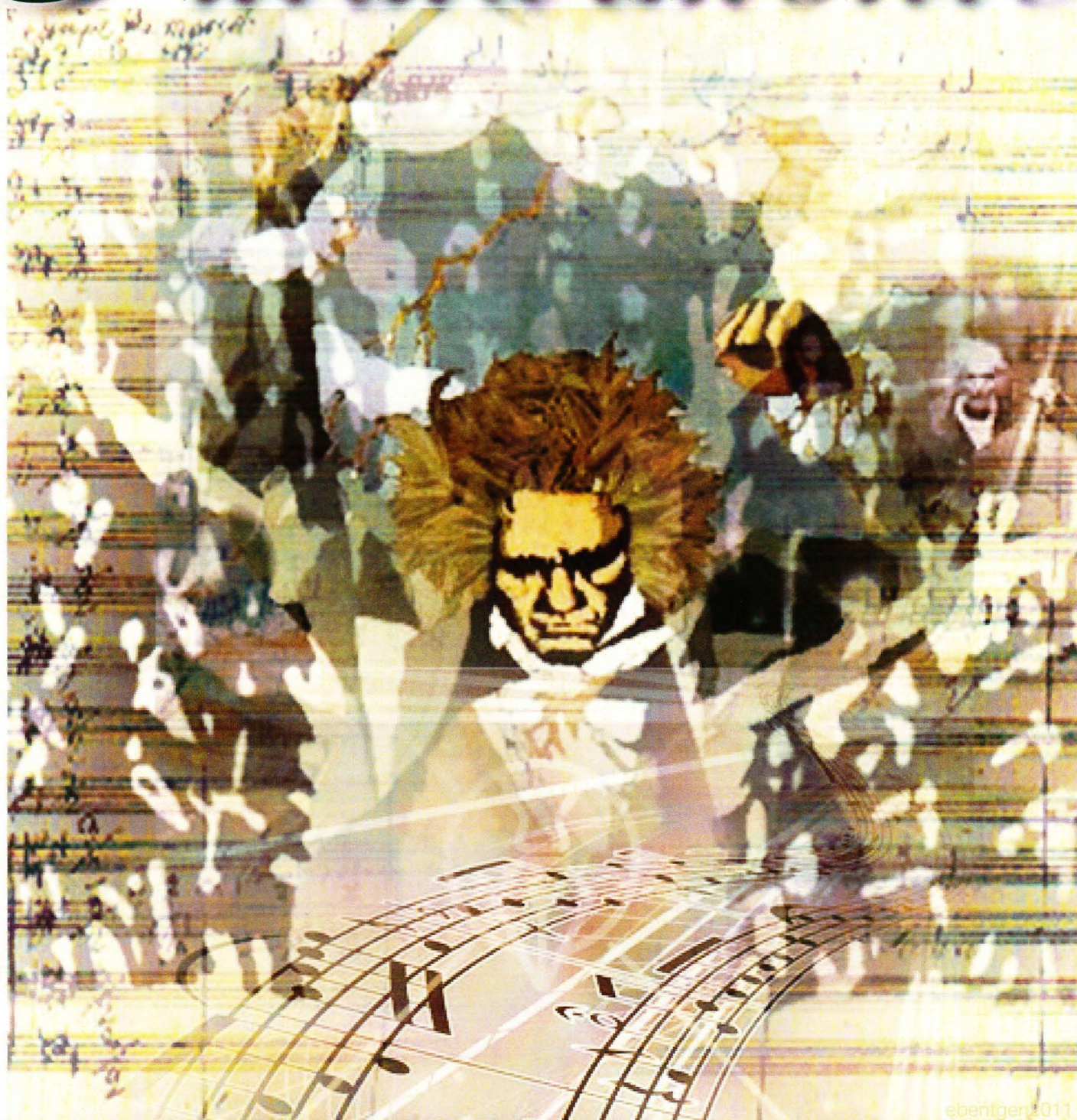


Philharmonic

WASHINGTON METROPOLITAN



September 2011

2010-2011 CONCERT SEASON

Ulysses S. James Music Director/Conductor

WMPA

Ulysses S. James

Music Director, Conductor

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

director and conductor in what is now Washington Metropolitan Philharmonic Association in 1985.

In 1985, Washington Metropolitan Philharmonic was a small, mostly amateur group of about 20 neighborhood string players.

It now has over 80 members, 60% or more of whom are either professional or semi-professional

musicians. It performs each of its five season concerts in the City of Alexandria and the District of Columbia. In 1984, Washington Metropolitan Youth Orchestra was a small non-auditioned group of string players from the Mount Vernon area. It now has 60 auditioned members who come from the entire metropolitan area. It is the Orchestra in Residence at Episcopal High School in the City of Alexandria.

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

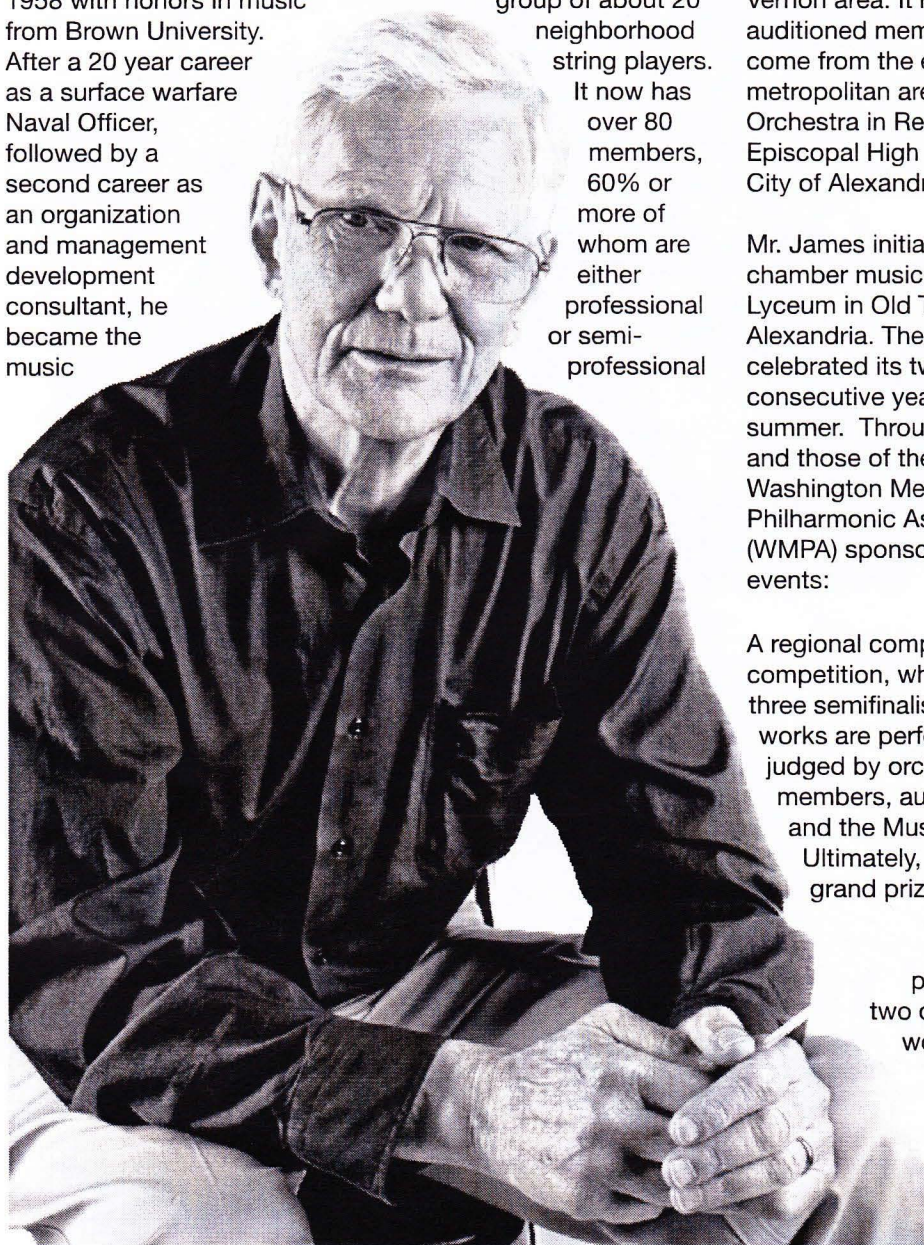
A regional composition competition, which selects three semifinalists whose works are performed and judged by orchestra members, audience, Board and the Music Director.

Ultimately, they select a grand prize winner whose reward is the performance of two of their major works by the Philharmonic.

An annual master class for young musicians,

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

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



Ulysses S. James

WMPA

WASHINGTON METROPOLITAN PHILHARMONIC

Ulysses S. James, Music Director/Conductor

Sunday, April 10, 2011 3 P.M. The Church of the Epiphany

Sunday, April 17, 2011 3 P.M. Bishop Ireton H.S.

PROGRAM

"Drama Lives Here"

Concerto for Trombone and Orchestra

Launy Gröndahl, 1924

I. Moderato Assai

II. Andante Grave

III. Finale Maestoso

Kirsten Warfield, Trombone

Intermission

Symphony No. 9 in D Minor, op. 125 "Choral"

Ludwig van Beethoven

I. Allegro Ma Non Troppo, un Poco Maestoso

II. Molto Vivace

III. Adagio Molto e Cantabile

IV. Presto - Allegro Ma Non Troppo - Vivace - Adagio Cantabile

Susan Lewis Kavinski, Soprano

Georgina L. Todd, Mezzo-soprano

Duncan Lucas, Tenor

Jack David Sigmon, Bass-Baritone

Nova Community Chorus, Dr. Mark Whitmire, Director



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ROSTER

Washington Metropolitan Philhamonic

Ulysses S. James, Music Director/Conductor

WMPh

Violin I

Tim Kidder-**Concert Master**

Maya Abela

Joel Ang

David Brown

Sheyna Burt

Sean Ganous

Ryan Hsu

Michelle Kanter

Jennifer Ngai

Robin Orgar

Natalia Sanders

Violin II

Slavica Ilic*

Kendra Chambers

Grace Christiansen

Monica Davis

Veronica DeVore

Rebecca Edelstein

Ana-Lisa Jones

Dugald McConnell

Maurice McCreary

Allison Richards

Elinor Shemeld

Jane Thell

Sabina Urzi

Viola

Louise A. Lerner*

Connor Cole

Carol Gunlicks

Michal Harmata

Nina Hart

Dennis Murphy

Jessica Necheles

Erin Nickerson

Suzanna Sitomer

Cello

Ryan Bridgland*

Moya Atkinson

David Bates

Tanja Crk

Jim Frank

Britta Hinrichsen

Paul Marshall

Amy Medearis

John Schelleng

Abigail Spangler

Double Bass

Bill Bentgen*

David Riggs

Brian Roy

Flute

Lynn Ann Zimmerman-Bell*

Susan Brockman

Piccolo

Crystal Safarian

Oboe

Emily Bentgen*

Patty Beneke

William L. Bentgen

Clarinet

Richard Rubock*

Frederick Custer

Bassoon

Deanna Sala*

Mary Dugan

Contrabassoon

David Bell

French Horn

Jay Chadwick*

Jami Bolton

Wendy Chinn

Tiffany Hitz

Lisa Motley

Trumpet

Brett Lemley*

Matthew Wiezien

Trombone

Josh Cullum*

Adam McColley

Bass Trombone

Graydon Barnum

Percussion

Paul Durning*

Clark Cooper

Bruce Davies

Timpani

Joanna Dabrowska

Keyboard/Piano

Stephen Bertino

Librarian

Nancy James

Program Guide Guru

Emily Bentgen

* Denotes Principal

NOVA Community Chorus Roster

WMTA

Dr. Mark Whitmire, Director
Christine Hagan, Accompanist

Soprano 1

Antonio, Therese
Brown, Sara Dudley
Crutzen, Magali
Derksen, Nicole
Fischer, LisaAnne
Gossman, Cindy
Jensen, Lene
LaGoe, Terri
McHugh, Michelle
McKenzie, Phyllis
Miller, Kelly
Nystrom, Liz
Robb, Judith
Rynn, Maria
Shaw, Stania
Simpson, Jane
Yee, Mary

Soprano 2

Anderson, Erika
Besser, Karen
Brown, Cathy
Clark, Lisa
Connors, Pat
Furuie, Hiroko
Grant, Shellie
Harrison, Margaret
Lesner, Leslie
Lowrey, Barbara
Maher, Marty
Russell, Mary Lee
Schottman, Althea
Vartanian, MacKenzie
Villarina, Antonnet
Wood, Nancy Ruth

Alto 1

Banas-Jones, Halina
Boelk, Christine
Brigida, Arlene
Briscoe, Ellie
Bull, Elizabeth
Cantrell, Kate
Caress, Ginger
Curry, Ella
Escariz, Erika
Evans, Martha
Flagg, Pat
Hambley, Holly
Hartinger, Ellen
Neyland, Michelle
Peetz, Deborah
Pelenberg, Carol
Pieper, Christine
Ratcliffe, Vicki
Roningen, Jane
Salvatierra, Dottie
Schafer-Masarsky, Kam
Shaher, Alyssa
Shaw, Desta
Sokova, Olga
Tolstiarkova, Chandrika
Young, Cynthia

Alto 2

Abrego, Valentina
Britton, Myra
Cohen, Bette
Dee, Nicola
Ford-Kohne, Nancy
Halperin, Martha
Hawkins, Izola
Herndon, Ruth
Hirschauer, Amy
Kamara, Dorothea
Lombardi, Joyce
Mangus, Marion
Newman, Tyra
Percival, Barbara
Reilly, Annette
Seefer, Baiba
Strobridge, Ashley
Tao, Fumiyo
Uri, Carol
Wade, Barbara
White, Grace

Tenor 1

Bubenhofer, Chris
DeHart, Jon
Donlan, Tom
Herndon, Estee
Jimenez, Christian
Jones, Jeremiah
Kelley, Patrick
Reilly, Bill
Robles, Francisco

Tenor 2

Bekele, Gigssa
Connors, John
Gavert, Ray
Gerbracht, Bob
Goldschmidt, Larry
Knepper, David
Meyer, Bill
Moore, Jerry
Schottman, Fred
Thomas, Alex
Ortanez, Jerico

Bass 1

Clark, John
Cohen, Bernie
Gans, Walter
Handley, Lock
Homayouni, Brandon
Kennedy, Richard
Lombardi, Ray
Reltom, Matthew
Rich, Steven
Stewart, Jim
Wulff, Fred

Bass 2

Ardura, Robert
Brown, Bill
Bunner, Alan
Caress, Ed
Carnahan, Larry
Clark, Bob
King, Nick
Krause, Alan
Russell, Will
Stevens, Dan
Walsh, Patrick

Concerto for Trombone and Orchestra

Launy Grøndahl



Launy Grøndahl

Concerto for Trombone and Orchestra

Born June 30, 1886, in Ordrup, Denmark

Died January 21, 1960, in Copenhagen, Denmark

This work was composed in 1924 and premiered in Copenhagen by the Orchestra of the Casino Theater with soloist Vilhelm Aarkrog. It is scored for solo trombone, pairs of woodwinds, horn, two trumpets, piano, and strings.

Danish composer Launy Grøndahl had a remarkable career. He was a student of noted composers Niels Gade and Carl Nielsen. Although he wrote many works, it was his three-decade tenure as conductor of the orchestra of the Danish Broadcasting Corporation that shaped his life more than any other factor.

Grøndahl is primarily known for one work – the Trombone Concerto heard on this program. Listeners might be surprised that this talented composer, practically unknown outside Scandinavia, also wrote concertos for bassoon and violin, as well as works for orchestra, art songs, chamber music, and piano pieces. Grøndahl's musical style is melodic, but it does not eschew some modernistic techniques and angular harmonies. The fascinating combination of traditional and modern styles creates a musical tapestry that is always interesting.

The idea of a concerto for trombone might seem odd to some people, but there have been trombone concertos for centuries. There are hundreds of such pieces spanning from the Baroque period to modern times. In addition to the most familiar one by Rimsky-Korsakov (1878), there are other notable works for trombone and orchestra by Leopold Mozart (1756) and Michael Haydn (1764), father and brother to their more famous relatives. Quite recently, there has been a large number of new works for the instrument, including pieces by Albert Schnittke (1991), Jennifer Higdon (2006), and Christopher Rouse (1991), who won the Pulitzer Prize in 1993 for his Trombone Concerto. Despite the wealth of literature, trombone concertos rarely appear on concert programs.

Grøndahl's Trombone Concerto is one of a large number of Scandinavian works for the instrument composed in the first part of the twentieth century. Written during an Italian vacation in 1924, this challenging and dramatic work is as rewarding for the performer as it is for the listener. Dedicated to the Danish trombonist Vilhelm Aarkrog, it was inspired by the playing of the trombone section of the Casino Theater orchestra in Copenhagen, of which Aarkrog was the leader and Grøndahl had been a violinist since the age of thirteen.

This piece begins in the lowest reaches of the orchestra with a stormy chord, which is soon joined by a declamatory and dramatic statement by the solo trombone. Grøndahl dispenses with the traditional exposition of the main themes by the orchestra and plunges the listener into the fray without hesitation. The drama of the first theme soon gives way to the exotic lyricism of the second melody. Of particular interest here is the character of the solo part, virtuosic and impressive in its agility.

Grøndahl's second movement, entitled "Quasi una Leggenda" ("In the manner of a tall tale"), is a mixed-meter andante that abounds in beauty. The two contrasting themes, both lovely, are interrupted by a large climax in the center of the movement that culminates with a high B-flat in the solo trombone. The gentle rippling of arpeggios and string chords end the movement quietly.

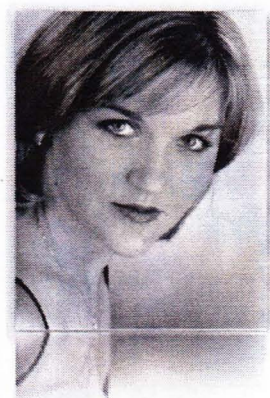
The maestoso introduction to the finale is based on music from the first movement, but soon gives way to a surprisingly light rondo. This playful music is peppered with staccato runs and a blitheness that is seldom heard from the trombone. Despite the light nature of this music, there is an overwhelming sense of authority that is echoed in the orchestra interludes. The final measures display the limits of the trombone's capabilities with a passage that reaches into the stratosphere. A fortissimo flourish concludes the concerto.

Soloists



Kristen Warfield, Trombone

Kirsten Warfield hails from Fargo, North Dakota. She did her undergraduate work at Lawrence University in Appleton, Wisconsin. She holds a Master of Music degree in trombone performance from Indiana University where she was a student of M. Dee Stewart. Subsequent doctoral studies in brass pedagogy at IU were suspended when she was offered a position in the U.S. Army Band "Pershing's Own." She joined the group in April, 1999, becoming the first woman trombonist in the unit's history. Ms. Warfield has also been principal trombone of the Prince George's Philharmonic and is currently principal trombone in the Washington Metropolitan Philharmonic. She is an active recitalist, both as a soloist and with her small ensembles, Moonlight Dance Orchestra and Patton Circle Brass Quintet. She lives in Arlington, Virginia, with her husband Pat and dogs, Rae and Sonneck.



Susan Kavinski, Soprano

Susan Lewis Kavinski, soprano is a member of the United States Navy Band, Sea Chanters Chorus. She earned a Bachelor of Music in vocal performance from the University of Maryland, College Park. A highly acclaimed soloist, she has won several local competitions including the Maryland Opera Society's, Marie E. Crump Vocal Arts Competition, and she was a finalist in the Annapolis Opera Competition. She is a featured soprano soloist on the 2007 live recording of Handel's Messiah at Washington National Cathedral, and she has performed in Rome, Italy at Saint Peter's Basilica and the Basilica of St. Mary Major in conjunction with the International Festival of Sacred Art and Music. Ms. Kavinski also sang as part of an octet in the United States premiere of Malcom Bruno's reconstructed version of Bach's St. Mark Passion at Washington National Cathedral. Her teachers include Serafina DiGiacomo, Regina McConnell and Dr. Kathleen Wilson.

In addition to her duties as a vocalist with the Sea Chanters Chorus, Ms. Kavinski has worked as a church musician in the Washington, D.C. metropolitan area for over ten years. She currently serves as cantor, soloist and recording artist for the Basilica of the National Shrine of the Immaculate Conception and is regularly broadcast throughout the world on XM Satellite Radio and the Eternal Word Television Network (EWTN). She has also had the honor of being the soloist for the private funeral mass for Robert Anthony "Tony" Snow, former White House Press Secretary to President George W. Bush.

Georgina L. Todd, mezzo-soprano, has built her musical career in the Washington D.C. area. Currently the Unit Leader of the U.S. Navy's premier chorus, the Sea Chanters, she has had the privilege to perform at the White House, the Vice President's quarters, the Kennedy Center, Carnegie Hall, Times Square New York, the National Cathedral, the Mormon Temple, and many major concert halls across the United States. She has performed as a soloist for U.S. and foreign heads of state as well as public solo performances with the Navy Band, Kansas City Orchestra, the Chesapeake Orchestra and the Washington Metropolitan Philharmonic.

Ms. Todd is a graduate of Wells College, New York and continued her vocal studies at George Mason University and the Crittenden Opera studio. She is currently working toward her MA in Arts Management at George Mason University.



*Georgina L. Todd
Mezzo-Soprano*

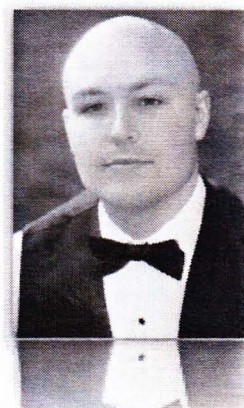
Soloists



Jack Sigmon, Bass-Baritone

Jack David Sigmon completed his Bachelors and Masters of Music in Vocal Performance, as a private student of Metropolitan Opera star and Tony Award winning performer, Giorgio Tozzi, at the Jacobs School of Music at Indiana University Bloomington. David was an active contributor for Indiana University, performing numerous opera roles. Those roles include: Ceprano in *Rigoletto*, Mars in *The Tales of Hoffman*, and Bartolo in *The Marriage of Figaro*. After college, David made his professional debut with Opera Omaha performing the role of Zuniga in *Carmen*.

Currently, David performs with the Navy Sea Chanters, a presidential support unit stationed in Washington, D.C. There, David has performed regularly at the White House, the Vice-President's House, and the Capitol building. He has performed solos for President George W. Bush, Vice President Dick Cheney, Secretary of Defense Donald Rumsfeld, Deputy Secretary of Defense Gordon England, Joint Chief of Staff Admiral Mike Mullen, and CNO Admiral Vernon E. Clark. He has also had the honor of singing for both President Ronald Reagan's and President Gerald Ford's funeral services as well as President George W. Bush's 2004 Inauguration. David was selected as the Navy soloist for the Armed Services quintet that performed the National Anthem for the running of the 2007 Indianapolis 500. David has also been featured at concerts and venues such as the 2005 Inaugural Opening Game of the Washington Nationals, the Cincinnati Pops Orchestra, the Kansas City Symphony, and the Washington National Cathedral.



Dustin Lucas, Tenor

Dustin Lucas currently holds a position as tenor chorister and soloist in the esteemed United States Navy Band Sea Chanter Chorus. He has performed in over twenty-five high profile events including the 2009 Presidential Inauguration of Barrack Obama, private dinners for President George W. Bush, Laura Bush, Vice President Dick Cheney, the Chairman of Joint Chiefs of Staff, and the Chief of Naval Operations, and numerous memorials and dedications including the Pentagon Memorial dedication concert. Dustin is also a member of the renowned Washington National Cathedral Chorus of men, boys, and girls, performing and soloing in numerous high profile events including the 2009 Inaugural Prayer Service and the annual nationally televised Christmas Morning Broadcast. In 2011, Mr. Lucas will be a Studio Artist for Wolf Trap's Summer Opera Program performing the role of Beadle Bamford in Wolf Trap's production of *Sweeney Todd* with the National Symphony Orchestra. He will also be a Resident Artist at Minnesota Opera performing in *Così*, *Werther*, *Lucia Di Lammermoore*, and the world premiere of *Silent Night* by Kevin Puts.

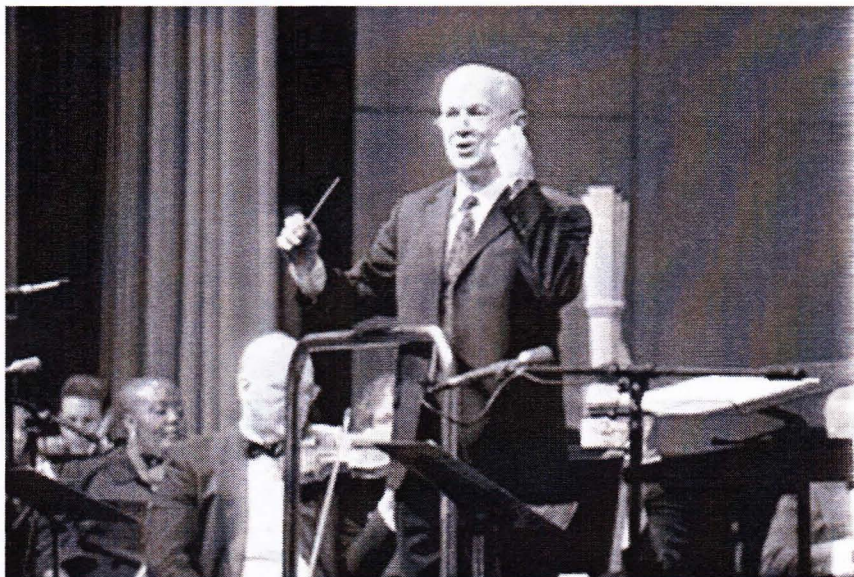
Most recently, Dustin competed in the 2010 Metropolitan Opera National Council Auditions and received an Encouragement Award at the regional finals at the Kennedy Center. Past competition credits include being a 2009 and 2010 Metropolitan Opera National Council district first place winner and a two-time finalist for The National Association of Teachers of Singing. Dustin has appeared in the musicals *Always Patsy Cline*, *Gershwin's Trial by Jury*, and played Caspar in Menotti's *Amahl and the Night Visitors* and has performed as a soloist in numerous ensembles including Orpheus Chamber Singers in Dallas, Texas, Washington Bach Consort, Washington Choral Arts Society, the Washington Philharmonic, and the Folger Consort.

Mr. Lucas is equally at home in the role of choral music director. He regularly appears on concerts as a guest conductor for the United States Navy Band Navy Sea Chanter Chorus. In 2003, Dustin was appointed as Youth Music Director of First United Methodist Church of Denton, Texas. Under his direction, the youth choir toured throughout Texas, Oklahoma, Louisiana, Arkansas, Missouri, Chicago, and New York. In 2005, his choir was invited to participate in the North Texas Annual Conference of the United Methodist Church.

Dustin was born and raised in Dallas, Texas and earned his vocal performance degree in 2006 from the University of North Texas. He has studied voice and coached with Francois Loup, David Sundquist, Michael McCarthy, and Kathy Olsen. Currently, he and his wife Lexie reside in Alexandria, Virginia.

Dr. Mark Whitmire

Nova Community Chorus



NOVA Community Chorus

is a one hundred-voice ensemble that combines singers from the NVCC Music Program and the surrounding community. The chorus has distinguished itself both locally and internationally. It performs regularly with the Alexandria Band, the Washington Metropolitan Philharmonic and the Alexandria Symphony. Special engagements in past years have included Carnegie Hall, Lincoln Center, and the National Theater. The chorus toured Spain and performed at the 1992 World's Fair in Seville. The chorus has sung in England (2006), at the Leipzig International Choral Festival in Germany (2008) and in France (2010). Performances in the coming year include the Verdi

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

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

and in 2004 he was awarded the "President's Sabbatical," the highest honor given by the college. He has been conductor-in-residence at Gloucester Cathedral, Westminster Abbey and Canterbury Cathedral in England. In 2008 he conducted performance in Leipzig, Germany, including a performance at the famed Gewandhaus. In summer 2010 he led a choral tour of France, conducting performances at Chartres Cathedral, Rouen Cathedral, La Madeleine (Paris) and Notre Dame. Dr. Whitmire attended Abilene Christian University, the University of Texas, and the University of Maryland, where he received the Doctor of Musical Arts degree.



Symphony no. 9 in D Minor, Op. 125, Choral

Ludwig van Beethoven

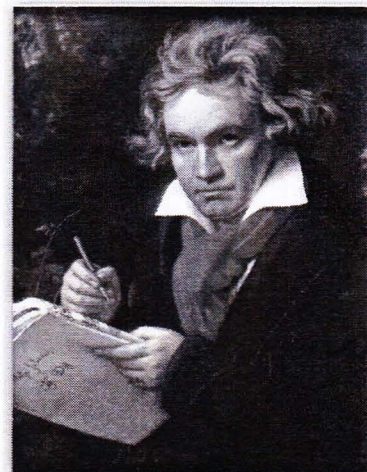
Ludwig van Beethoven

Born December 16, 1770, in Bonn, Germany

Died March 26, 1827, in Vienna, Austria

This work was premiered on May 7, 1824, at the Kärntnertor Theater in Vienna, with Michael Umlauf conducting.

It is scored for piccolo, two flutes, two, oboes, two, clarinets, two bassoons, contrabassoon, four horns, two trumpets, three trombones, timpani, percussion, strings, SATB choir, and SATB soloists.



Of all the monolithic works of western musical history, perhaps no individual piece is the subject such adulation as Beethoven's Ninth Symphony. His nine symphonies comprise probably the greatest body of work ever written in symphonic form. Even its composer was not able to outdo himself, leaving fragmentary sketches for a tenth symphony in disarray at his death.

The Ninth's history is a multifaceted one. As early as 1793, the composer entertained the idea of setting Friedrich Schiller's 1785 Ode to Joy. Potential settings of the poem included one for solo voice. He then used sections of the poem in his 1790 Cantata on the Death of Emperor Leopold II, and would again draw from the poem in the 1806 version of his opera, Fidelio. Beethoven's attachment to this text was no accident. It is often forgotten that Bonn was a regular stop for refugees of the French Revolution. Schiller's message of joy through universal brotherhood resounded loudly, resonating deeply in the soul of the young composer as he heard stories of oppression from those fleeing the battles.

As the years mounted, so did Beethoven's deafness. His attraction to the text takes on a new facet. With his gradually withdrawal into a life of seclusion, Beethoven yearned for companionship, although he often purposely avoided it. Schiller's text is a geselliges Lied (social song), and was meant to be sung by a group of friends while raising their glasses and pontificating on the meaning of happiness – in short, a drinking song. Therefore the poem's meaning progressed over thirty years from an intimate ode for a small circle of friends, to a plea for the world to come together in one voice. To achieve this purpose, Beethoven trimmed the ninety-six lines of Schiller's text down to around thirty – reordering stanzas and editing as needed. The introduction sung by bass soloist, is a setting of Beethoven's own lines.

By the time Beethoven began work in earnest on the symphony in 1822, he was firmly entrenched in the austere style of his final period of composition. However, much of the music in the Ninth Symphony seems to be more related to the Eighth Symphony from twelve years earlier than to the final string quartets. Despite this, there are moments of extreme experimentation. The opening of the first movement with its hollow sound of sustained fifths was certainly not common practice. Wagner would imitate it in Das Rheingold to represent the flow of the Rhine. Mahler used a strikingly similar idea to open his first symphony. Also innovative is Beethoven's recall of the principal theme of previous movements just before the first vocal entrance in the finale. Of course, the use of voices in a symphony, although used occasionally after the Ninth, was revolutionary at the time.

The opening of the first movement sneaks up on the listener, as the sustained notes seem to have no beginning. Fleeting hints of melody spring from within the textures, eventually coalescing into the rhythmically-defined fortissimo theme and revealing the key of D minor for the first time. Many secondary themes reveal themselves only to be transformed, as Beethoven's masterful abilities become apparent in an extensive development section. After the themes return in the recapitulation, a massive coda decisively ends the movement. The scherzo follows with its famous rhythmic hammered motif. A fleet-footed fugue follows, played softly but interrupted by several loud interjections, most notably by the timpani. A legato theme contrasts with the quick fugue. The Adagio molto e cantabile is a double variation – one based on two themes. Transcendently beautiful, the movement is full of spirituality.

Ludwig van Beethoven, pg. 2

The heart and soul of the ninth is in its finale. The movement opens with an apocalyptic fanfare, full of clashes and urgency, only to be answered by the cellos and double basses. This recitative, traditionally an operatic device for setting conversations to music, uses speech-like rhythms in an ingenious dialogue with the rest of the orchestra. Within the recitative, the orchestra interjects thematic recollections of the previous three movements. Upon completion, the orchestra finally introduces the famous Ode to Joy theme and adapts it through three pastoral variations. The fanfare returns and the bass soloist enters with the recitative previously heard in the low strings. On the words "O friends, not these sounds," he sings the Ode to Joy theme, which is then taken up by the chorus. After two variations and a brief codetta, Beethoven jokingly sets the theme as a puckish Turkish march, complete with cymbals and triangle. The tenor soloist joins. In the slow and stately andante maestoso that follows, the chorus evokes a call for universal brotherhood with an expressive new theme doubled in the trombone – an instrument traditionally associated with the voice of God in sacred music of the day. The music suddenly rushes into an allegro tempo as the chorus enters in 6/4 time. The meter changes again as the soloists enter, soon to be joined by chorus on the words *Alle Menschen* (All mankind). The soloists again break away, this time in a florid simultaneous cadenza. Rhythmic activity boils over as all forces join together for one final grand statement of the Ode to Joy theme, bringing this monument of music to an electrifying conclusion. The deaf Beethoven, who stood next to the conductor during the premiere flailing his arms madly while leading his own imaginary orchestra's sounds, had to be turned around to see the audience's warm applause.

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Beethoven, Text

Baritone

O Freunde, nicht diese Töne!
Sondern lasst uns
angenehmere anstimmen,
und freudenvollere.

Baritone and Chorus

Freude, schöner Götterfunken,
Tochter aus Elysium,
wir betreten feuertrunken,
Himmlische, dein Heiligtum.
Deine Zauber binden wieder
was die Mode streng geteilt;
alle Menschen werden Brüder
wo dein sanfter Flügel weilt.

Quartet and Chorus

Wem der grosse Wurf gelungen,
eines Freundes Freund zu sein,
wer ein holdes Weib errungen,
mische seine Jubel ein!
Ja, wer auch nur eine Seele
sein nennt auf dem Erdenrund!
Und wer's nie gekonnt, der stehle
weinend sich aus diesem Bund!
Freude trinken alle Wesen
an den Brüsten der Natur,
alle Guten, alle Bösen
folgen ihre Rosenspur.
Küsse gab sie uns und Reben,
einen Freund, geprüft im Tod;
Wollust ward dem Wurm gegeben,
und der Cherub steht vor Gott!

Tenor and Chorus

Froh, wie seine Sonnen fliegen
durch des Himmels prächt'gen Plan,
laufet, Brüder, eure Bahn,
freudig wie ein Held zum Siegen.

Baritone

O friends, not these sounds!
Rather let us
sing more pleasing songs,
full of joy.

Baritone and Chorus

Joy, brilliant spark of the gods,
daughter of Elysium,
drunk with fire, we enter,
Divinity, your sacred shrine.
Your magic again unites
all that custom harshly tore apart;
all men become brothers
beneath your gentle hovering wing.

Quartet and Chorus

Whoever has won in that great gamble
of being friend to a friend,
whoever has won a gracious wife,
let him join in our rejoicing!
Yes, even if there is only one other soul
he can call his own on the whole earth!
And he who never accomplished this,
let him steal away weeping from this company!
All creatures drink of joy
at Nature's breast,
All men, good and evil,
follow her rose-strewn path.
Kisses she gave us and vines,
a friend, faithful to death;
desire was even given to the worm,
and the cherub stands before God!

Tenor and Chorus

Joyously, just as His suns fly
through the splendid arena of heaven,
run, brothers, your course
gladly, like a hero to victory.

Chorus

Freude, schöner Götterfunken,
Tochter aus Elysium,
wir betreten feuertrunken,
Himmlische, dein Heiligtum.
Deine Zauber binden wieder
was die Mode streng geteilt;
alle Menschen werden Brüder
wo dein sanfter Flügel weilt.
Seid umschlungen, Millionen!
Diesen Kuss der ganzen Welt!
Brüder, über'm Sternenzelt
muss ein lieber Vater wohnen.
Ihr stürzt nieder, Millionen?
Ahnest du den Schöpfer, Welt?
Such' ihn über'm Sternenzelt!
Über Sternen muss er wohnen.
Freude, schöner Götterfunken,
Tochter aus Elysium,
wir betreten feuertrunken,
Himmlische, dein Heiligtum.
Seid umschlungen, Millionen!
Diesen Kuss der ganzen Welt!
Ihr stürzt nieder, Millionen?
Ahnest du den Schöpfer, Welt?
Such' ihn über'm Sternenzelt!
Brüder! Brüder!
Über'm Sternenzelt
muss ein lieber Vater wohnen.

Quartet and Chorus

Freude, Tochter aus Elysium,
deine Zauber binden wieder
was die Mode streng geteilt;
alle Menschen werden Brüder
wo dein sanfter Flügel weilt.
Seid umschlungen, Millionen!
Diesen Kuss der ganzen Welt!
Brüder, über'm Sternenzelt
muss ein lieber Vater wohnen.
Freude, schöner Götterfunken,
Tochter aus Elysium!

Chorus

Joy, brilliant spark of the gods,
daughter of Elysium,
drunk with fire, we enter,
Divinity, your sacred shrine.
Your magic again unites
all that custom harshly tore apart;
all men become brothers,
beneath your gentle hovering wing.
Be embraced, ye millions!
This kiss is for the entire world!
Brothers, above the canopy of stars
surely a loving Father dwells.
Do you bow down, ye millions?
Do you sense the Creator, World?
Seek Him above the canopy of stars!
Above the stars must He dwell.
Joy, brilliant spark of the gods,
daughter of Elysium,
drunk with fire, we enter,
Divinity, your sacred shrine.
Be embraced, ye millions!
This kiss is for the entire world!
Do you bow down, ye millions?
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ULYSSES S. JAMES MUSIC DIRECTOR, CONDUCTOR

2010/2011 SEASON CALENDAR



December 5th and 12th* 3 PM – Heroes Live Here**

Concertstuck
by Robert Schumann

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

April 10th* and 17th 3 PM – Drama Lives Here**

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

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

Washington Metropolitan Youth Orchestra

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

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

February 13th* and 20th 3 PM – New Music Lives Here**

Works by the 2010-11
WMPA Composition Competition
Finalists

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

June 5th and 12th*** 3 PM – Enchantment Lives Here**

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

Hermes by 2009-10
WMPA Composition Competition
Winner Octavio Vázquez

Firebird Suite
by Igor Stravinsky

Washington Metropolitan Youth Orchestra

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

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

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

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