wendy Medina, Iantha Parker,

Leyni Rosario, Joselle Shea

Program Notes

Overture to "Candide"

– Leonard Bernstein

Born August 25, 1918 in Lawrence, Massachusetts

Died October 14, 1990 in New York

This work received its premiere on October 29, 1956, at the show's first preview in Boston. It is scored for piccolo, two flutes, two oboes, E-flat clarinet, two clarinets, bass clarinet, two bassoons, contrabassoon, four horns, two trumpets, three trombones, tuba, timpani, percussion, harp, and strings.

Leonard Bernstein, affectionately known as "Lenny," was a benevolent taskmaster of a conductor who insisted on a rigorous schedule of intense rehearsals. Lenny knew the capabilities of the orchestra and brought out the best in each player. He conducted all of the world's major orchestras and served as music director of the New York Philharmonic from 1958 to 1969. As a composer, Bernstein's output was diverse, with three symphonies and numerous other orchestral pieces, including ballets, overtures, and works for soloists. Despite his many chamber works, songs, and two operas (*Trouble in Tahiti* and *A Quiet Place*), he remains best known for his Broadway shows, especially *Candide* and *West Side Story*.

Candide was the idea of playwright Lillian Hellmann, who suggested the project to Bernstein. The two found particular resonance in Voltaire's stinging 1759 political satire of the same name, ridiculing German philosopher Gottfried Wilhelm Leibnitz's popular "political optimism," with its proclamation that "all's for the best in this best of all possible worlds." With the 1950s communist witch hunts in the U.S. Congress, led by the overzealous Senator Joseph McCarthy, the two-hundred-year-old novella seemed strangely pertinent.

Hellmann adapted the book, Bernstein composed the music, and a veritable who's-who of lyricists contributed to the project. Most of the lyrics are by Richard Wilbur, but John LaTouche, Stephen Sondheim, Dorothy Parker, John Wells, and Bernstein all penned smaller sections. In all, there is more than two hours of delightfully

witty music, divided into over thirty separate numbers. *Candide* opened in Boston on October 29, 1956, and enjoyed a short run at the Martin Beck Theater in New York beginning on December 1 of the same year. It ran for just two months and two days, closing on February 2, 1957. Not to be defeated, *Candide* underwent no fewer than eight revisions before Bernstein's final "definitive" version was completed, over thirty years after it opened, in 1989 just months before his death.

The Overture to *Candide* is a boisterous curtain-raiser of the highest order, featuring quotations from four of the operetta's musical numbers interspersed with an original "overture theme." Setting the satirical tone for the operetta's fast-paced romp, it begins with a festive and brassy fanfare, drawn from the song "Best of All Possible Worlds."

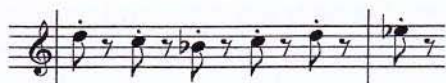
Orchestral Suite No. 1

Johathan Kolm

Born 1977, winner of WMPA's 2011 Composition Competition
This is the work's premiere. It is scored for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, two trombones, timpani, two percussion and strings.

Orchestral Suite No. 1 is in three movements. *Light* opens the work, musically evoking the idea of photons rushing forward at their fixed, incomprehensible speed with a texture of continuous sixteenth notes throughout the movement. Woven around the constant quick notes is a rich tapestry of colors. The second movement, *Glass*, begins with dense clusters in the strings and scattered material in the other sections to depict the molten, amorphous state of glass as it is being blown. After the opening section comes to a tumultuous climax, the string clusters return, but not in a tonal setting to depict the clarity and sparkling hints of color in the newly formed glass. The work concludes with *Metal*, a loose ternary form whose outer two sections depict the harder, unyielding quality of some types of metal. The middle section depicts the softer, more fragile nature of other metals.

Both sections make extensive use of this melodic motive:



Chichester Psalms

– Leonard Bernstein

Born August 25, 1918 in Lawrence, Massachusetts

Died October 14, 1990 in New York

This work received its premiere on June 15, 1965, in New York's Philharmonic Hall, by the New York Philharmonic with the Camerata Singers and boy alto John Bogart conducted by the composer. It is scored for boy alto soloist, mixed chorus (male chorus in the original version), three trumpets, three trombones, timpani, percussion, two harps, and strings.

Undoubtedly, Leonard Bernstein's greatest popular success was the musical *West Side Story*, written in collaboration with lyricist Stephen Sondheim and choreographer Jerome Robbins. In 1964, riding on the wave that had followed *West Side Story* (and *Candide* a few years earlier), the composer decided to create a new musical based on Thornton Wilder's play, *The Skin of Our Teeth*. He took a year-long sabbatical from his conducting duties with the New York Philharmonic to devote his energies to this project. Working from June until December, Bernstein and his collaborators (lyricists Betty Comden and Adolph Green, along with Jerome Robbins) eventually decided to abandon the project and Lenny lamented the wasting of such valuable time. Much of the play's music was quite good, so the composer returned to these melodies when a surprise project arose to occupy the second half of his sabbatical.

Bernstein's friend Cyril Solomon convinced Dr. Walter Hussey, the dean of Chichester Cathedral, that Lenny would be willing to compose a work for the 1965 Three Choirs Festival in which Chichester's choir was joined with those of Winchester and Salisbury to form a festival chorus as they had done annually since about 1700. (Interestingly, the work would be performed in New York over a month before its official premiere in Britain.) Hussey agreed that a new choral work by Bernstein would be a welcome addition to the

festival, but warned that the seventy-five men and boys of the chorus occupied most of the stage area, leaving little space for an accompanying ensemble. As a result, Bernstein used diminished forces of strings, percussion, two harps, and added trios of trumpets and trombones. There was literally no space for a woodwind section. Lenny had just one request – the text must be in Hebrew.

Musically, Chichester Psalms is almost completely derived from Bernstein's music to Wilder's play, with the notable exception of the bellicose second section of the middle movement, which was drawn from music he scrapped from the "Rumble" scene in *West Side Story*. The work is structured around a musical motto Bb – F – Eb – Ab – Bb that returns at times throughout the piece. It is cast in three movements, each of which states the complete text of a Hebrew Psalm, interrupted by lines of commentary drawn from another Psalm. (Note: The numbers of some Hebrew Psalms differ from those found in other versions of these texts.)

TEXT

I.

Psalm 108, v. 2

Urah, hanevel, v'chinar!

A-irah shahar

Awake, psaltery and harp:

I will rouse the dawn!

Psalm 100

Hari'u l'Adonai kol ha'arets.

Iv'du et Adonai b'simha

Bo'u l'fanav bir'nanah.

Du ki Adonai Hu Elohim.

Hu asanu v'lo anahnu.

Amo v'tson mar'ito.

Bo'u sh'arav b'todah,

Hatseirotav bit'hilah,

Hodu lo, bar'chu sh'mo.

Ki tov Adonai, l'olam has'do,

V'ad dor vador emunato

Make a joyful noise unto the Lord all ye lands.

Serve the Lord with gladness.

Come before His presence with singing.

Know that the Lord, He is God.

It is He that has made us, and not we ourselves.

We are His people and the sheep of His pasture.

Come unto His gates with thanksgiving,

And into His court with praise.

Be thankful unto Him and bless His name.

The lord is good, his mercy everlasting

And His truth endureth to all generations.

**Michelle McHugh, soprano; Shellie Grant, alto;
Jon DeHart, tenor; Brandon Homayouni, bass**

II.

Psalm 23

Adonai ro-i, lo eḥsar.
Bin'ot deshe yarbitseini,
Al mei m'nuḥot y'nahaleini,
Nafshi y'shovev,
Yan'heini b'ma'aglei tsedek,
L'ma'an sh'mo.
Gam ki eilech
B'gei tsalmavet,
Lo ira ra,
Ki Atah imadi.
Shiv't'cha umishan'techa
Hemah y'naḥamuni.

The Lord is my shepherd, I shall not want.
He maketh me to lie down in green pastures,
He leadeth me beside the still waters,
He restoreth my soul,
He leadeth me in the paths of righteousness,
For His name's sake.
Yea, though I walk
Through the valley of the shadow of death,
I will fear no evil,
For Thou art with me.
Thy rod and Thy staff
They comfort me.

Psalm 2, vs. 1-4

Lamah rag'shu goyim
Ul'umim yeh'gu rik?
Yit'yats'vu malchei erets,
V'roznim nos'du yaḥad
Al Adonai v'al m'shiḥo.
N'natkah et mos'roteimo,
V'nashlichah mimenu avoteimo.
Yoshev bashamayim
Yis'hak, Adonai
Yil'ag lamo!

Why do the nations rage,
And the people imagine a vain thing?
The kings of the earth set themselves,
And the rulers take counsel together
Against the Lord and against His anointed.
Saying, let us break their bands asunder,
And cast away their cords from us.
He that sitteth in the heavens
Shall laugh, and the Lord
Shall have them in derision!

Psalm 23

Ta'aroch l'fanai shulchan
Neged tsor'rai
Dishanta vashemen roshi
Cosi r'vayah.
Ach tov vaḥesed
Yird'funi kol y'mei ḥayai
V'shav'ti b'veit Adonai
L'orech yamim.

Thou preparest a table before me
In the presence of my enemies,
Thou anointest my head with oil,
My cup runneth over.
Surely goodness and mercy
Shall follow me all the days of my life,
And I will dwell in the house of the Lord
Forever.

Hunter, McGuire, treble

III.

Psalm 131

Adonai, Adonai,
Lo gavah libi,
V'lo ramu einai,
V'lo hilachti
Big'dolot uv'niflaot
Mimeni.
Im lo shiviti
V'domam'ti,
Naf'shi k'gamul alei imo,
Kagamul alai naf'shi.
Yahel Yis'rael el Adonai
Me'atah v'ad olam.

Lord, Lord,
My heart is not haughty,
Nor mine eyes lofty,
Neither do I exercise myself
In great matters or in things
Too wonderful for me to understand.
Surely I have calmed
And quieted myself,
As a child that is weaned of his mother,
My soul is even as a weaned child.
Let Israel hope in the Lord
From henceforth and forever.

Psalm 133, v. 1

Hineh mah tov,
Umah na'im,
Shevet aḥim
Gam yaḥad

Behold how good,
And how pleasant it is,
For brethren to dwell
Together in unity.

**Michelle McHugh, soprano; Shellie Grant, alto;
Jon DeHart, tenor; Brandon Homayouni, bass**

**Americana: A Suite of Well-Known American Melodies
– arranged by Arthur Harris
Born 1927 in Philadelphia, Pennsylvania
Died 1992 in Mt. Bethel, Pennsylvania**

*This work is scored for piccolo, two flutes, two oboes, two clarinets, two
bassoons, two horns, three trumpets, three trombones, tuba, timpani,
percussion, harp, and strings.*

One of the most prolific arrangers of his time, Arthur Harris studied with two musical giants – Stefan Wolpe and Paul Hindemith. Although he is primarily known as an arranger of Christmas music for the Philadelphia Orchestra in the 1960s, his output is much more varied. He worked extensively with the Mormon Tabernacle Choir. Harris's association with Eugene Ormandy and the Philadelphia Orchestra included a memorable album featuring orchestral arrangements of J.S. Bach's vocal works.

Harris's expertise also led him to the Broadway stage. He was the arranger of the 1972 musical *Different Times* and the 1981 flop *The Moony Shapiro Songbook*, which had a successful run in London but closed after only one performance on Broadway. Perhaps most notably, Harris was the arranger and pianist for comedienne Anna Russell's *Little Show* in 1953.

Arthur Harris also composed several works of his own and arranged non-seasonal music. His *Americana* is a vibrant and exciting orchestration of "well-known American melodies" assembled with creativity and painstaking attention to tone color. In this short work, you will hear the familiar strains of *When Johnny Comes Marching Home*, *Shenandoah*, *Camptown Races*, and *Yankee Doodle*.

Lincoln Portrait
– Aaron Copland

Born November 14, 1900, in Brooklyn, New York

Died December 2, 1990, in North Tarrytown, New York

This work received its premiere on May 14, 1942, by the Cincinnati Symphony Orchestra with Andre Kostelanetz conducting. It is scored for two piccolos, two flutes, two oboes, English horn, two clarinets, bass clarinet, two bassoons, contrabassoon, four horns, three trumpets, three trombones, tuba, timpani, percussion, celesta, harp, and strings.

Referred to by Leonard Bernstein as the "Dean of American Music," Aaron Copland reveled in his role as its elder statesman in the later years of his life. Although he came from a working-class immigrant family, Copland's training was unsurpassed. After early studies in New York, he sailed to France in 1921 for intense lessons at the American Conservatory at Fontainebleau just outside Paris. Among the distinguished faculty, noted pedagogue Nadia Boulanger's reputation stood above all others, teaching generations of American composers from Copland to Philip Glass. His return to the United States in 1925 was marked by the triumphant premiere of his *Organ Symphony* at a New York concert.

Barely in his twenties at the time, Copland used harmonies that were often dissonant and abrasive, making him somewhat of a renegade among American composers. Although he was highly respected in his field, Copland was still unsatisfied that his music did not reach a

wider audience like that of George Gershwin or Irving Berlin, both of whom were from similar backgrounds. By 1938, largely following the model of Mexican composer Carlos Chávez, he had devised a new populist style that enlivened concert music with a more popular style.

Just after the Pearl Harbor attacks in December of 1941, conductor Andre Kostelanetz suggested that Virgil Thomson, Jerome Kern, and Aaron Copland each compose a work based on the life of an American icon. Copland first considered Walt Whitman, but Kostelanetz steered him away from the poet, as Kern had already begun composing his *Portrait for Orchestra of Mark Twain*. (Thomson's offering was entitled *The Mayor La Guardia Waltzes*.) Copland immediately turned to Lincoln.

Concerned about the Herculean task of portraying the sixteenth president through music alone, Copland decided to include a narrator who would recite excerpts from Lincoln's letters and speeches. The composer unified the music by quoting several American songs, including the folk tune "Springfield Mountain" and Stephen Foster's "Camptown Races." The combination is a highly effective piece of Americana.

Despite its sincere Americanism, *Lincoln Portrait* became the source of great controversy in late 1952. Because of Copland's support of the "common man," his past sentiments had sometimes echoed those shared by organizations created to protect workers in the United States and abroad – among them, the Friends for Russian Freedom and the American-Soviet Music Society. He had been friends with several socialists in the 1930s and had supported his friend and fellow composer Dmitri Shostakovich at the World Peace Conference in 1949. After the 1952 election, *Lincoln Portrait* had been chosen to be performed as part of President Eisenhower's inaugural celebration, but a few conservative congressmen – most notably, Wisconsin Senator Joseph McCarthy and Illinois Representative Fred Busbey – objected to the work's inclusion and labeled Copland as a suspected communist. He was blacklisted and ordered to appear before the House Un-American Activities Committee. Because of Copland's crime of guilt by association, this overtly American work was pulled from the festivities. If anything,

this controversy helped Copland's career and Lincoln Portrait has never left the repertoire.

The work is in three sections. Copland stated that the opening was meant to suggest "the mysterious sense of fatality that surrounds Lincoln's personality." The middle section is more brisk, suggesting "the background of the times he lived" and quoting Stephen Foster's "Camptown Races" throughout. The final section introduces the narrator. Copland wrote, "My sole purpose was to draw a simple but impressive frame about the words of Lincoln himself." The result is a stirring gem of Americana.

TEXT

"Fellow citizens, we cannot escape history." That is what he said. That is what Abraham Lincoln said.

"Fellow citizens, we cannot escape history. We of this congress and this administration will be remembered in spite of ourselves. No personal significance or insignificance can spare one or another of us. The fiery trial through which we pass will light us down in honor or dishonor to the latest generation. We, even we here, hold the power and bear the responsibility." [Annual Message to Congress, December 1, 1862]

He was born in Kentucky, raised in Indiana, and lived in Illinois. And this is what he said. This is what Abe Lincoln said.

"The dogmas of the quiet past are inadequate to the stormy present. The occasion is piled high with difficulty and we must rise with the occasion. As our case is new, so we must think anew and act anew. We must disenthrall ourselves and then we will save our country." [Annual Message to Congress, December 1, 1862]

When standing erect he was six feet four inches tall, and this is what he said.

He said: "It is the eternal struggle between two principles, right and wrong, throughout the world. It is the same spirit that says 'you toil and work and earn bread, and I'll eat it.' No matter in what shape it comes, whether from the mouth of a king who seeks to bestride the people of his own nation, and live by the fruit of their labor, or from

one race of men as an apology for enslaving another race, it is the same tyrannical principle." [Lincoln-Douglas debates, October 15, 1858]

Lincoln was a quiet man. Abe Lincoln was a quiet and a melancholy man. But when he spoke of democracy, this is what he said.

He said: "As I would not be a slave, so I would not be a master. This expresses my idea of democracy. Whatever differs from this, to the extent of the difference, is no democracy." [Manuscript, August 1, 1858]

Abraham Lincoln, sixteenth president of these United States, is everlasting in the memory of his countrymen. For on the battleground at Gettysburg, this is what he said:

He said, "That from these honored dead we take increased devotion to that cause for which they gave the last full measure of devotion. That we here highly resolve that these dead shall not have died in vain. That this nation under God shall have a new birth of freedom and that government of the people, by the people, and for the people shall not perish from the earth." [Gettysburg Address, November 19, 1863]

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The Artists

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 twenty-first 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).

Washington Metropolitan Philharmonic

First Violin

Tim Kidder, *Concertmaster*

Maya Abela

David Brown

Sheyna Burt

Sean Ganous

Michelle Kanter

Jennifer Ngai

Cheryl Stickley

Second Violin

Slavica Ilic, *Principal*

Kendra Chambers

Veronica DeVore

Rebecca Edelstein

Kosh Kempter

Maurice McCreary

Winnie Nham

Allison Richards

Jane Thell

Viola

Louise Lerner, *Principal*

Carol Gunlicks

Dennis Murphy

Katie Rader

Cello

Ryan Bridgland, *Principal*

Lisa Apligian

David Bates

Britta Hinrichsen

Amy Medearis

John Schelleng

Abigail Spangler

Mandy Zayatz

Bass

Kim Johnson, *Principal*

Ephriam Wolfolk, Jr.

Scott Freeman

David Riggs

Flute

Lynn Ann Zimmerman-Bell,
Principal

Susan Brockman

Piccolo

Betsy Trimber

Oboe

Lindsay Scattergood-keeper,
Principal

Camille Cintron

English Horn

Patty Beneke

Clarinet

Richard Rubock, *Principal*

Frederick Custer

Bass Clarinet

Frank Hudson

David Spiegelthal

Bassoon

Deanna Sala, *Principal*

Mary Dugan

Contra Bassoon

Robert Goler

Horn

Jay Chadwick, *Principal*

Wendy Chinn

Tiffany Hitz

Kevin Illick

Trumpet

Brett Lemley, *Principal*

Daniel Reip

Norberto Mejicanos

Trombone

Kirsten Warfield, *Principal*

Matthew Gaziano

Graydon Barnum

Tuba

Alex Muehleisen

Harp

Wendy Willis

Keyboard

Stephen Bertino

Timpani

Bruce Davies

Percussion

Paul Durning, *Principal*

John Daski

Joel Frisch

Andrew Nowak

David Wolf

Craig Teer



COMPOSER JONATHAN KOLM earned his DMA in Composition from the University of Texas at Austin in 2007. His music has won prizes in many national competitions including the 2009 Janet and Craig Swan Prize in Composition, the Percussive Arts Society

Composition Competition, the National Federation of Music Clubs Competition, Voices of Change Composition Contest, and the Austin Peay State Composition Competition. He has had his music published by Honeyrock Publishing and has written music for several films and theatrical productions. Films that he has scored have been screened at prestigious film festivals in the United States and abroad. Dr. Kolm is also highly regarded as a researcher and historian, and lectures on various topics of 20th century American history and the intersection of energy and politics. Active as a pianist and music educator, he serves as Assistant Professor of Music at Northern Virginia Community College, Alexandria Campus.



SINGER/ACTOR CHARLES WILLIAMS Born in Louisiana, Charles Williams has won international acclaim since his opera debut at the Festival of Two Worlds in Spoleto, Italy. He has acted and sung in theaters and opera houses, and for radio and television in Munich, Berlin, Hamburg, Zurich and Vienna. He made his Metropolitan Opera debut as Sportin' Life in "Porgy and Bess." He has also performed at Carnegie Hall, The Barns at Wolf Trap, The Smithsonian, and the Kennedy Center. He toured Europe as

a cast member and vocal coach of "The Temptation of St. Anthony" directed by Robert Wilson with music and book by Bernice Johnson Reagon. The production performed at the Paris Opera (l'Opera Garnier) and festivals in Melbourne and Warsaw.

For more than a decade, he has partnered with global-jazz percussionist Tom Teasley to form the duo Word-Beat which has performed in the U.S., Europe and the Middle East. The duo has released two CDs, "Poetry, Prose, Percussion and Song" and "The Soul Dances." Charles's solo CD, "Talkin' About," features spirituals and selections from the American musical theater.

Charles served as vocal consultant for the Grammy award winning group Sweet Honey In The Rock and was a vocal panelist for the National Foundation for Advancement in the Arts. He is a master teacher/artist in voice at the Levine School of Music in Washington DC. He has taught vocal and musical theater workshops in Salzburg, Austria, and at the University of the Arts in Berlin, Germany.

Under the auspices of the U.S. State Department Word-Beat performed and conducted music workshops in Bahrain and Saudi Arabia. The duo

also performed and gave workshops in collaboration with local musicians in East and West Jerusalem.

Students come from the entire Atlantic coast to study with Charles in his ever-growing home studio in Alexandria, Virginia. He also travels the country to give master classes and conduct vocal workshops.

For almost a decade Charles has taught voice classes during the summer at the Summer Acoustic Music Week (SAMW) at Geneva Point Center in New Hampshire where he met Kate Campbell. The week is sponsored by WUMB, University of Massachusetts Boston and at Vocal Week at Augusta Heritage Center at Davis and Elkins College, Elkins, West Virginia.

Charles studied theater Arts at Los Angeles City College and voice and opera on full scholarship at the University of the Arts in Berlin, Germany.

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). Recent performances include the Verdi Requiem with the Alexandria Symphony last March and Beethoven's Ninth Symphony 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 been 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 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. Dr. Whitmire attended Abilene Christian University, the University of Texas, and the University of Maryland, where he received the Doctor of Musical Arts degree.

Soprano MICHELLE MCHUGH is a second-year voice major at Northern Virginia Community College, where she studies with Cara Cammaroto. She plans to receive the Associate degree in May and continue her studies at a four-year university next Fall.

Alto SHELLIE GRANT has returned to college to study music after retiring from a career as a psychiatrist. In addition to singing, she enjoys playing the violin, and has begun a piano studio.

Tenor JON DEHART is a second-year voice major at Northern Virginia Community College, where he studies with Michael Mensil. He plans to receive the Associate degree in May and continue his studies at a four-year university next Fall.

Bass BRANDON HOMAYOUNI is a second-year music major at Northern Virginia Community College, where he is majoring in composition. He studies singing with Jennifer Lopez. He plans to receive the Associate degree in May and continue his studies at a four-year university next Fall.



Treble HUNTER MCGUIRE is a fifth-grader at The Sabot School in Richmond. He is a third-year chorister and frequent soloist in the Children's Choir at St. James's Church (Richmond), where Dr. Whitmire is Music Director. In addition to singing, Hunter enjoys swimming and soccer.

Soprano 1

Antonio, Therese
Bozhich, Lika
Crutzen, Magali
Demulder, Caiti
Gossman, Cindy
Jensen, Lene
LaGoe, Terri
McHugh, Michelle
McKenzie, Phyllis

Robb, Judith
Rodriguez, Yilen
Simpson, Jane
Yee, Mary

Soprano 2

Besser, Karen
Brown, Cathy
Caress, Ginger
Clark, Lisa

Coats, Samone
Connors, Pat
Cooney, Mary-Jo
Furuie, Hiroko
Gonzales, Felicia
Grant, Shellie
Harrison, Margaret
Liu, Cuilu
Lowrey, Barbara
Maher, Marty

Miller, Carolyn
Russell, Mary Lee
Schottman, Althea
West, Jennifer
Wood, Nancy Ruth

Alto 1

Anderson, Erika
Arnold, Terry
Banas-Jones, Halina
Brigida, Arlene
Briscoe, Ellie
Bull, Elizabeth
Cantrell, Kate
Curry, Ella
Evans, Martha
Flagg, Pat
Hambley, Holly
Johnson, Lumariel
Kamoun, Lilia
Peetz, Deborah
Pelenberg, Carol
Ratcliffe, Vicki
Rinaldi, Maria
Roningen, Jane
Salvatierra, Dottie
Shaw, Desta
Wires, Cammie
Young, Cynthia

Alto 2

Cohen, Bette
Halperin, Martha
Hawkins, Izola
Herndon, Ruth
Hirschauer, Amy

Lombardi, Joyce
Mangus, Marion
Newman, Tyra
Percival, Barbara
Reilly, Annette
Seefer, Baiba
Uri, Carol
Wade, Barbara
White, Grace

Tenor 1

DeHart, Jon
Donlan, Tom
Graves, Stephon
Herndon, Estee
Pino, Alex
Reilly, Bill
Robles, Francisco
Trexler, Bob
Trigo, Sandro

Tenor 2

Barnes, Bobby
Connors, John
Douglas, Bernard
Gavert, Ray
Goldschmidt, Larry
Knepper, David
Meyer, Bill
Moore, Jerry
Navia, Juan
Polendey, Steven
Schottman, Fred
Thomas, Alex
Vitaliano, Peter

Baritone

Bekele, Gigssa
Clark, John
Cohen, Bernie
Gans, Walter
Handley, Lock
Homayouni, Brandon
Kennedy, Richard
Lombardi, Ray
Luong, Paul Anh
Relton, Matthew
Rich, Steven
Stewart, Jim
Vasquez, Emerson
Voegler, Lee
Wulff, Fred

Bass

Brown, Bill
Bunner, Alan
Caress, Ed
Carnahan, Larry
Clark, Bob
Folz, Connor
Gallagher, Bill
Gilman, Al
King, Nick
Krause, Alan
Russell, Will

Kathy Harty Gray Dance Theatre, Inc. founded in 1978, is dedicated to preserving, advancing and sharing Classic American Modern Dance through narrated performances, classes and community outreach programs while bridging the innovations of dance in the 21st century. KHGDT concerts and lecture/demonstrations capture the spirit and style of

American Modern Dance Visionaries such as Isadora Duncan and Martha Graham. Over the past 30 years, KHGDT has presented more than 200 concerts in a variety of venues and events included raising \$20,000 for the Pentagon Memorial Fund; touring the state of Virginia with *Stories to Remember About Women in Virginia* seen by 9,000 viewers; performing at the Foro Performatica Festival in Puebla, Mexico and teaching master classes at Universidad de Los Americas; and teaching after-school youth ballroom programs at Alexandria's Charles Houston & Cora Kelly Recreation Centers.

Kathy Harty Gray, Artistic Director and Choreographer of KHGDT, is a native New Yorker, a graduate of the Juilliard School and holds a MEd from the University of Virginia. She was trained by some of the great teachers and choreographers of the 20th century including Martha Graham, Jose Limon, Charles Weidman, Anna Sokolow and Antony Tudor. She has performed in theaters and institutions nationwide and continues her outreach by guest teaching and choreographing at colleges, universities and studios. She has been an adjunct faculty for 16 years at Northern Virginia Community College Alexandria and KHGDT has been in- residence since 1995.

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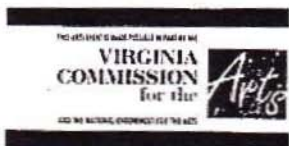


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