

*The Washington Metropolitan
Philharmonic*

Ulysses S. James, Music Director

featuring

Haydn *Missa in tempore belli;
Mass in Time of War*

*with NOVA Community Chorus
Dr. Mark Whitmire, Director*

Beethoven *Symphony No. 2*

Weiss *"Six Past Midnight,
the Forest Wakes," for Bassoon and Orchestra*
Arnold Trchai, Bassoon

*Saturday, December 1 at 3 pm
Church of the Epiphany
1317 G Street, NW, Washington, DC*

*Sunday, December 8 at 3 pm
7 C Williams High School
3330 King Street, Alexandria, VA*

Washington Metropolitan Philharmonic Association

The 2013-14 Season

Celebrating 30 years under the musical direction of Ulysses S. James



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 1984. The Association currently sponsors the Washington Metropolitan Philharmonic, the Washington

Metropolitan Youth Orchestra (high school), and the Washington Metropolitan Concert Orchestra (middle school).

The Philharmonic has grown from a small mostly amateur group to a 60-70 member orchestra, about 75% of whom are professional or semi-professional musicians. Maestro James served as Music Director of the Washington Metropolitan Youth Orchestra from 1984 to 2011, and grew the ensemble from a small group of young volunteer string players to an auditioned 50-60 member orchestra-in-residence at Episcopal High School in Alexandria. In 1990 initiated a summer chamber music series at The Lyceum in Old Town, Alexandria that will have its twenty-fourth consecutive season next summer.

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

Pre Concert Discussion with Dr. Stephen Bertino

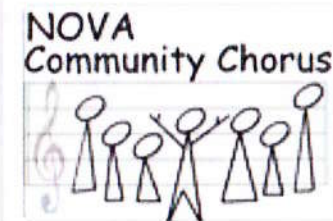
On **December 1 at 2:15 PM** our principal keyboardist leads a lively and informative discussion of the upcoming program. Front of House members will direct you to the discussion location in the Church.



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 also served as conductor-in-residence at Gloucester Cathedral, Westminster Abbey and Canterbury Cathedral in England. Dr. Whitmire has led two international choral tours: in 2008 he conducted performances in Leipzig, Germany, including a performance at the famed Gewandhaus, and in summer 2010 he led a choral tour of France, conducting performances at Chartres Cathedral, Rouen Cathedral, La Madeleine (Paris) and Notre Dame. In June 2012 he led a choir tour of Italy, including performances at San Marco Basilica (Venice) and St. Peter's Basilica (Rome). Dr. Whitmire attended Abilene Christian University, the University of Texas, and the University of Maryland, where he received the Doctor of Musical Arts degree.

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 and Beethoven's Ninth Symphony, Songs of Sunset (Delius) and Chichester Psalms (Bernstein) with the Washington Metropolitan Philharmonic.





Bassoonist Arnold Irchai was born in Leningrad (now St. Petersburg), Russia, into a musical family. His father worked at the Kirov Opera and Ballet Theater as a violinist for over forty years. His mother was a prominent piano teacher.

Dr. Irchai began studying bassoon at the Leningrad Special Music School for Gifted Children and continued his studies at the State Leningrad Conservatory, USSR. At the Conservatory he received his masters and doctoral degrees. He has performed with major symphony orchestras since his school years, in addition to his teaching career. From 1974 to 1990, he was principal bassoonist of the Moscow Philharmonic Orchestra under world-renowned conductors Kiril Kondrashin and Dmitry Kitaenko. Dr. Irchai also taught bassoon at the Gnessin Academy of Music in Moscow,

Russia. Among his awards are the first prize in the All-Russia Music Competition for Woodwind Quintets and the Distinguished Artist of the Russian Federation Award. He has toured Europe, Asia and the Americas with the Moscow Philharmonic Orchestra and other world-class orchestras. Dr. Irchai has been performing solo recitals as well as chamber music recitals throughout the United States and the world for many years. His solo performances include appearances at the Lincoln Center, NY; Kennedy Center, Washington, DC; The Lyceum, Alexandria, VA; the F. Scott Fitzgerald Theater, Rockville, MD; Strathmore Hall, MD; Lyceum of Arts, St. Petersburg, Russia; and Castelnuovo di Garfagnana, Italy. Dr. Irchai's performances have been widely reviewed and featured in local, national, and international mass media, and elicited admiring comments: "Irchai ... was impressive not only for flexibility of his performance which audience have come to expect, but also for his tone quality – sweet but not cloying, with an even focused vibrato in the lyrical passages and deep tones that resonated with warmth;" and "Bassoon at its best" according to the Washington Post. The Mount Vernon Gazette rightly praises Irchai as "a master of his instrument" having "singing tone and superb technique." Dr. Irchai was the Principal Bassoon of National Philharmonic Orchestra, Mount Vernon Orchestra and Arlington Symphony Orchestra, and on the faculty of Washington Conservatory of Music, Washington, DC, Columbia Union College, Takoma Park, MD, and University of Florida, Gainesville, FL.

Currently, Dr. Irchai is on the faculty at the International Academy of Music, St. Petersburg, Russia, and Castelnuovo di Garfagnana, Italy, as well as at the Summit Music Festival, Manhattenville College, NY, and Burgos International Music Festival, Burgos, Spain. He is also the Principal Bassoon of the Ocala Symphony Orchestra and the Gainesville Chamber Orchestra. He is a founding member (with Dr. Tama Kott) of the DT Duo, a group dedicated to commissioning and performing contemporary music for two Bassoons. Their first CD, "Duettino," was recently released and features mainly commissioned works.

Dr. Irchai has premiered multiple works for bassoon, and has performed in most major music halls throughout the world. Dr. Irchai is a Fox Products Corporation Performing Artist. His arrangements have been published by TrevCo Music.

Washington Metropolitan Philharmonic

Violin I

Tim Kidder,
Concertmaster
Christopher Bruce
Sean Ganous
Michelle Kanter
Cheryl Stickley
Shijie Yang

Violin II

Slavica Ilic, *Principal*
Evette Becker
Kendra Chambers
Rebecca Edelstein
Kosh Kempter
Winnie Nham
Emily Rapavi
Carmine Soprano
Jane Thell

Viola

Donald Harrington,
Principal
Oksana Abara
Sarah Bento
Elva Cala

Anjali Lalani
Dennis Murphy
Philip Young

Cello

Heejung Jung, *Principal*
Jorge Alvarez
David Bates
Kathryn Kleppinger
Amy Medearis
Philip Wolf
Taryn Wood

Bass

Kimberly Johnson,
Principal
Rachel Colombana
Scott Freeman
Edward Skidmore (12/8)

Flute

Lynn Ann Zimmerman-
Bell, *Principal*
Susan Brockman

Oboe/English Horn
Mary Padilla, *Principal*

Jane Hughes

Clarinet

Rogelio Garza, *Principal*
Chris Epinger

Bassoon

Walter Wynn, *Principal*
Mary Dugan

Horn

Shane Iler, *Principal*
Bernard Baiden

Trumpet

Brett Lemley, *Principal*
Aaron Muller

Timpani

Bruce Davies

Percussion

Paul Durning, *Principal*
Victor Younge

Harp

Heidi Sturniolo

NOVA Community Chorus

Soprano

Besser, Karen
Brown, Sara Dudley
Calzado-Esponda, Jessi
Caress, Ginger
Clark, Lisa
Connors, Pat
Harrison, Margaret
Jensen, Lene
LaGoe, Terri
Lewis, Michelle
Lowrey, Barbara
Maher, Marty
McKenzie, Phyllis
Miller, Carolyn
Robb, Judith
Russell, Mary Lee
Rynn, Maria
Schottman, Althea
Sullivan, Laura
Yee, Mary
Wood, Ruth

Alto

Arnold, Terry
Banas-Jones, Halina
Brigida, Arlene
Briscoe, Ellie
Bull, Elizabeth

Campbell, Cecelia
Casey, Melanie
Cantrell, Kate
Evans, Martha
Flagg, Pat
Hambley, Holly
Hawkins, Izola
Herndon, Ruth
Lombardi, Joyce
Malicka, Agnes
Mangus, Marion
Newman, Tyra
Peetz, Deborah
Pelenberg, Carol
Ratcliffe, Vicki
Reilly, Annette
Roningen, Jane
Rosenberg, Linda
Shilton, Mary
Uri, Carol
Wade, Barbara
White, Grace
Young, Cynthia

Tenor

Bolds, DeMarcus
Connors, John
Donlan, Tom
Gerbracht, Bob

Goldschmidt, Larry
Jarvis, Mike
Meyer, Bill
Moore, Jerry
Reilly, Bill
Robles, Francisco
Schottman, Fred
Thomas, Alex
Zambrano, Norman

Bass

Bunner, Alan
Caress, Ed
Carnahan, Larry
Clark, Bob
Clark, John
Cohen, Bernie
Gans, Walter
Handley, Lock
Kennedy, Richard
King, Nick
Krause, Alan
Lombardi, Ray
Munoz, Romel
Munger, Tom
Relton, Matthew
Russell, Will
Shilton, David
Wulff, Fred



Soprano Terri LaGoe performs regularly with the NOVA Community Chorus and has sung soprano solos in the chorus' joint performances with the Washington Metropolitan Philharmonic Orchestra of Handel's *Messiah*, Bach's *Magnificat*, Hayden's *Lord Nelson Mass*, *Schubert's Mass in G*, and *Brahms' German Requiem*, among others. Most recently, Ms. LaGoe sang Schubert's lieder, *Auf dem Strom*, on WMPO's summer chamber music series at The Lyceum.

Ms. LaGoe and other members of the NOVA chorus traveled to Leipzig in July of 2008 where they performed in the Great Hall of the renowned Gewandhaus, and other historic locations. Ms. LaGoe is also a long-term member and frequent soloist with Philomela, a 14-voice women's vocal

ensemble that has performed at many prestigious venues including The Lyceum, the National Museum of Women in the Arts, the White House, and the Smithsonian, and she is soloist/section leader at Immanuel Church-on-the-Hill in Alexandria, where she sang under the direction of Philip Cave from 2004-2008. Ms. LaGoe studies with soprano Kathy Kessler Price of Kansas City and DC, and has recently also joined the studio of Chrissellene Petropolous in Columbia, Maryland. When not pursuing her passion for singing, Ms. LaGoe is employed as director of membership and operations at Worldwide ERC.

Grace Gori, Mezzo-Soprano Grace Gori has been praised by The Washington Post for her "fine sense of style" and "strong dramatic impact".

Ms. Gori has been a featured soloist with major organizations including the Cathedral Choral Society, the Master Chorale of Washington, the New Dominion Chorale, the Washington Bach Consort, the Maryland Handel Festival, and the Washington Women's Chorus. She has been invited to solo several times on the Concert Hall stage of the John F. Kennedy Center for the Performing Arts, including an appearance in the Kennedy Center's annual "Sing-Along *Messiah*" (December 2004). She also enjoyed her television debut from the Kennedy Center during the national broadcast of the 2007 Kennedy Center Honors, in which she appeared as the Soprano II soloist in a gala performance of Beethoven's Choral Fantasy in honor of legendary pianist Leon Fleisher.

During the 2009-2010 season, Ms. Gori was featured as the alto soloist in the Central Maryland Chorale's holiday sing-along performance of Part I of Handel's *Messiah*. In March, she joined the In Series for their critically acclaimed collaboration with the Washington Ballet Studio Company, WAM! Wolfgang Amadeus Mozart. Later, she joined Choralis in June 2010 under Maestra Gretchen Kuhrmann for Mendelssohn's dramatic oratorio *Elijah*, along with fellow soloists Danielle Talamantes, soprano, Denny Moura, tenor, and Kerry Wilkerson, baritone.



Tenor Patrick Cook, described by the Washington Post as "imposing and promising", is earning praise for his performances across the country in venues including The Kennedy Center and Carnegie Hall.

Recent operatic performances include the role of Messenger in *Aida* with Annapolis Opera, *The Essential Wagner* with The Washington Chorus at the Kennedy Center, and numerous roles with the Maryland Opera Studio. Additionally, he played Spoletta in *Tosca* with Annapolis Opera, and Bois-Rose in *Les Huguenots* with Bard SummerScape. As a studio artist with the Wolf Trap Opera Company, Cook performed roles in *Ariadne auf Naxos* and *L'Etoile*. As part of Osvaldo Golijov and Dawn Upshaw's Composing Song Workshop, Cook debuted at Carnegie Hall in Scenes from *Dog Days* by David T. Little. Cook appears regularly as a recitalist, chamber musician and concert soloist performing with the U.S. Naval Academy Glee Club, Annapolis Symphony Orchestra and Washington DC Wagner Society. In 2011, Cook performed for President Obama's Town Hall meeting in College Park, MD. Cook is a 2010 and 2011 DC District Winner of the Metropolitan Opera National Council Auditions. A graduate of the Baltimore School for the Arts, Cook holds a Master of Music degree from Bard Conservatory and a Bachelor of Music degree from The Juilliard School. Cook is a doctoral candidate in the Maryland Opera Studio at the University of Maryland and studies with Gran Wilson.



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 NSO, the Fairfax Symphony, the Amherst Symphony in New York and the North York Symphony in Toronto, Canada. He has performed with numerous local choral societies including the NOVA Community Chorus, where he was featured 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.

Six Past Midnight, the Forest Wakes
Christopher Weiss

Program Note by the Composer

Six Past Midnight, the Forest Wakes may be a concerto for bassoon, but it could just as easily be a tone poem, a fantasy, a ballade, or even a ballet. Much of my music is driven by a strong narrative impulse, and this piece is no different. In both of my concertos (thus far I've composed one each for bassoon and flute) the soloist fulfills a dramatic role, akin to the leading part in an opera. Indeed, while traditional conventions would describe *Six Past Midnight, the Forest Wakes* as a concerto, I would be more apt to call it a "secret opera."

The secret in question is one of specific dramatic or narrative content. One has to ask of a concerto, "Why is the soloist playing? What is the purpose of having a soloist in this piece?" In *Six Past Midnight, the Forest Wakes*, I wanted to suggest a short story about the oldest and wisest tree in a mythical forest, portrayed by the solo bassoon (and with obvious physical resemblance). The bassoon weaves its fairy-tale story, supported by an orchestra of instruments made from wood, each one perhaps containing the "voice" of the tree from which it is built. Various percussion instruments add magical, night-music colors to the scene (as well as the sound of an antique clock sounding midnight).

Composed in the fall of 2006, the concerto is cast in four movements, which is a rather traditional approach. What is not traditional, however, is the manner with which the movements are treated. With the work's influences lying in opera, the four movements are more like scenes, each performed straight through without pauses in between.

Beyond the title of the work, the titles of the four movements, and the general dramatic premise described above, I prefer to keep any remaining story details to myself. I've given just enough information to guide the listening experience. It is my hope that the remaining mysteries of the concerto's world, its occupants and their actions, will be explored and explained by each listener's own imagination.

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Christopher Weiss

Winner of the WMP 2012 Composition Competition, Christopher Weiss' music has been hailed by the New York Times as "wonderfully fluid [with a] cinematic grasp of mood and lighting." He has received commissions and performances from the Huntsville Symphony, Jacksonville Symphony, the Boston Chamber Orchestra, the Lancaster Symphony, the Washington Metropolitan Philharmonic, the Columbia Orchestra, the Curtis Symphony Orchestra, the Twickenham Music Festival, and from Music from Angel Fire, where he was the 2008 Young-Composer-in-Residence. Excerpts from Christopher's opera *In a Mirror, Darkly* (with librettist S. O'Duinn Magee) were performed at the New York City Opera's 2012 VOX showcase and at the John Duffy Composer Institute as part of the 2012 Virginia Arts Festival.

Christopher has been in residence at Yaddo, the Brush Creek Foundation for the Arts, and the Kimmel Harding Nelson Center. He was a recipient of a 2007 Theodore Presser Foundation Career Grant, and in 2006 was the youngest competitor ever to win the top prize in the Jacksonville Symphony's "Fresh Ink" competition. His music has been played on many local radio stations, and was featured on American Public Media's "Performance Today."

Christopher is also active as a professional music copyist and publisher, and has produced scores for G. Schirmer, the Washington National Opera, the Spoleto Festival USA, the Huntsville Symphony, and for composers Marvin Hamlisch and Torrie Zito, among others. He has also worked as a successful freelance arranger for choirs, orchestras, and other performing organizations.

Symphony No. 2 in D Major, Op. 36
– Ludwig van Beethoven

Born December 16, 1770, in Bonn, Germany
Died March 26, 1827, in Vienna, Austria

This work was premiered on April 5, 1803, in Vienna with the composer conducting. The score calls for pairs of flutes, oboes, clarinets, bassoons, horns, and trumpets, with timpani and strings.

Ludwig van Beethoven was well established in Vienna as a local composer by the year 1800. His reputation as the leading pianist had been sealed when he trounced the German pianist Daniel Steinbelt in a public piano competition and audiences were eager to hear him play. Beethoven's new works were highly anticipated events: in 1801 he composed his ballet *The Creatures of Prometheus* and had written the celebrated *Moonlight Sonata*. Perhaps more importantly, his first set of String Quartets, Opus 18, was published. Beethoven wrote to a friend the same year, "I am only a little satisfied with my previous works. From today on, I will take a new path." The meaning of this statement has usually been taken at face value. In short, Beethoven felt that he could do better. However, consideration should be given to a possible deeper, more complex meaning.

There was only one aspect of his life that was not enviable – he had noticed in 1799 that he could not hear as well as he once did. As he described it in the harrowing confession to his brothers called the "Heiligenstadt Testament" (named for the city in which it was written), in 1802:

"How could I declare the weakness of a sense which in me ought to be more acute than in others - a sense which formerly I possessed in the highest perfection, perfection such as few in my profession enjoy, or even have enjoyed. No, I cannot do it ... I would have ended my life - it was only my art that held me back."

Beethoven certainly realized that this malady would affect his compositions. Could the "new path" have been his statement of resolve to conquer his greatest fears by writing them into his scores?

When comparing Beethoven's pieces before 1802 with those afterward, certain differences become apparent. The earlier works are much more aligned with the Classical principles of formal balance, but the later pieces are more harmonically adventurous, less chained to symmetry, and they exhibit more emotional directness than their predecessors. This new aesthetic is Beethoven's "new path," described by one musicologist as "new wine in old bottles." Of course, Beethoven's new approach was most obviously apparent in the *Eroica* Symphony, which was premiered privately the following year.

This new aesthetic of Romanticism was also different in the source of inspiration of musical works. The Classical ideal found inspiration in religious and social ideals, as well as in ancient mythology. While Romanticism drew upon the same inspiration from time to time, much of the impetus for these later works was personal experience.

Beethoven's Symphony No. 2, composed in 1801 and 1802, stands firmly in both worlds. While Beethoven realized his impending deafness, he still maintained the Classical form that he had mastered to a higher degree than any of his contemporaries. For a composer trained in the last two decades of the eighteenth century, it was just the way things were done. The break with Classicism is found in the music with the inventive melodies and daring harmonies that fill the form.

This new work was completed after Beethoven returned to Vienna from Heiligenstadt with the realization that his hearing would not improve. In an effort to raise

awareness of his music, and likely to raise money, Beethoven organized a huge concert to be held in April of 1803. His new symphony would be performed for the first time along with the premieres of his Third Piano Concerto and the oratorio *Christ on the Mount of Olives*. All three works were successful.

Beethoven's Second Symphony opens with a slow introduction, *Adagio molto*, that implies a somber tone for the work. Minor and major keys compete for dominance and eventually a bright D major wins as the *Allegro con brio* main body of the movement begins with a quiet flourish. Beethoven retains the instrumentation of the Classical symphony with winds in pairs augmented by timpani and strings. However, this movement in traditional sonata form displays gravitas that is missing from most symphonies of the Classical Period. A lively coda ends the movement.

The second movement is a lengthy *Larghetto* of transcendent beauty. Like the first movement and the finale, it is cast in a traditional sonata form. Although Beethoven's writing is melodic, this movement is not without the proverbial dark clouds threatening upon the horizon. However, the final measures resume the bright A major aura of sunshine.

For the first time, Beethoven uses the designation of *scherzo* in the third movement of this symphony. Literally meaning "joke," this is a good-natured romp full of rustic humor and dynamic contrasts. Beethoven could not have known that the *scherzo* would become the *de rigueur* form of symphonic third movements (although they sometimes appear in the second position) for Romantic symphonies, replacing the Classical minuet.

Beethoven's bustling finale raises the bar for humor in symphonic form – an obvious bow of deference to Joseph Haydn, for whom the composer held high esteem. The finale boasts all of the hallmarks of Beethoven. It is filled with dynamic contrasts and delightful orchestrational devices. Note the charming flute and violin chirps that spice the coda with laugh-out-loud humor. It is not difficult to understand how revolutionary this symphony was to audiences in 1803. A Viennese critic in 1804 saw this work as "a crass monster, a hideously writhing, wounded dragon that refuses to die and, though bleeding in the finale, furiously thrashes about with its stiffened tail." Oh, how wrong he was!

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**Mass in C major, H. XXII:9 (*Missa in tempore belli*)
("Mass in Time of War," or "Paukenmesse")**

– Franz Joseph Haydn

Born March 31, 1732 in Rohrau, Austria

Died May 31, 1809 in Vienna, Austria

This work was first heard on December 26, 1796, at the Piarist Church of Maria Treu in Vienna. It is scored for SATB chorus, SATB soloists, two oboes, two clarinets, two bassoons, two horns, two trumpets, timpani, organ, and strings. A later reworking of the orchestration by the composer adds two flutes.

Franz Joseph Haydn lived in a quickly changing world. Musically, he lived from just after the composition of Bach's Brandenburg Concerti until just after Beethoven's "Pastoral" Symphony. On May 1, 1761, Haydn signed a contract with the Hungarian Esterházy family requiring him to lead all orchestra and chamber music rehearsals and performances at their palace in Eisenstadt, Austria. They would later build the luxurious Esterhaza estate in Hungary. Although Haydn sacrificed much of his personal and artistic freedom, he found the position to be a priceless opportunity to build widespread fame as a composer.

In 1790 after the death of Prince Nicolaus I, who he had served for twenty-nine years, Haydn was suddenly free to travel. He made his two celebrated journeys to London during this time. His only duty for Prince Nicolaus II was to produce a small number of sacred works, most important of which was a yearly Mass to celebrate the name day of the prince's wife. Haydn composed six large works over the years for this court holiday, one of the most famous of these is the stormy and stately *Missa in tempore belli* from 1796. Usually translated as "Mass in Time of War," the title is also sometimes given as *Paukenmesse*, or "Kettledrum Mass," because of the use of timpani at the beginning of the "Agnus Dei" movement.

Haydn's reference to war in the title appears in his own handwriting on the manuscript and refers to the recent military activity in Austria. In the years after the French Revolution, the state of war was constant as Austria fought Napoleon's French troops in several Italian provinces. They also suffered terrible losses to Moreau and Jourdan in the German lands. By the late summer of 1796, Austrian involvement on their native soil seemed imminent. Napoleon would invade the following March.

The music of the mass is unsettled, but is not overtly anti-war. His approach throughout the piece is to leave much of the musical tension in an unresolved state. Of course, writing for such a prominent noble family, Haydn was somewhat constrained as to his content. He was certainly bound by the Emperor's decree that no depictions of peace would be permitted until peace was finally attained.

Haydn's Kyrie has a slow introduction, just like his late symphonies. The chorus enters at the outset with martial dotted rhythms, but the dynamic level is *piano* and creates a feeling of impending conflict. Before long, the soprano soloist introduces a sparkling melody at the outset of the allegro. This sonata-form movement concentrates on the "Kyrie eleison" text, providing only four measures to the central "Christe eleison."

The minuet-like Gloria is in three parts – vivace, adagio, allegro. The opening and closing sections are in the bright tonic key of C major. However, the central section, scored for orchestra with cello solo and the bass vocal soloist and chorus, is set in a contrasting A major.

The Credo is the longest text of the mass and composers rarely write contrapuntal settings simply because of the time involved to cycle through the words. Haydn is no exception here, but there are some hints of fugal writing, including a short section on the words "et vitam venture saeculi." This movement is divided into several sections as dictated by text. Particularly interesting is his shift to triple meter on the word "crucifixus" to reflect the Holy Trinity. Chorus and soloists alternate their contributions to this section.

Haydn's Sanctus and Agnus Dei are stormier than the other sections. In the Sanctus, there are unexpected outbursts and a Hosanna that seems reserved – certainly not the exhortation of praise that is heard in most masses. After a Benedictus section for the solo voices, a minor-key Agnus Dei opens with the underlying rumble of the timpani.

After a brassy fanfare, the mass ends with the words "dona nobis pacem" in a strange but celebratory dance-like character.

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At each of this season's concerts, there will be a "special treat" for patrons, with the drawing for a \$25 Gift Card for Clyde's Restaurants in Virginia, Maryland and the District of Columbia. Be sure to fill out your free raffle ticket. You must be present at the time of the drawing.

Program

Six Past Midnight, the Forest Wakes,

Concerto for Bassoon and Orchestra

Christopher Weiss

Arnold Irchai, Bassoon

- I. SLUMBER: Misterioso (Pulsing, a slow heartbeat)
- II. SIX PAST: Quasi cadenza. Freely
- III. DANCE: Allegro con spirit
- IV. EPILOGUE: Adagio misterioso

Symphony No. 2 in D Major, op. 36

Ludwig van Beethoven

- I. Adagio molto, Allegro con brio
- II. Larghetto
- III. Scherzo
- IV. Allegro molto

Intermission

Missa in Tempore Belli (Mass in Time of War) "Paukenmesse"

Joseph Haydn

NOVA Community Chorus, Dr. Mark Whitmire, Director

Therese LaGoe, Soprano

Grace Gori, Mezzo-soprano

Patrick Cook, Tenor

Aurelius Gori, Bass

- I. Kyrie. *Kyrie eleison.* Largo – Allegro
- II. Gloria. *Gloria in excelsis Deo.* Vivace
Gloria. *Qui tollis peccata mundi.* Adagio
Gloria. *Quoniam tu solus sanctus.*
- III. Credo. *Credo in unum Deum.* Allegro
Credo. *Et incarnates est.* Adagio
Credo. *Et resurrexit.* Allegro
Credo. *Et vitam venturi.* Vivace
- IV. Sanctus. *Sanctus, sanctus.* Adagio/*Pleni sunt caeli.*
Allegro con spirito
- V. Benedictus. *Benedictus que venit.* Andante
- VI. Agnus Dei. *Agnus Dei, qui tollis peccata mundi.* Adagio
Agnus Dei. *Dona nobis pacem.* Allegro con spirit Piu presto

Washington Metropolitan Philharmonic Association is composed of several major programs, including three orchestras: Washington Metropolitan Philharmonic (WMP), Washington Metropolitan Youth Orchestra (WMYO), and Washington Metropolitan Concert Orchestra (WMCO).

The **WMP** is an auditioned symphonic orchestra composed of approximately sixty-five professional and semi-professional musicians. The Philharmonic performs five regular season concerts each year in Alexandria, Virginia and Washington, D.C. Under the leadership of music director and conductor Ulysses S. James, WMP has earned a reputation for performing high quality, adventurous, and interesting musical programs.

The **WMYO** has a distinguished history as one of the Washington Metropolitan region's oldest youth orchestras, established in 1986. Dr. Henry J. Sgrecci directs the orchestra whose members hail from throughout the region and represent the outstanding instrumental music programs of numerous schools in Fairfax County, Arlington County, the City of Alexandria, and the District of Columbia School Districts, while including home-schooled musicians from throughout the region. In addition to performing orchestral masterpieces, the WMYO holds a long standing tradition of featuring its graduating seniors in solo performances of concerti with the orchestra.

Under the direction of Ruth Erbe, the **WMCO** was founded in 2008 to serve as a developmental orchestra for the Washington Metropolitan Youth Orchestra. The WMCO is a full orchestra offering intermediate/advanced level musicians in grades 6 through 9 the opportunity to perform in an accomplished orchestra and develop their musical skills. For many, this is their first experience playing in a full orchestra.

The **Lyceum Summer Chamber Music Series** is held between mid-June and September of each year in historic Old Town Alexandria. These weekly performances are free and open to the public. The performances feature small ensembles and soloists, primarily from WMP and the local arts community.

Donations: One of the most direct ways that you can help WMPA is through an individual monetary donation. Any and all amounts make a difference. To make an individual donation, please write a check payable to "Washington Metropolitan Philharmonic Association" and mail to:

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WMP FRIENDS AND VOLUNTEERS

POTLUCK OPEN HOUSE

Tentative date: 25 Jan, 2-5 PM

Where: Angela Anderson's in Alexandria

WMP Friends from 2013 Dalmation Coast trip be sure to bring
your photos and memorabilia to share!

(This trip raised \$2,500 for WMP.)

Will discuss next season's trip to Tuscany, Italy.

Interested? Contact Angela, or WMPA at 703-799-8229

Text *Missa in tempore belli; Mass in Time of War*

Kyrie

Kyrie eleison.
Christe eleison.
Kyrie eleison.

Lord, have mercy.
Christ, have mercy.
Lord, have mercy.

Gloria

Gloria in excelsis Deo.
Et in terra pax
hominibus bonæ voluntatis.

Glory be to God in the highest.
And in earth peace
to men of good will.

Laudamus te; benedicimus te;
adoramus te; glorificamus te.
Gratias agimus tibi
propter magnam gloriam tuam.

We praise Thee; we bless Thee;
we worship Thee; we glorify Thee.
We give thanks to Thee
for Thy great glory.

Domine Deus, Rex coelestis,
Deus Pater omnipotens.
Domine Fili unigenite Jesu Christe.
Domine Deus, Agnus Dei,
Filius Patris.

O Lord God, Heavenly King,
God the Father Almighty.
O Lord Jesus Christ, the only begotten Son.
Lord God, Lamb of God,
Son of the Father.

Qui tollis peccata mundi,
miserere nobis.
Qui tollis peccata mundi,
suscipe deprecationem nostram.
Qui sedes ad dextram Patris,
O miserere nobis.

Thou that takest away the sins of the world,
have mercy upon us.
Thou that takest away the sins of the world,
receive our prayer.
Thou that sittest at the right hand of the Father,
have mercy upon us.

Quoniam tu solus Sanctus,
tu solus Dominus,
tu solus Altissimus, Jesu Christe.
Cum Sancto Spiritu
in gloria Dei Patris.
Amen.

For thou only art holy,
thou only art the Lord,
thou only art the most high, Jesus Christ.
Together with the Holy Ghost
in the glory of God the Father.
Amen.

Credo

Credo in unum Deum;
Patrem omnipotentem,
factorem coeli et terrae,
visibilium omnium et invisibilium.

I believe in one God;
the Father almighty,
maker of heaven and earth,
and of all things visible and invisible.

Credo in unum Dominum Jesum Christum,
Filium Dei unigenitum,
Et ex Patre natum ante omnia sæcula.
Deum de Deo, lumen de lumine,
Deum verum de Deo vero,
Genitum non factum,
consubstantiallem Patri:
per quem omnia facta sunt.
Qui propter nos homines,
et propter nostram salutem
descendit de coelis.
Et incarnatus est de Spiritu Sancto
ex Maria Virgine: et homo factus est.

And in one Lord Jesus Christ,
the only begotten Son of God,
begotten of the Father before all worlds;
God of God, light of light,
true God of true God,
begotten not made;
being of one substance with the Father,
by Whom all things were made.
Who for us men
and for our salvation
descended from heaven;
and was incarnate by the Holy Ghost,
of the Virgin Mary, and was made man.

Credo continued

Crucifixus etiam pro nobis
sub Pontio Pilato,
passus et sepultus est.
Et resurrexit tertia die
secundum Scripturas.
Et ascendit in coelum:
sedet ad dexteram Patris.
Et iterum venturus est cum gloria,
iudicare vivos et mortuos:
cujus regni non erit finis.

Credo in Spiritum Sanctum,
Dominum, et vivificantem:
qui ex Patre Filioque procedit.
Qui cum Patre et Filio simul
adoratur et conglorificatur:
qui locutus est per Prophetas.

Credo in unam sanctam
catholicam et apostolicam Ecclesiam.

Confiteor unum baptisma,
in remissionem peccatorum.

Et expecto resurrectionem mortuorum
et vitam venturi sæculi.

Amen.

Sanctus

Sanctus, Sanctus, Sanctus, Sanctus, Dominus
Deus Sabaoth.
Pleni sunt coeli et terra gloria tua.
Osanna in excelsis.

Benedictus

Benedictus Benedictus qui venit
in nomine Domini.
Osanna in excelsis.

Agnus Dei

Agnus Dei,
qui tollis peccata mundi,
miserere nobis.
Agnus Dei.
Dona nobis pacem.

He was crucified also for us,
suffered under Pontius Pilate,
and was buried.
And on the third day He rose again
according to the Scriptures:
and ascended into heaven.
He sitteth at the right hand of the Father;
and He shall come again with glory
to judge the living and the dead;
and His kingdom shall have no end.

I believe in the Holy Ghost,
the Lord and giver of life,
Who proceedeth from the Father and the Son,
Who with the Father and the Son together
is worshipped and glorified;
as it was told by the Prophets.

And I believe in one holy
catholic and apostolic Church.

I acknowledge one baptism
for the remission of sins.

And I await the resurrection of the dead
and the life of the world to come.

Amen.

Holy, Holy, Holy, Lord God of Hosts.
Heaven and earth are full of Thy glory.
Hosanna in the highest.

Blessed is He that cometh
in the name of the Lord.
Hosanna in the highest.

Lamb of God,
Who takest away the sins of the world,
have mercy upon us.
Lamb of God.

WMP 2013-14 Season

\$45 subscription for the remainder of the season!

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PLEASE NOTE: SOME PREVIOUSLY ANNOUNCED VENUES, DATES & TIMES HAVE CHANGED

Nelson: <i>Savannah River Holiday</i>	Washington	Alexandria
Curtis: <i>Night Passages</i> (World premiere) with trumpeter Stanley Curtis	2/9/14	2/16/14
Rachmaninoff: Symphony No. 1	3pm	3pm
Rodrigo: Concierto de Aranjuez with harpist Heidi Sturniolo		
Ries: Sea Surface Full of Clouds - A Cantata (World Premiere) with NOVA Community Chorus	4/6/14 3pm	3/30/14 3pm
Debussy: <i>La Mer</i>		
Bartok: Concerto for Orchestra		
Benjamin: <i>Romantic Fantasy for Violin and Viola</i> with violinist Marc Ramires and violist Olivia Hajioff	6/1/14 3pm	6/8/14 3pm
Gershwin: <i>Catfish Row</i>		



Washington Metropolitan Philharmonic Association.

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