

THE WASHINGTON METROPOLITAN PHILHARMONIC

PROGRAM

Sunday, March 28, 3 PM, Bishop Ireton H.S.
Sunday, April 11, 3 PM, The Church of the Epiphany

WMP with the NOVA Community Chorus, Dr. Mark Whitmire, Director:

Witches Chorus from *Macbeth**
Soldiers Chorus from *Il Travatore**
Chorus of the Wedding Guests from *Lucia di Lammermoor***
Chorus of Scottish Refugees from *Macbeth**
Triumphal Scene (Grand March) from *Aida**
Chorus of the Hebrew Slaves from *Nabucco**

* Giuseppe Verdi
** Gaetano Donizetti

Intermission

Carl Maria von Weber - Oberon Overture

Johannes Brahms – Symphony No. 3 in F Major, Op. 90

I. Allegro con brio
II. Andante
III. Poco Allegretto
IV. Allegro

PROGRAM NOTES

Witches' Chorus ("Che faceste? dire su") and Chorus of the Scottish Exiles ("Patria oppressa") from *Macbeth*
– Giuseppe Verdi

Macbeth, dating from 1847, is one of Verdi's more unusual operas. In most of his works, Verdi used specific voice types for certain types of roles – the heroic tenor, the evil bass, and the long-suffering soprano. *Macbeth*, because of the unique story, dispenses with these stereotypes. While the eventual victors, Macduff and Malcolm, are tenors, Macbeth (baritone) emerges as an almost-sympathetic victim of the whims of a coven of witches and his murderously domineering wife. The essential story remains the same:

In ancient Scotland, the nobleman Macbeth overhears the witches' prophecy that he will become King of Scotland. At his ambitious wife's bidding he kills the King and takes the throne. This sets off a bloody chain reaction of slaughter and deception that eventually results in the fall of the Scottish kingdom.

Macbeth begins with an evocative Witches' Chorus sung by a coven in the forest during an ominous thunderstorm. While singing Verdi's version of Shakespeare's familiar "Double, double toil and trouble" incantation, they await Macbeth and Banquo, whose lives will be destroyed by their portentous predictions.

PRIMO CROCCHIO DI STREGHE
Che faceste? dite su!

SECONDO CROCCHIO DI STREGHE
Ho sgozzato un verro. E tu?

TERZO CROCCHIO DI STREGHE
M'è frullata nel pensier
La mogliera di un nocchier:
Al dimon la mi cacciò...
Ma lo sposo che salpò
Col suo legno affogherò.

PRIMO CROCCHIO DI STREGHE
Un rovaio ti darò...

SECONDO CROCCHIO DI STREGHE
I marosi leverò...

TERZO CROCCHIO DI STREGHE
Per le secche lo trarrò.
(odesi un tamburo)

TE

FIRST GROUP OF WITCHES
What did you do? Say now!

SECOND GROUP OF WITCHES
I've slaughtered a boar, and you?

THIRD GROUP OF WITCHES
I just thought of
a sailor's wife:
she chased me away ...
But her husband who sailed
away on his wooden ship, I'll drown.

FIRST GROUP ...
I'll give you a north wind ...

SECOND GROUP ...
The waves I will raise

THIRD GROUP ...
I'll drive him onto the shallows.
(sound of a drum)

ALL

Un tamburo! Che sarà?
 Vien Macbetto. Eccolo qua!
 Le sorelle vagabonde
 Van per l'aria, van sull'onde,
 Sanno un circolo intrecciar
 Che comprende e terra e mar.

A drum! What will it be?
 Hail now, Macbeth! He is here!
 The sisters vagabond
 go through the air, go on the waves,
 They know how to cast spells
 that include both land and sea.

**Soldier's Chorus ("Or co' dadi") from *Il trovatore*
 – Giuseppe Verdi**

Verdi's *Il trovatore* is really four operas in one. Each of the four acts tells a different, but concurrent, story that involves some of the same characters, but is only tangentially related to the other three acts. This sometimes causes confusion, but the resulting level of excitement is unparalleled in Verdi.

In Act I, the guard captain Ferrando tells of a gypsy woman who reputedly threw the infant son of the old Count di Luna into a fire in an act of revenge. The young Leonora, a lady at the Spanish Court, finds herself the subject of a duel between the present Count and Manrico, a troubadour and soldier. Act II introduces Azucena, an elderly Gypsy woman, who tells Manrico of her crime, but admits that the baby she burned was her own – not that of the Count. He relates the story of the duel and that neither he nor the Count was killed. Leonora, however, thinks Manrico has died and resolves to join a convent. To save her from the Count's inevitable advances, Manrico abducts her. Act III finds Azucena captured by the Count. Manrico and Leonora are to be married, but are interrupted when they hear of Azucena's capture. The couple is taken into custody and Leonora offers herself to the Count in return for Manrico's life. She takes poison to preserve her honor. The final act reveals Manrico as the baby saved from the fire, making him the brother of his enemy. Leonora dies after she learns the news. The Count, not knowing that Manrico is his brother, has him executed. Azucena's revenge is complete when she tells the Count her secret.

The Soldiers' Chorus occurs at the opening of Act III as the Duke's soldiers are playing dice while waiting to attack Manrico's stronghold.

ALCUNI UOMINI D'ARME
 Or co' dadi, ma fra poco
 giocherem ben altro gioco!
 Quest'acciar, dal sangue or terso,
 fia di sangue in breve asperso!
 (*Un grosso drappello di Balestrieri traversa il campo*)
 Il soccorso dimandato!
 Han l'aspetto del valor!
 Più l'assalto ritardato
 or non fia di Castellor,

SOME SOLDIERS
 Now we're dicing, but ere long
 we'll play a quite different game;
 this sword, now wiped clean of blood,
 will soon be bathed in blood again!
 (*A large squad of crossbowmen wanders into camp.*)
 The reinforcements asked for!
 They look brave enough!
 May the attack on Castellor
 no longer be put off.

FERRANDO
 Sì, prodi amici; al dì novello è mente
 del capitan la ròcca
 investir d'ogni parte.
 Colà pingue bottino
 certezza è rinvenir più che speranza.
 Si vinca; è nostro.

FERRANDO
 Yes, brave friends, at dawn
 the captain plans to attack
 the fort on every side.
 There rich booty
 we'll surely find, beyond our hopes.
 Conquer then, and it's ours.

TUTTI
 Tu c'inviti a danza!
 Squilli, echeggi la tromba guerriera,
 chiami all'armi,
 alle pugne, all'assalto:
 fia domani la nostra bandiera
 di quei merli piantata sull'alto.
 No, giammai non sorrise vittoria
 di più liete speranze finor!
 Ivi l'util ci aspetta e la gloria,
 ivi opimi la preda e l'onore,
 Ivi opimi la preda e l'onor!

ALL SOLDIERS
 You're inviting us to a party.
 Let the warlike trumpet sound and echo,
 call to arms, to the fray, the attack;
 may our flag be planted tomorrow
 on the highest of those towers.
 No, victory has never smiled
 on happier hopes than ours!
 There glory awaits us? and the needful.
 There wait spoil, booty and honour.
 Let the warlike trumpet, etc.
 No, victory has never smiled, etc.

**Chorus of Wedding Guests ("Per te d'immenso giubilo") from *Lucia di Lammermoor*
 – Gaetano Donizetti**

Gaetano Donizetti composed his opera *Lucia di Lammermoor*, based on a novel by Sir Walter Scott, in 1835. It was his forty-seventh opera in nineteen years. Twenty-eight more would follow in the next decade before the composer was institutionalized because of syphilitic insanity in 1845. The disease would eventually kill him in 1851.

Lucia is one of the primary examples of the *bel canto* tradition, in which the beauty of the singing voice is emphasized over all other elements. This was in direct opposition to the declamatory and dramatic fashion in German opera. Nearly equally important in *bel canto* is a clearly-defined story line upon which is attached a magnificent array of arias, ensembles, and choruses.

The tightly wound story of *Lucia di Lammermoor* takes place in Scotland at the end of the seventeenth century. Lucia is the sister of a nobleman, Enrico, Lord of Lammermoor. She is in love with her brother's rival, Edgardo. Enrico discovers this treachery and banishes Edgardo, hoping to interest her

in the magnificently wealthy Lord Bucklaw. After she learns of Edgardo's imminent departure, Lucia signs a contract to marry Bucklaw. A grand wedding takes place at Lammermoor Castle and a lively celebration follows. However, Lucia is so overcome with the tragedy of losing Edgardo that she goes insane and kills her husband. The harrowing, but beautifully sung, mad scene that ends the opera concludes with Lucia's death (presumably from grief). Edgardo is so distraught when he hears the news that he kills himself to be with his beloved Lucia.

ENRICO, NORMANNO, CORO

Per te d'immenso giubilo
Tutto s'avviva intorno
Per te veggiam rinascere
Della speranza il giorno
Qui l'amistà ti guida,
Qui ti conduce amor,
Qual astro in notte infida
Qual riso nel dolor.

ENRICO, NORMANNO, & CHORUS

Full of great joy for you
all gather here together,
for you we see dawning anew
the day of hope;
guided here by friendship,
accompanied by love,
this star in an overcast night,
this smile in sorrow.

ARTURO

Per poco fra le tenebre
Sparì la vostra stella;
Io la farò risorgere
Più fulgida e più bella.
La man mi porgi Enrico...
Ti stringi a questo cor.
A te ne vengo amico,
Fratello e difensor.

ARTURO

For a time in the gloom
your star disappeared;
I shall let it ascend again
brighter and more beautiful.
Give me your hand, Enrico.
I draw you near my heart.
To you I come as friend,
as brother and protector.

The Chorus of Scottish Exiles takes place at the beginning of Act IV, as a group of expatriates gather at the English border and commiserate about the state of their troubled country. A quietly foreboding introduction leads to the whispered entrance of the chorus. As the scene progresses, the music grows in intensity, as does the Scottish exiles' sense of sorrow and bottled anger for their besieged country.

CORO

Patria oppressa! il dolce nome
No, di madre aver non puoi,
Or che tutta a figli tuoi
Sei conversa in un avel.
D'orfanelli e di piangenti
Chi lo sposo e chi la prole
Al venir del nuovo Sole
S'alza un grido e fere il Ciel.
A quel grido il Ciel risponde
Quasi voglia impietosito
Propagar per l'infinito,
Patria oppressa, il tuo dolor.
Suona a morto ognor la squilla,
Ma nessuno audace è tanto
Che pur doni un vano pianto
A chi soffre ed a chi muor.

CHORUS

Oppressed land of ours! You cannot have
the sweet name of mother
now that you have become a tomb
for your sons.
From orphans, from those who mourn,
some for husbands, some for children,
at each new dawn a cry goes up
to outrage heaven.
To that cry heaven replies
as if moved to pity,
oppressed land, it would
proclaim your grief for ever.
The bell tolls constantly for death,
but no one is so bold
as to shed a vain tear
for the suffering and dying.

Triumphal Scene from *Aida*

– Giuseppe Verdi

The growth of the city of Cairo in Egypt in the late 1860s was astonishing. The Suez Canal opened in 1869 and the east-west trade routes all passed through the area. Before the canal, ships had to sail all the way around Africa to reach its western coast but with the canal, the lengthy trip was shortened dramatically. In celebration of the canal's opening, Cairo built a magnificent opera house to entertain the many Europeans passing through the city. For the opening ceremonies of the house in 1869, the managers asked Giuseppe Verdi to compose a hymn of dedication – a commission he refused on the grounds that he was an opera composer. To legitimize the theater, the management felt that an original opera would be a good idea and, after the opening, decided to try their luck again. Verdi was their first choice, but upon his initial refusal, the proposal was put to Charles Gounod and Richard Wagner. Verdi, intrigued with the setting, eventually changed his mind and accepted the offer.

Aida bears a plot much too complicated to detail here, but the heart of the story is a love triangle between the captured princess of the defeated Ethiopian kingdom, Aida; the Captain of the Egyptian Guards, Radames; and the King's daughter, Amneris. The immensely patriotic Triumphal Scene, in which treasures, animals, and slaves captured in Ethiopia are paraded through the city of Thebes, takes place at the end of Act II.

POPOLO

Gloria all'Egitto, ad Iside
Che il sacro suol protegge!
Al Re che il Delta regge
Inni festosi alziam!
Gloria! Gloria! Gloria!
Gloria al Re!

DONNE

S'intrecci il loto al lauro
Sul crin dei vincitori!
Nembo gentil di fiori
Stenda sull'armi un vel.
Danziam, fanciulle egizie,
Le mistiche carole,
Come d'intorno al sole
Danzano gli astri in ciel!

RAMFIS, SACERDOTI

Della vittoria agl'arbitri
Supremi il guardo ergete;
Grazie agli Dei rendete
Nel fortunato dì.

POPOLO

Come d'intorno al sole
Danzano gli astri in ciel!
Inni festosi alziam al Re,
Alziamo al Re.

RAMFIS, SACERDOTI

Grazie agli Dei rendete
Nel fortunato dì.

Marcia

*(Le truppe Egizie, precedute dalle fanfare,
sfilano dinanzi al Re. Seguono i carri di guerra le insegne, i
vasi sacri, le statue degli Dei.)*

Ballabile

(Un drappello di danzatrici che recano i tesori dei vinti.)

POPOLO

Vieni, o guerriero vindice,
Vieni a gioir con noi;
Sul passo degli eroi
I lauri, i fior versiam!
Gloria al guerrier, gloria!
Gloria all'Egitto, gloria!
RAMFIS, SACERDOTI
Agli arbitri supremi
Il guardo ergete;
Grazie agli Dei rendete
Nel fortunato dì.

PEOPLE

Glory to Egypt, and to Isis
who protects its sacred soil!
To the King who rules the Delta,
festive hymns let us raise!
Glory! Glory! Glory!
Glory to the King!

WOMEN

Let lotus be entwined with laurel
upon the conquerors' brows!
Let a sweet shower of flowers
veil the arms of war.
Let us dance. Egyptian maidens,
the mystic dances,
as the stars dance
in the sky around the sun!

RAMFIS, PRIESTS

To the supreme arbiters
of victory raise your eyes;
give thanks unto the gods
on this happy day.

PEOPLE

... as the stars dance
in the sky around the sun!
Festive hymns let us raise to the King,
raise to the King.

RAMFIS, PRIESTS

Render thanks unto the gods
this happy day.

March

*(The troops, preceded by trumpeters, march past the King.
They are followed by war chariots, banners, sacred vessels
and images of the gods.)*

Ballet

(Dancing girls appear, carrying the spoils of victory.)

PEOPLE

Come, avenging warrior,
come and rejoice with us;
in the heroes' path
laurels and flowers let us cast!
Glory to the warrior, glory!
Glory to Egypt, glory!
RAMFIS, PRIESTS
To the supreme arbiters
raise your eyes;
render thanks unto the gods
on this happy day.

**Chorus of the Hebrew Slaves ("Va, pensiero") from *Nabucco*
– Giuseppe Verdi**

Giuseppe Verdi was a political artist, and nowhere is this more apparent than in his opera *Nabucco* and the furor that followed its premiere. In the 1840s there was no unified country of Italy. Instead, Italian geography was divided into several city-states, with much of Northern Italy controlled by Austria. Across Europe, in the wake of Napoleon's conquests and the collapse of the French monarchy, nationalist interest grew as many areas strove to embrace their local identities. In Italy, a movement called the *Risorgimento* sought to unify all Italians under the only native Italian King, Vittorio Emanuele of the small Northern Italian country of Piedmont. Because of Verdi's political bent, supporters of the cause took up the rallying cry of "Viva VERDI." The composer's name here became an acronym for "Vittorio Emanuele, Re D' Italia" (Victor Emanuel, King of Italy).

Verdi composed nearly all of his operas for stages in his native Italy. His music, perhaps more than any other composer, has come to personify all that is Italian. Verdi's first success, *Nabucco*, came at the age of twenty-nine. A fanciful retelling of the famous story of Jewish exile in Babylon under King Nebuchadnezzar, the opera spoke clearly to those in favor of the *Risorgimento*. The popular chorus "*Va pensiero*," sung by a chorus of Hebrew slaves on the banks of the Euphrates River, attained literal overnight fame. It was heard on the streets the day after the opera's premiere, and came to represent the spirit of the *Risorgimento*.

CORO

Va, pensiero, sull'ali dorate,
Va, ti posa sui clivi, sui colli

CHORUS

Fly, thoughts, on wings of gold;
go settle upon the slopes

Ove olezzano tepide e molli
 L'aure dolci del suolo natal!
 Del Giordano le rive saluta,
 Di Sion le torri atterrate...
 Oh mia patria sì bella e perduta!
 Oh membranza sì cara e fatal!
 Arpa d'ôr dei fatidici vati
 Perchè muta dal salice pendi?
 Le memorie nel petto raccendi,
 Ci favella del tempo che fu!
 O simile di Solima ai fati
 Traggi un suono di crudo lamento,
 O t'ispiri il Signore un concerto
 Che ne infonda al patire virtù!

and the hills, where, soft and mild,
 the sweet air of our native land smells fragrant!
 Greet the banks of the Jordan
 and Zion's toppled towers.
 Oh, my country so lovely and lost!
 Oh, memory so dear and despairing!
 Golden harp of the prophetic seers,
 why do you hang mute upon the willow? Rekindle our heart's
 memories
 and speak of times gone by!
 Mindful of the fate of Jerusalem,
 either sound a song of sad lamentation,
 or else let the Lord give us the strength
 to bear our sufferings!

Overture to *Oberon*, J. 306

– Carl Maria von Weber

Born about November 18, 1786, in Eutin, Germany

Died on June 5, 1826, in London, England

This work was premiered, along with its attached opera, on April 12, 1826, at London's Covent Garden Opera House. It is scored for pairs of flutes, oboes, clarinets, bassoons, and trumpets, with four horns, three trombones, tuba, and strings.

Although the name of Carl Maria von Weber seldom arises in discussions of musical innovators, he is the undoubted father of German Romantic opera. In other words, it was upon his foundation that later German operatic developments were built, making Weber the enabler of Wagner's earth-shattering music-dramas nearly a half century after the elder composer's death. With only ten operas to his credit (and several of them incomplete), Weber's impact on the music world is even more amazing.

Weber was born into a family of traveling musicians who trekked across Bavaria and presented singspiels (folk operas) to villagers. His education was scant, mostly gained during his family's brief stops in cities along the road, usually for no longer than three or four months at a time. To his advantage some of these towns offered noted musicians. Perhaps most significant was Michael Haydn in Salzburg with whom young Carl studied when the troupe was stranded there during Napoleon's campaign of 1797. After six more years of traveling and the composition of three operas, Weber settled in Vienna in 1803, but left after just one year to assume duties as *kapellmeister* at a theater in Breslau (in modern-day Poland). It seems that his professional life suffered from the same wanderlust that affected his parents, as Weber quickly moved from one job to the next. Between 1804 and 1810, he held three different positions and, after being fired from the last one (a diplomatic position in Stuttgart), resumed his familial vagabond music-making for three more years. He settled in Prague for a time, and then took a position in Dresden – a job that lasted from 1816 until his death in 1826 at just thirty-nine years of age.

In Dresden, Weber's fame became far-reaching. As far away as London, his operas were performed, often in unofficial or heavily censored versions. Even with such ridiculous cuts, his operas *Der Freischütz* and *Euryanthe* achieved massive popularity. The managers of Covent Garden Opera House, in an effort to profit from Weber's popularity, commissioned him to compose a new opera in 1824. Given the choice between *Faust* and *Oberon* as the subject, Weber decided upon the latter.

Space does not allow for a complete synopsis of the opera's plot, but its setting is "Fairyland, the banks of the Tigris, Africa and France in medieval times." Characters include the familiar Oberon, Titania, and Puck from Shakespeare's *A Midsummer Night's Dream*, and also Charlemagne and two mermaids. Despite the substandard libretto, Weber's music had retained the opera a small dark corner in the repertoire. Unfortunately, Weber died just two months after the premiere – on the day that he was to sail home to Dresden.

Weber's overture is one of his crowning achievements and was encored at the premiere. Beginning with a valedictory horn call, the focus turns to Fairyland and its transparent woodwind textures. A military march sounds in the distance. Marked *Allegro con fuoco*, the next section combines themes from the course of the opera in a dramatic fashion. Of particular interest is how perfectly Weber combines these diverse melodies. The overture concludes in a blaze of triumph with music from the aria "Ocean, thou mighty monster" from Act II of the opera.

Symphony No. 3 in F Major, Opus 90

– Johannes Brahms

Born May 7, 1833 in Hamburg, Germany

Died April 3, 1897 in Vienna, Austria

Dating from a period when Johannes Brahms was at the top of his game, the Third Symphony was completed in 1883, but most likely ruminated for a long time before he committed it to the page. The mood is bright and opulent, not surprisingly so since the symphony was composed during a summer retreat in Wiesbaden in the company of his current love interest – a singer named Hermine Spies who was twenty-four years his junior. Although the affair ended in 1887, audiences can be thankful that her influence drew such sunny music from the brooding pen of Brahms.

This symphony begins with two chords in the winds – the first a bright F major, followed by a cloudy diminished chord. Without pause the movement erupts in an unsettled waltz-like theme that owes much to Robert Schumann's *Rhenish* Symphony. Although the movement is clearly set in $\frac{3}{4}$ meter, Brahms groups the beats in pairs of two. The result is an unsettled feeling that underlies one of the most sweeping movements he ever composed. Woodwinds, especially clarinets, play a prominent role in this symphony and introduce several of the themes. After the development section, the first movement becomes more subdued and ends quietly.

For the two central movements, Brahms drew from music he had written for an aborted production of Goethe's *Faust*. The second movement is an *andante* in sonata form that begins with a bittersweet clarinet solo. A second theme for clarinet and bassoon does not return in the recapitulation, but finds a new home in the last movement. Brahms's third movement, one of his most enduring, features a languorous cello solo. As in the first movement, the rhythmic interplay adds a sense of undulation to an otherwise straightforward theme. As others have remarked, even though this movement was composed in a minor key, it is anything but doleful. Instead the effect is one of quiet grace.

Ever the champion of the Gypsy style, Brahms wrote his finale with a subdued Hungarian flavor. Railing against the expectation of a major-key finale, Brahms begins in F minor. This tumult is compounded by sections of stormy tonal conflicts. The development section includes the second theme of the *andante* second movement, which serves as a poignant turning point in Brahms's formal scheme. A fleeting reference to the first movement's soaring theme leads to the coda, which brings the movement to a quiet close. Brahms's confidante, Clara Schumann wrote, "... one's beating heart is soon calmed down again for the final transfiguration which begins with such beauty in the development motif that words fail me!"

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THE ARTISTS

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

The NOVA Community Chorus, an eighty-voice ensemble directed by Dr. Mark Whitmire, combines singers from the NVCC Music Program and the surrounding community. The chorus has distinguished itself both locally and internationally. It performs regularly at the Schlesinger Center with the Alexandria Campus Band, the Alexandria Symphony, and the Washington Metropolitan Philharmonic. Special engagements in recent years have included Carnegie Hall, the Lincoln Center, and the National Theater. The chorus toured Spain and performed at the 1992 World's Fair in Seville. Members of the choir sang at Gloucester Cathedral in 2003 and returned to England in 2006 to sing at Westminster Abbey and Canterbury Cathedral.

Music Director/Conductor Ulysses S. James is a former trombonist who studied in Boston and at Tanglewood with William Gibson, principal trombonist of the Boston Symphony Orchestra. He graduated in 1958 with honors in music from Brown University. After a 20 year career as a surface warfare Naval Officer, followed by a second career as an organization and management development consultant, he became the music director and conductor in what is now Washington Metropolitan Philharmonic Association in 1985.

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

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

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

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

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

The Washington Metropolitan Philharmonic

Violin I	Ana-Lisa Jones	Cello	Piccolo
Tim Kidder, Concertmaster	Maurice McCearry	Ryan Bridgland, Principal	Judy Tripp-Duke
Joel Ang, Asst. Concertmaster	Sharon Nakhimovsky	David Bates	Oboe
David Brown	Winnie Nham	Patty Blanchard	Emily Bentgen, Principal
Christopher Bruce	Elinor Shemeld	Britta Hinrichsen	Patricia Beneke
Sheyna Burt	Jane Thell	Brianna Lynn	Clarinet
Veronica DeVore	Sabina Urzi	Paul Marshall	Richard Rubock, Principal
Michelle Kanter	Viola	John Schelleng	Frederick Custer
Jennifer Kuo	Louise Lerner, Principal	Bass	Bassoon
Jennifer Ngai	Michal Harmata	Bill Bentgen, Principal	Deanna Sala, Principal
Robin Orgar	Cesse Ip	David Riggs	Mary Dugan
Violin II	Dennis Murphy	Brian Roy	Contra-Bassoon
Slavica Ilic, Principal	Jessica Necheles	Michelle Tran	David Bell
Kendra Chambers	Johnathan Newmark	Flute	Horn
Monica Davis	Suzanna Sitomer	Lynn Zimmerman-Bell, Principal	Jay Chadwick, Principal
Rebecca Edelstein	Kirsten Snyder	Susan Brockman	Jami Bolton

Tiffany Hitz
Lisa Motley
Trumpet
Brett Lemley, Principal
Rashid Hughes
Tristan Clarke

Trombone
Todd Baldwin, Principal 3/28
Kirsten Warfield, Principal 4/11
Greg Rock
Brad Swanson

Tuba
Alex Muehleisen
Timpani
Joanna Dabrowska
Percussion
Rick Puzzo, Principal
Bruce Davies

Conductor
Ulysses James
Librarian
Nancy James
Recording Engineer
John Reiser

The NOVA Community Chorus

Soprano 1
Antonio, Therese
Berman, Alexandra
Brown, Sara Dudley
Derksen, Nicole
Dilber, Melissa
Hagan, Chris
Jensen, Lene
LaGoe, Terri
McKenzie, Phyllis
Robb, Judith
Rynn, Maria
Scalley, Shirley
Simpson, Jane
Twedt, Lisa
Yee, Mary
Soprano 2
Brown, Cathy
Clark, Lisa
Connors, Pat
Grant, Shellie
Harrison, Margaret
Lesner, Leslie
Lowrey, Barbara
Maher, Marty
Russell, Mary Lee
Schottman, Althea
Spitznagel, Jessica

Wood, Nancy Ruth
Alto 1
Arnold, Terry
Bordelon, Sarah
Brigida, Arlene
Briscoe, Ellie
Bull, Elizabeth
Caceres, Megan
Curry, Ella
Donohue, Helen
Flagg, Pat
Hambley, Holly
Neyland, Michelle
Peetz, Deborah
Pelenberg, Carol
Pieper, Christine
Roningen, Jane
Shaw, Desta
Tobias, Michelle
Yang, Mira
Young, Cynthia
Alto 2
Agluare-Szekelyhidi, Csilla
Bilodeau, Susan
Chenevert, Michelle
Clark, Lynda
Ford-Kohne, Nancy
Halperin, Martha

Herndon, Ruth
Lombardi, Joyce
Mangus, Marion
Newman, Tyra
Percival, Barbara
Ratcliffe, Vicki
Reilly, Annette
Seefer, Baiba
Simmons, Victoria
Uri, Carol
Wade, Barbara
Wulff, Judy
Tenor 1
Camacho, Fabio
Donlan, Tom
Herndon, Estee
Reilly, Bill
Robles, Francisco
Thomas, Alex
Tenor 2
Barnes, Bobby
Connors, John
Dhouti, Addison
Fijalka, Michael
Gavert, Ray
Gerbracht, Bob
Goldschmidt, Larry
Knepper, David

McCoy, Barry
Meyer, Bill
Schottman, Fred
Spitznagel, Martin
Bass 1
Clark, John
Gans, Walter
Handley, Lock
Homayouni, Brandon
Howell, Samuel
Kennedy, Richard
Lombardi, Ray
Ondra, Tom
Rich, Steven
Stewart, Jim
Walsh, Patrick
Wulff, Fred
Bass 2
Ardura, Robert
Brown, Bill
Bunner, Alan
Carnahan, Larry
Clark, Bob
King, Nick
Klocek, Ken
Mason, John
Russell, Will

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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.

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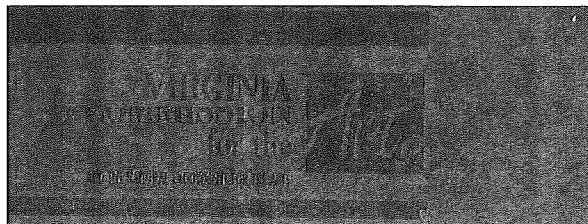
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Washington Metropolitan Youth Orchestra
Washington Metropolitan Concert Orchestra
Washington Metropolitan Philharmonic Association Summer Chamber Music Series at The Lyceum, Old Town, Alexandria
Washington Metropolitan Philharmonic Association Annual Master Class
Washington Metropolitan Philharmonic Composition Competition

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