

The Washington Metropolitan Philharmonic
presents



Songs of Light

Ephemeral depictions of light by Holst, Debussy, Delius, and Bestor

3PM March 31, 2012
Church of the Epiphany

3PM April 1, 2012
Bishop Ireton H.S.

INTRODUCTIONS

Welcome to Songs of Light!

Just like the artists of their day, musicians of the Impressionistic era were intrigued with the effects of light and sought to portray this in their music. With diminished light, the harsh effects of industrialization were muted and these new landscapes were softened and made beautiful again.

This afternoon's program is filled with ethereal depictions of light by Delius, Debussy, and Holst, as well as with a sparkling new work by Charles Bestor. Let these airy musical works transport you to a time of day where beautiful light softens the troubles of the world bringing out the best of any place. Enjoy!

"As music is the poetry of sound, so is painting the poetry of sight."

-James Abbott McNeill Whistler



Washington Metropolitan Philharmonic, Ulysses James, 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 principal conductor of Washington Metropolitan Philharmonic Association in 1985. The Association sponsors Washington Metropolitan Philharmonic, Washington Metropolitan Youth Orchestra, Washington Metropolitan Concert Orchestra, a weekly summer chamber music series at The Lyceum in Old Town Alexandria, and an annual composition competition for the Mid-Atlantic States. 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.

PROGRAM

The Washington Metropolitan Philharmonic presents

Songs of Light

Songs of Sunset

FREDERICK DELIUS

Dr. Mark Whitmire, NOVA Community Chorus
Grace Gori, Mezzo-Soprano and Rex Gori, Baritone

Intermission

Variations for Orchestra

CHARLES BESTOR

Nocturnes

CLAUDE DEBUSSY

1. Clouds
2. Festivals
3. Sirens

Double Concerto for Two Violins and Orchestra, Op. 49

GUSTAV HOLST

Marc Ramirez and Olivia Hajioff, Violins

1. Scherzo-Allegro
2. Lament-Andante
3. Variations on a Ground-Allegro

PERFORMERS

FIRST VIOLIN

Tim Kidder, *Concertmaster*
Maya Abela
Veronica DeVore
David Brown
Sheyna Burt
Sean Canous
Jennifer Ngai
Cheryl Stickley

SECOND VIOLIN

Slavica Ilic, *Principal*
Evette Becker
Kendra Chambers
Rebecca Edelstein
Kosh Kempter
Maurice McCreary
Winnie Nham
Allison Richards
Elinor Shemeld
Jane Thell

VIOLA

Donald Harrington, *Principal*
Carol Gunlicks
Dennis Murphy
Katie Rader

CELLO

Lisa Apligian, *Principal*
David Bates
Jim Frank
Amy Medearis

BASS

Kim Johnson, *Principal*
Scott Freeman

FLUTE

Susan Brockman, *Principal*
Judy Tripp Duke

PICCOLO

Crystal Safarian

OBOE

Mary Padilla, *Principal*
Lindsay Scattergood-Keeper

ENGLISH HORN

Susan Vought Findley

CLARINET

Richard Rubock, *Principal*
Frederick Custer

BASSOON

Aaron Goler, *Principal*
Mary Dugan
David Bell

CONTRABASSOON

Robert Goler

FRENCH HORN

Kevin Illick, *Principal*
Wendy Chinn
Tiffany Hitz
Lisa Motley

TRUMPET

Brett Lemley, *Principal*
Arsen Sumbatyan
Sean Quaresima

TROMBONE

Kristen Warfield, *Principal*
Graydon Barnum
Matthew Gaziano

TUBA

Brent Gossett

TIMPANI

Bruce Davies

PERCUSSION

Paul Durning, *Principal*
Kevin Thompson

HARP

Heidi Sturniolo
Wendy Willis

KEYBOARD

Stephen Bertino

PERFORMERS

Soprano I

Antonio, Therese
Bozhich, Elizabeth
Corcas, Merlyn
Crutzen, Magali
Jensen, Lene
LaGoe, Terri
Makredes, Maria
McKenzie, Phyllis
Pinkston, Annette
Robb, Judith
Rodriguez, Samantha
Rynn, Maria
Scalley, Shirley
Simpson, Jane
Smith, Lisa
Yee, Mary

Soprano II

Caress, Ginger
Clark, Lisa
Connors, Pat
Gonzales, Felicia
Grant, Shellie
Harrison, Margaret
Liu, Cuilu
Lowrey, Barbara
Maher, Marty
Miller, Carolyn
Roberts, Jennifer
Russell, Mary Lee
Wood, Nancy Ruth

Alto I

Anderson, Erika
Briscoe, Ellie
Cantrell, Kate
Davis, Krystel
Flagg, Pat
Hambley, Holly
Peetz, Deborah
Pelenberg, Carol
Roningén, Jane
Totten, Angie
Young, Cynthia

Alto II

Banas-Jones, Halina
Brigida, Arlene
Cohen, Bette
Evans, Martha
Ford-Kohne, Nancy
Herndon, Ruth
Hirschauer, Amy
Jones, Patricia
Lombardi, Joyce
Mangus, Marion
Newman, Tyra
Percival, Barbara
Ratcliffe, Vicki
Reilly, Annette
Uri, Carol
Wade, Barbara
Wulff, Judy

PERFORMERS

Tenor I

DeHart, Jon
Donlan, Tom
Herndon, Estee
Reilly, Bill
Robles, Francisco
Thomas, Alex

Tenor II

Connors, John
Desouza, Paulo
Ellis, Chuck
Goldschmidt, Larry
Meyer, Bill
Moore, Jerry
Vitaliano, Peter

Bass I

Clark, John
Cohen, Bernie

Gans, Walter
Handley, Lock
Kennedy, Richard
Lombardi, Ray
Rich, Steven
Stewart, Jim
Wulff, Fred

Bass II

Bunner, Alan
Caress, Ed
Carnahan, Larry
Clark, Bob
Folz, Connor
Krause, Alan
Relton, Matthew
Russell, Will

ABOUT 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).

SPOTLIGHT



AURELIUS GORI, D.M.A., BARITONE Dr. Gori's 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. After completing his doctorate, he was awarded an internship with the National Association of Teachers of Singing at Penn State. He has appeared as a concert soloist with the Fairfax Symphony, the Amherst (New York) Symphony and the North

York Symphony in Toronto, Canada. He is a celebrated soloist with many Washington area choral societies in both concert and oratorio. He premiered several compositions by American composer, Marshall Ocker (1926-2004), including *Trilogy for Baritone* on the Vienna Modern Masters label (VMM 2030). Dr. Gori is especially privileged when given the opportunity to perform with his wife, mezzo-soprano Grace Gori. The pair is delighted to be presenting the soli in Delius' *Songs of Sunset* with the WMP and the NOVACC. When not performing, he maintains several busy voice studios including Gori Voice Studios, LLC where both he and Ms. Gori teach. His approach to teaching voice is simple, clear and scientific, emphasizing vocal health, beauty and expressive communication. His students include professionals, NATS Regionals award winners and college scholarship award recipients.



GRACE GORI, MEZZO-SOPRANO is known in the Washington DC area as an acclaimed performer in both the concert and operatic repertoire. She has been praised by The Washington Post for her "fine sense of style" and "strong dramatic impact". Her previous appearances with the Washington Metropolitan Philharmonic and the Northern Virginia Community Chorus include Mozart's *Requiem* (2006), Handel's *Messiah* (2006) and Duruflé's *Requiem* (2009).

She has been a featured soloist with organizations including the North York Symphony of Toronto, Canada, the Cathedral Choral Society, the New Dominion Chorale, the Washington Bach Consort, Choralis, the Washington Women's Chorus, and the Maryland Handel Festival. She made her solo debut at the Kennedy Center Concert Hall in 1999 with the Master Chorale of Washington and returned in December 2004 as the alto soloist in the Kennedy Center's Annual Holiday Celebration *Messiah* Sing-Along concert. She made her national television debut as the second soprano soloist in Beethoven's *Choral Fantasy* at the 2007 Kennedy Center Honors Gala. Ms. Gori's opera credits include roles with the Washington National Opera, Annapolis Opera, Des Moines Metro Opera, the Washington Savoyards, and the American Center for Puccini Studies. She has performed numerous roles with the innovative "In Series" of Washington DC, most recently including Dinah in Bernstein's *Trouble in Tahiti* and the Nurse in Bolcom's *Casino Paradise*, for which she garnered critical acclaim from both the Washington Post and the Washington Times.

NOW PLAYING

SONGS OF SUNSET by Frederick Delius

This piece was premiered on June 11, 1911, at Queen's Hall in London, England, by soloists Julia Culp and Thorpe Bates, the Edward Mason Choir, and the Beecham Orchestra conducted by Sir Thomas Beecham. It is scored for two flutes, oboe, English horn, two clarinets, two bassoons, sarrusophone (rarely used today), four horns, two trumpets, three trombones, timpani, harp, and strings.



Delius, c. 1907

Like so many composers, Frederick Delius went against his parents' wishes in his musical pursuits. His father was a German-born businessman who had found great success as an owner of a West Yorkshire textile mill. Although Julius Delius supported music, he fought vigorously to keep his son away from it. After finishing studies at the local grammar school, Frederick enrolled at the International College at Isleworth. Life in the London area proved to be a very important musical influence on Delius. He became familiar with all of the great musical works of the day through London's active concert life. After completing his studies at the age of 22, Delius reluctantly entered the family textile business. The young man was frustrated with his father's expectations and his forced denial of a musical career. He worked for a short time in England, but his father soon sent him to various places in northern Europe. After a series of business failures, Delius was sent to the United States, where his father entrusted him to manage an orange grove near Jacksonville, Florida. In 1884 Jacksonville was a town of about 8,000 people, many of whom had moved from the north seeking the health benefits of sunny weather. One such person was Thomas F. Ward, who was familiar with African-American slave songs (which played an important role in much of Delius's music) and proved to be a mentor and teacher for Delius. The young man began to show amazing progress and absorbed southern culture. His *Florida Suite* incorporates all of these influences. After the orange plantation failed, Delius moved to Danville, Virginia, where he taught music lessons in what has ironically proven to be one of the most important textile centers in the United States. His work *Appalachia* commemorates this period.

NOW PLAYING

SONGS OF SUNSET by Frederick Delius

Shortly after Delius moved to Danville, his father finally agreed to fund the young man's musical education in Leipzig – arguably the best training that could be had in the 1880s. However, during his two years in Germany Delius failed to impress his teachers, but the young composer forged several friendships that would last a lifetime, most importantly that of composer Edvard Grieg. After leaving Germany in 1888, Delius moved to Paris. It was in this area – at first in the city, then at a country home in Grez-sur-Loing – where he was to spend the remaining forty-four years of his life, interrupted only by his evacuation during World War I.

Delius's later years were a mixture of musical successes and personal tragedy. Although he renounced allegiance to his native England, Delius had his greatest musical successes there, starting in 1909 when Sir Thomas Beecham started programming his works. By the late 1910s, Delius was a respected composer, albeit a late-bloomer. However, his physical condition was beginning to show signs of decline. In 1895 he had contracted syphilis in Paris, which would eventually blind and paralyze the composer. However, a young English composer, Eric Fenby, moved into Delius's home in 1928. The elder composer dictated music to Fenby, allowing him to complete several works in his final years. Delius's works include over thirty art songs, several chamber pieces, numerous orchestral works, six operas, and over two dozen choral works. One of the most important of his works for chorus, orchestra, and vocal soloists is his *Songs of Sunset* – a setting of poetry by Ernest Dowson (1867-1900). Dowson was the son of a dry-dock owner in the working-class Limehouse section of London. Dowson managed to attend Queen's College, Oxford, but did not graduate. A friend of William Butler Yeats, Dowson emphasized the dichotomy of desire vs. death in his poetry. He coined two phrases that became quite well known to moviegoers in the following century – “gone with the wind” and “the days of wine and roses.” Dowson died of alcoholism in 1900 after a rapid decline that occurred after his mother's suicide in 1895. *Songs of Sunset* was originally entitled *Songs of Twilight and Sadness* and it is on that emotion that the work concentrates. It is an examination of profound loss – loss of love, loss of youth, and loss of life.

NOW PLAYING

SONGS OF SUNSET by Frederick Delius

Delius began the work in 1906, less than a decade after Dowson's death, but the premiere did not take place until 1911 when Thomas Beecham conducted the work to great acclaim. The rare performances of *Songs of Sunset* on the present concerts mark the only known American offering of this evocative work during the 150th year of the composer's birth. Musically, *Songs of Sunset* is a brilliant example of the influence of Claude Debussy's French impressionism. Haunting melodies and undulating, coloristic harmonies abound. The work's many sections are seamless as the music flows continuously from one movement to the next. Throughout the work, Delius uses a four-note motif to provide a sense of unity. *Songs of Sunset* opens with a flowing statement for full chorus, horns, strings, and low woodwinds on the line, "A song of the setting sun!" Delius' highly chromatic style results in rich musical textures supercharged with emotional electricity. The text addresses the heart of the work's message – all that is young must eventually wither and die. The baritone soloist enters on the words, "Cease smiling, dear," followed by an entrance by the soprano soloist. Throughout this section, the soloists alternate, sometimes echoing each other. After a powerful exclamation on the words, "O red pomegranate of thy perfect mouth," the solo lines begin to entwine in steamy counterpoint, almost in sensual protest against aging and loss. The chorus responds with a lovely section, "Pale amber sunlight falls across the reddening October trees," during which flutes and solo violin evoke the gentle garden breeze. On the words, "Exceeding sorrow consumeth my sad heart," the soprano soloist reflects on the inevitable death of a spouse. Seamlessly, the baritone enters with the text, "By the sad waters of separation," accompanied by solos from the English horn and oboe. After another baritone solo, all forces join for the poignant finale – a reflection on the afterlife and the eternal qualities of love. The climax occurs with a magnificent outburst on the famous line, "They are not long, the days of wine and roses."

©2011 Orpheus Music Prose & Craig Doolin

www.orpheusnotes.com

NOW PLAYING

VARIATIONS FOR ORCHESTRA by Charles Bestor



Variations for Orchestra is a 1995 work for orchestra composed by WMP Composition Competition finalist Charles Bestor. Of his work Dr. Bestor says,

"*Variations for Orchestra*" was written at the MacDowell Colony and Yaddo and revised, ten years later, at the Virginia Center for the Creative Arts. It was the winner of the 1995 Omaha Symphony International Orchestral Competition and premiered by that orchestra

in the spring of the following year .

The variation form is freely (to say the least) employed in the work, which is in fact an unfolding development of various widely contrasting motives introduced at the beginning of the piece. As the work unfolds an insistently accentuated rhythmic figure gradually emerges as the organizing element that drives the piece to its final climax, an apotheosis of all the musical materials that have gone before."

COMPOSER SPOTLIGHT

MARK WHITMIRE 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 performances in Leipzig, Germany, including a performance at the Gewandhaus. In 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.

CHARLES BESTOR Charles Bestor received his musical training under Paul Hindemith, Vincent Persichetti and Peter Mennin at the Juilliard School of Music, Yale University and privately with the electronic composer Vladimir Ussachevsky. Dr. Bestor is a recipient of the National Endowment for the Arts Composers Award and has been the winner of the Main Prize in the Musica Nova International Competition of the Czech Republic, the Bourges (France) International ElectroAcoustic Competition and the Omaha Symphony International Orchestral Competition. His works are published by G. Schirmer, Elkan-Vogel, International Editions, General Music, Dorn Music, the ASUC Publications Series, Media Press, Tamar Music and the College Music Society and recorded on the Albany, Centaur, Capstone, MSR Classics, New Ariel, Living Artist, Serenus, Orion, and SCI labels. Dr. Bestor is a Fellow of the MacDowell Colony, Yaddo, the Ragdale Foundation, the Virginia Center for the Creative Arts and the Tyrone Guthrie Centre, Ireland. He is listed in Marquis' *Who's Who in America* and *Who's Who in the World*, the *International Who's Who in Music*, the *Dictionary of International Biography*, Joseph Machlis' *Introduction to Contemporary Music* and a number of professional *Who's Who* publications. Dr. Bestor is currently Professor of Music Composition and Theory at the University of Massachusetts.

NOW PLAYING

NOCTURNES by Claude Debussy

The first two movements of this work were first performed on December 9, 1900, in Paris. The entire work was given, as a whole, for the first time on October 27, 1901, in Paris. It is scored for three flutes, two oboes, English horn, two clarinets, three bassoons, four horns, three trumpets, three trombones, tuba, percussion, two harps, female chorus, and strings.



Debussy, c. 1908

In the late nineteenth century, the music of Richard Wagner was generally regarded as the newest and most progressive in Europe. In Vienna, Paris, and a few other cities, a younger generation of composers began to write in reaction to Wagner's music – some following his model, and others rejecting it and producing newer styles. One of the newer fashions in music was that of Impressionism. There is a dream-like atmosphere, loose flowing rhythms, diffuse textures, and mysterious tone colors.

The first composer to gain prominence writing in this style was Claude Debussy. However, he should not be grouped solely with the Impressionists. Debussy had a varied career, beginning with his admission to the Paris Conservatoire at the age of ten, in lieu of ordinary school. His first compositions date from seven years later when he began to write art songs. Soon afterward, he was hired as a tutor by Nadezhda von Meck, the wealthy widow who became Tchaikovsky's patroness shortly thereafter. After returning from Russia, Debussy found a mentor in famous French Charles Gounod. After winning the coveted Prix de Rome in 1884 for his dramatic cantata *L'enfant prodigue* (The Prodigal Son), he was on the course for an illustrious career as a composer. Debussy composed piano pieces, art song, and opera, constantly searching for new methods of depicting the texts and vast varieties of images associated with his numerous compositions. It seems only natural that Debussy and his followers would have been drawn to the placid, often dream-like, nocturne as made popular in the 1830s and 1840s in the salon works of Frederic Chopin. *(Continued on page 14)*

NOW PLAYING

NOCTURNES by Claude Debussy

The subdued hues of the night suited Debussy's music well – one might recall his *Clair de lune*. In 1892 he composed an orchestral work entitled *Trois Scènes au Crépuscule* (Three Twilight Scenes) and reworked it into a violin concerto two years later. Both works are now lost, but only a small degree of speculation is needed to understand the link between these night pieces and the three-movement orchestra work that Debussy was to compose in 1899 – his evocative Nocturnes. Debussy described the work as “a study in gray painting” – a statement that immediately brings to mind the work of American artist James McNeill Whistler, who spent his creative life in Europe and lived in Paris from 1890 until his death in 1903. Whistler's monochrome paintings often bore musical titles (Arrangement in Black and Gray, Symphony in White, and Harmony in Blue and Silver are but a few of his works).

Set in three movements, *Nocturnes* examines three distinct facets of the night. For the first complete performance on October 27, 1901, Debussy wrote a colorful description of his music.

“The title *Nocturnes* must be taken here in a general, and more particularly, decorative sense. These are not nocturnes in the usual musical meaning of the word, but rather nocturnes with respect to all the various impressions and the special effects of light that the word suggests.

“*Nuages* (Clouds) renders the immutable sky and the slow, solemn motion of the clouds, fading away in shades of gray, lightly tinged with white.

“*Fêtes* (Festivals) portrays the restless dancing rhythms of the night sky, interspersed with sudden flashes of light; the episode of the procession—a dazzling and fantastic vision—passes through the festival, becoming a part of it. But the background remains persistently the same: the festival, its mixture of music and luminous dust, participating in cosmic rhythms.

“*Sirenes* (Sirens) depicts the sea and its innumerable rhythm. Amid the waves, turned to silver by the moon, we hear the mysterious song of the Sirens, laughing and fading away.”

ARTISTIC INSPIRATION

NOCTURNES by James McNeill Whistler

“As music is the poetry of sound, so is painting the poetry of sight.”

- James Abbott McNeill Whistler

James Whistler's series of paintings, *Nocturnes*, were the inspiration for Claude Debussy's work of the same name. Whistler was the first artist to apply the musical term 'nocturne' to art. With a penchant for using musical terms to title his efforts, he used *nocturne* to describe his works painted in London, employing scant, ethereal light with few objects or figures. Debussy supposedly composed each movement of *Nocturnes* according to a different Whistler *Nocturne*. Whistler painted *Nocturne in Blue and Gold: Old Battersea Bridge* (1874) (cover), by viewing Victorian London from a boat, then returning to paint the scene in his studio. The night masked the grime of the new industrial London. To achieve this, Whistler used extremely thin paint that was almost like watercolor. All of Whistler's *Nocturnes* depict different subjects, from falling rockets in the night sky to the peaceful sea at dusk, so listen and look to decide for yourself how the paintings inspire the music.

Black and Gold: The Falling Rocket
(Nocturne)

Tate Gallery,
London



Nocturne in Gray and Gold: Westminster Bridge

Tate Gallery,
London

Visit: See *Grey and Silver: Chelsea Wharf*, another of Whistler's nocturnes at our own National Gallery of Art in Washington, D.C.. Read about this work at: <http://www.nga.gov/collection/gallery/gg69/gg69-1238.html>

View: Whistler's nocturnes at: Wikipedia.org/nocturne

NOW PLAYING

Double Concerto for Two Violins and Orchestra, Opus 49 by Gustav Holst

Holst's Double Concerto, composed for the violinist sisters Adila Fachiri and Jelly d'Aranyi, was one of his final works. Composed in 1929, it is somewhat of an oddity in Holst's output, since he wrote only one other concerto – *A Fugal Concerto*, featuring flute and oboe soloists, dated from 1923. Composers tend to write multiple works in genres in which they feel they excel creatively and musically. This performance of Holst's Double Concerto is a rare treat in that it allows the audience to hear a genre that was largely ignored by the composer.

The Double Concerto is also unusual in other ways. Most noticeably, it breaks with the tradition of a stoic first movement by opening with a jolly *scherzo*. Instead of organizing its materials by melodic similarities, the movement is built on rhythmic cells. The first soloist enters with an athletic theme after a jarring opening section. Soon the second soloist joins with a very different theme in a different key. This technique is called *bitonality* and is heard several times in this work. Near the end of the movement, the roles are reversed as the soloists trade melodies.

The second movement, entitled *Lament*, is in 5/4 meter. The soloists enter in imitation and dominate nearly the entire movement. Bitonality again holds sway near the end of the *Lament*, but the muted orchestral strings provide a quiet conclusion.

Holst's finale is entitled *Variation on a Ground* and is built upon a repeated pattern called a *ground*. The variations that follow are as much metric variations as melodic ones. Both soloists are given the melody, but the second soloist presents it in *pizzicato*. As the movement progresses, the ground is often masked, but Holst is masterful at spawning fresh material from the pattern. An extended section in 7/4 meter appears near the end, just before the ground is restated and the concerto ends in a short flourish.

©2011 Orpheus Music Prose & Craig Doolin

www.orpheusnotes.com

NOW PLAYING

Double Concerto for Two Violins and Orchestra, Op. 49 by Gustav Holst

This work was premiered on April 3, 1930, Queen's Hall, London, by soloists Adila Fachiri and Jelly d'Aranyi conducted by Oskar Fried. It is scored for pairs of woodwinds, horns, and trumpets with timpani and strings.



Holst, c. 1921

Primarily recognized as a composer of strangely approachable, yet austere, works, Gustav Holst was an able composer and talented orchestrator. Having composed since his teens, Holst was accepted by the Royal Conservatory where he was a classmate of Ralph Vaughan Williams, who deeply influenced his musical style. He developed an interest in Hinduism, studying its literature and the Sanskrit language. Holst became an active educator, holding positions at the St. Paul's School for Girls and the Royal College of Music.

Today's audiences are often surprised to learn that he composed other significant works in addition to his immensely popular suite, *The Planets*. However, he created works for nearly every musical genre, including many fine choral settings of English folksongs, several notable pieces for wind band, and numerous stage works (including the Sanskrit opera *Savitri*). Although Holst was a contemporary of many of the most experimental composers of the twentieth century, he was a proponent of melodic music and found that an approachable musical language could be as profound as more abstract sounds. For this reason, he was always at odds with the more dissonant (and critically accepted) music that came from Schoenberg and his disciples in Vienna. This is not to say that Holst completely eschewed experimentation, as he enjoyed experimentation with metric patterns and unusual rhythms.

2011-2012 BENEFACTORS

SPONSOR (\$3000 and above)

BENEFACTOR (\$1000-2999)

Marguerite & George Chadwick III
 Gunja & Donald Quigg
 Lynn & Lawrence Ries
 Y & H Associates
 NOVA Community Chorus

SUSTAINER (\$500-999)

Nancy & Ulysses James
 Maurice L. McCreary
 Meridian Materials Inc.
 Angela Ngai
 Patricia & John Reiser

PATRON (\$100-499)

Moya M. Atkinson
 Matthew & Mary Bates
 Melvin L. Berghelm
 Rebecca L. Brown
 Kathleen Burns & J. Stephen Ramey
 Cesar A. Caceres, MD
 Claudia Carpenter
 Delores A. Corbett
 Marcia J. Crockett
 Shannon Dubicki
 Richard P. Ellison
 Julie Galambush & Robert Goler
 Carol A. Gunlicks
 Deborah Haines
 Janet C. Hamlin
 Janet M. Jacobi
 Mary Lee & Bert Johnson
 Doris & Ellsworth Johnson
 Phyllis & Chris Kempter
 Norma Jean Lawton
 Edward S. Mahoney
 Rosita & John Mang Jr.

Lucy & John Matzner
 David & Lynn McCreedy
 Kenneth Medcaris
 Richard Murphy
 Carole A. Pyle
 Mrs. Gant Redmon
 Lynn & David Riggs
 Ian Roberts
 Jennifer & Michael Roy
 Reita M. Shaw
 Thomas F. Soapes
 Betty Vincent
 Marilyn W. Wilson
 Susan Winslow

DONOR (\$50-99)

Angela S. Anderson
 Monica Crimmins
 Gale Curcio
 Nancy Galambush
 Donna Hartwick
 Jean M. Longest
 Irene & Egon Marx
 Heather McGuire
 Gabriela & Dennis Scott
 Ryan Waits
 Jaimie Whites
 Katherine A. Wood
 Gail Woods

FRIENDS (\$5-49)

Janet Anderson & Thom Willkomm
 Marjorie & Arthur Barondes
 Carol L. Barron
 Barbara A. Haley
 Richard Irwin
 Deborah & Richard Raddock

SPONSORS

"Washington's COMPLETE Music Store for the String Player"

is more than a slogan. Visit us.....and discover why.

- ♦ Collection of fine and rare violins, violas, cellos and basses and their bows including Gagliano, Testore, Vuillaume, Sartory, and more.
 - ♦ Handmade instruments for the advancing player by **Roman Emilescu, Giuseppe Renaldi, & Johann Albrecht.**
- ♦ Instrument trial plan allowing one week free home trial.
 - ♦ Time payment plans for instrument purchases.
 - ♦ Full value trade-in allowance on upgrade instruments.
- ♦ Cases and all accessories for violin, viola, cello and bass at discount.
 - ♦ Professional quality repairing, restoration and bow rehairing.
 - ♦ Courteous, knowledgeable staff who also teach and play violin.
 - ♦ Large, attractive showroom.
 - ♦ Acoustically designed tryout room for privacy.
 - ♦ Over 7,000 titles of string music and books in stock.
 - ♦ Phone and mail orders a specialty.
 - ♦ Performance and instructional videos, CDs and DVDs.
- ♦ Rental program for shop-adjusted student instruments, allowing all payments to apply toward the purchase price. Trade-up policy.
 - ♦ Appraisals. Consignments. Acquisitions.
 - ♦ Harps for rent and purchase.

Visit our shop conveniently located inside the Beltway at Exit 2A off I-395

Also visit our website at: **www.brobstviolins.com**

BROBST VIOLIN SHOP

5584 General Washington Drive

Alexandria, Virginia 22312

(703) 256-0566

THANK YOU

The Washington Metropolitan Philharmonic would like to thank the following foundations, businesses and people without whose generous support none of this would be possible:

Washington Metropolitan Philharmonic, Ulysses S. James, Director, an inspiration to this orchestra for over 28 years!

WMPA Board of Directors, Sheyna Burt, President; Jo-Ann Royer Treasurer; Jennifer Ngai, Secretary; Iysha Burt; George Chadwick; Ulysses James; Henry Sgrecci; Lawrence Ries; Ruth Erbe; John Reiser; Suzanna Sitomer

Nancy James, WMP Librarian and keeper of all the music!

Craig Doolin, Program notes

Maggie Dunlap, Program layout

Thank you to numerous researchers and Internet contributors.

The Virginia Commission for the Arts, The National Endowment for the Arts, and Alexandria Commission for the Arts THANK YOU!!!

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 audiences through stimulating concerts, culturally diverse collaborations, and educational outreach. This mission is based on the following values: fostering a commitment to music-making among professional, semi-professional, and student musicians; diversity of programming, performers, administration, and audience; inclusiveness; innovation of performance and outreach; honesty and fairness; and accountability. Major Programs include:

Washington Metropolitan Philharmonic: WMP is an auditioned 60-75 person orchestra of musicians performing at a professional or semi-professional level. The orchestra, conducted by Ulysses James, performs five regular season concerts in the City of Alexandria at Bishop Ireton High School and in Washington, DC at The Church of the Epiphany. In addition, WMP is regularly invited to participate in special events with community organizations such as the NOVA Community Chorus and the Lorton Workhouse Arts Center.

Washington Metropolitan Youth Orchestra ("WMYO"): WMYO is an auditioned 60 person orchestra, conducted by Dr. Henry Sgrecci, that performs five regular season concerts in Alexandria, VA. Four performances at Episcopal H.S.'s Pendleton Hall (WMYO is the school's orchestra-in-residence), and one at Bishop Ireton High School.

Washington Metropolitan Concert Orchestra ("WMC"): WMC, conducted by Ruth Erbe, is an ensemble for young musicians from grades 6-8. The ensemble focuses on developing those skills that are needed to perform complex music in a more advanced orchestral group such as WMYO.

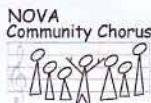
Washington Metropolitan Philharmonic Association Summer Chamber Music Series: From mid-June to September, WMPA sponsors thirteen free Sunday afternoon chamber music concerts presented in Old Town Alexandria (The Lyceum). This past summer marked the Series' twenty-first consecutive year.

Washington Metropolitan Philharmonic Association Annual Master Class: WMPA's Master Class is a Washington metropolitan area wide opportunity for selected musicians to work with the area's finest professional musicians.

Washington Metropolitan Philharmonic Composition Competition: WMPA's Composition Competition is for composers living in the Eastern United States. Three finalists are selected by a special panel. WMP then performs a 8-12 minute composition by each finalist during a regular season concert. A final winner is selected by audience, Board and WMP members. The overall winner has the opportunity to have two major works performed by WMP during the following concert season.



VIRGINIA
COMMISSION
for the



SONGS OF SUNSET

for Soprano and Baritone Soloists, Mixed Chorus and Orchestra

Text by Ernest Dowson (1867 – 1900)

Vitae Summa Brevis Spem Nos Vetat Incohare Longam

'The brief sum of life forbids us the hope of enduring long' (from a work by Horace)

CHORUS

A song of the setting sun!
The sky in the west is red,
And the day is all but done:
While yonder up overhead,
All too soon,
There rises so cold the cynic moon.

A Song of a winter day!
The wind of the north doth blow,
From a sky that's chill and gray,
On fields where no crops now grow,
Fields long shorn
Of bearded barley and golden corn.

A song of a faded flower!
'Twas plucked in the tender bud,
And fair and fresh for an hour,
In a lady's hair it stood.
Now, ah, now,
Faded it lies in the dust and low.

BARITONE AND SOPRANO SOLOISTS
Cease smiling, Dear! a little while be sad,
Here in the silence, under the wan moon;
Sweet are thine eyes, but how can I be glad,
Knowing they change so soon?

O could this moment be perpetuate!
Must we grow old, and leaden eyed and gray
And taste no more the wild and passionate
Love sorrows of to-day?

O red pomegranate of thy perfect mouth!
My lips' life-fruitage, might I taste and die,
Here in thy garden, where the scented south
Wind chastens agony;

Reap death from thy live lips in one long kiss,
And look my last into thine eyes and rest:
What sweets had life to me sweeter than this
Swift dying on thy breast?

Or, if that may not be, for Love's sake, Dear!
Keep silence still and dream that we shall lie,
Red mouth to mouth, entwined, and always hear
The south wind's melody.

Here in thy garden, through the sighing boughs,
Beyond the reach of time and chance and
change,
And bitter life and death, and broken vows,
That sadden and estrange.

CHORUS

Pale amber sunlight falls across
The reddening October trees,
That hardly sway before a breeze
As soft as summer: summer's loss
Seems little, dear! on days like these!

Let misty autumn be our part!
The twilight of the year is sweet:
Where shadow and the darkness meet.
Our love, a twilight of the heart
Eludes a little time's deceit.

Are we not better and at home
In dreamful Autumn, we who deem
No harvest joy is worth a dream?
A little while and night shall come,
A little while, then, let us dream.

SOPRANO SOLOIST

Exceeding sorrow
Consumeth my sad heart!
Because to-morrow
We must depart,
Now is exceeding sorrow
All my part,

Give over playing,
Cast thy viol away:
Merely laying
Thine head my way:
Prithee, give over playing,
Grave or gay.

Be no word spoken;
Weep nothing; let a pale
Silence, unbroken
Silence prevail!
Prithee, be no word spoken,
Lest I fail!

Forget tomorrow!
Weep nothing: only lay
In silent sorrow
Thine head my way;
Let us forget to-morrow
This one day.

BARITONE SOLOIST
By the sad waters of separation
Where we have wandered by divers ways,
I have but the shadow and imitation
Of the old memorial days.

In music I have no consolation,
No roses are pale enough for me;
The sound of the waters of separation
Surpasseth roses and melody.

By the sad waters of separation
Dimly I hear from a hidden place
The sigh of mine ancient adoration:
Hardly can I remember your face.

If you be dead, no proclamation
Sprang to me over the waste, gray sea:
Living, the waters of separation
Sever for ever your soul from me.

No man knoweth our desolation;
Memory pales of the old delight;
While the sad waters of separation
Bear us on to the ultimate night.

CHORUS
See how the trees and the osiers lithe
Are green bedecked and the woods are blithe,
The meadows have donned their cape of flowers,
The air is soft with sweet May showers
And the birds make melody:

BARITONE SOLOIST
But the spring of the soul, the spring of the soul
Cometh no more for you or for me.

CHORUS
The lazy hum of the busy bees
Murmureth thro' the almond trees;
The jonquil flaunteth a gay, blonde head,
The primrose peeps from a mossy bed,
And the violets scent the lane,
The violets scent the lane.

SOPRANO SOLOIST
But the flowers of the soul, the flowers of the
soul,
For you and for me bloom never again.

CHORUS
Bloom never again, bloom never again, bloom
never again.

BARITONE SOLOIST
I was not sorrowful, I could not weep
And all my memories were put to sleep.

I watched the river grow more white and strange,
All day till evening, I watched it change.

All day till evening I watched the rain
Beat wearily upon the window pane.

I was not sorrowful but only tired
Of everything that ever I desired.

Her lips, her eyes, all day became to me
The shadow of a shadow utterly.

All day mine hunger for her heart became
Oblivion, until the evening came

And left me sorrowful inclined to weep
With all my memories that could not sleep.

SOLOISTS AND CHORUS
They are not long, the weeping and the laughter,
Love and desire and hate:
I think they have no portion in us after
We pass the gate.

They are not long, the days of wine and roses:
Out of a misty dream
Our path emerges for a while,
Then closes within a dream,
Within a dream.