

*The Washington Metropolitan
Philharmonic*

*featuring works by
Beethoven*

Britten

*with NOVA Community Chorus
A Part of the World-Wide Britten
Centenary Celebration*

Kazik

World Premiere

MacDowell

with pianist Thomas Pandolfi

*Sunday, March 17 at 3 pm
Church of the Epiphany(DC)*

*Sunday, March 24 at 3 pm
Bishop Ireton H.S.
(Alexandria, VA)*



*Pre concert
Discussion
with Dr. Stephen
Bertino*

Our principal keyboardist leads a lively discussion of the upcoming program sometimes interviewing the composers and soloists, always entertaining and informative. Join Steve in the back hall at the Church of the Ehipany or upstairs at Bishop Ireton 2:15 PM.



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Ulysses S. James
WMPA's Music
Director and Conductor

Ulysses S. James graduated with honors from Brown University in 1958 with a Bachelor's Degree in Music. He studied with the Principal Trombonist of the Boston Symphony Orchestra as an undergraduate, and

attended the graduate program at Tanglewood the summer following graduation. Accepted at both New England Conservatory and Indiana University as a Master's Degree candidate, Mr. James elected to pursue an alternate career. The draft notified him that they had other plans, so he joined the Navy. He served as a Regular Naval Officer for twenty years retiring as a CDR in 1979 (13 Vietnam campaigns, 5 Navy Commendation Medals, Surface Warfare specialty, Organization Development subspecialty, USNPG School - M.S. in Computer Systems Management). Upon retirement, the call to return to music was irresistible. He became a serious student of the Cello. However, conducting opportunities became available, and he became the Conductor and Music Director of what is now Washington Metropolitan Philharmonic and Washington Metropolitan Youth Orchestra in 1984. Both orchestras developed from small neighborhood string ensembles to metropolitan-wide symphonic orchestras. He relinquished the Youth Orchestra to his long-time colleague Dr. Henry Sgrecci in May, 2011, and has continued as Music Director of Washington Metropolitan Philharmonic Association and Conductor of Washington Metropolitan Philharmonic.

For the past 22 years, he has hosted a weekly summer chamber music series for local professional and amateur musicians at The Lyceum in Alexandria, VA. In 2006 he initiated a regional composition competition to encourage deserving, emerging composers. The winner is given the opportunity to have his or her work performed by the Philharmonic. Currently scores are requested of composers from the entire Eastern United States. In 2008 an orchestra for middle school musicians, the Washington Metropolitan Concert Orchestra, was added to the Association. It is currently about thirty members strong and is continuing to grow.

Mr. James has conducted in Carnegie Hall, the Kennedy Center Concert Hall and Terrace Theater, Avery Fischer Hall and Strathmore Concert Hall. He was awarded Mount Vernon District Citizen of the Year and Region 4 (Alexandria) Honored Mentor for May the Month of Children) in 2002.

For the past three years he has served as President of the Alexandria Arts Forum and received the prestigious 2012 Alex Award for exceptional contributions to the enhancement of the quality of artistic opportunities in the community.

MARK WHITMIRE Director of NOVA Community



*Chorus and Professor of Music at NVCC
Alexandria Campus*

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 has been named "Outstanding Faculty of the Year" by the college in 1999 and 2010, and in 2004 he was awarded the "President's Sabbatical," the highest honor given by the college. He has been conductor-in-residence at Gloucester Cathedral, Westminster Abbey and Canterbury Cathedral in England. In 2008 he conducted performances in Leipzig, Germany, including a performance at the famed Gewandhaus. In summer 2010 he led a choral tour of France, conducting performances at Chartres Cathedral, Rouen Cathedral, La Madeleine (Paris) and Notre Dame. In June 2012 Dr. Whitmire led a choir tour of Italy, including performances at San Marco Basilica (Venice) and St. Peter's Basilica (Rome). Dr. Whitmire attended Abilene Christian University, the University of Texas, and the University of Maryland, where he received the Doctor of Musical Arts degree.

Program

Overture to Fidelio, Op. 72

Ludwig van Beethoven

Cantata Academica, Carmen Basiliense, Op. 62

Benjamin Britten

NOVA Community Chorus conducted by Dr. Mark Whitmire

Part One

- i. Corale – Solos and chorus
- ii. Alla Rovescio – Chorus
- iii. Recitativo – Tenor solo
- iv. Arioso – Bass solo
- v. Duetto – Soprano and contralto solos
- vi. Recitativo – Tenor solo
- vii. Scherzo – Solos and chorus

Part Two

- viii. Tema Seriale Con Fuga – Chorus
- ix. Soli E Duetto – Contralto and bass solos
- x. Arioso Con Canto Popolare – Soprano solo and male chorus
- xi. Recitativo – Tenor solo
- xii. Canone Ed Ostinato – Solos and chorus
- xiii. Corale Con Canto – Solos and chorus

Intermission

Symphony

James Kazik

- i. Grave
- ii. Moderato
- iii. Moderato
- iv. Furioso

Piano Concerto No. 2, Op. 23 in D Minor

Edward MacDowell

Pianist Thomas Pandolfi

- i. Larghetto calmato
- ii. Presto giocoso
- III. Largo – Molto allegro – Presto – Prestissimo

***Fidelio* Overture, Op.72**

– Ludwig van Beethoven

Born December 16, 1770 in Bonn, Germany

Died March 26, 1827 in Vienna, Austria

This work was first performed on May 23, 1814, at the Kärntnertortheater in Vienna. It is scored for woodwinds in pairs, four horns, two trumpets, two trombones, timpani, and strings.

In 1805 when Ludwig van Beethoven completed the first version of his only opera, known today as *Fidelio*, it was the culmination of a lifelong desire to compose music for the stage. His choral works, especially the *Cantata on the Death of Emperor Joseph II* and *Cantata on the Accession of Emperor Leopold II*, both from 1790 in Bonn, show an innate dramatic sense. Beethoven's greatest aspiration, however was to compose a bona fide opera.

Upon the composer's arrival in Vienna in 1792, he immediately began studies with Haydn. In the elder musician's traditional method of teaching, the young Beethoven worked almost exclusively on counterpoint exercises with no outlet for actual composition. When Haydn left for his second London visit in 1794, Beethoven began studies with noted teacher Johann Georg Albrechtsberger, whose methods were even more confining than those of Haydn. It was not until the turn of the century that Beethoven found a mentor who was not only sympathetic to his operatic aspirations, but was himself one of the greatest operatic composers of his day – Antonio Salieri. It was under the Italian's influence that Beethoven undertook the composition of his first operatic project – a setting of a libretto by Emanuel Schikaneder, the librettist of Mozart's *The Magic Flute*, entitled *Vesta's Fire*. Although the opera was never completed and only a few fragments survive, it shows a more highly developed sense of musical drama than in the Bonn cantatas, and the value of Salieri as a teacher.

Beethoven's *Fidelio*, originally entitled *Leonore* after the protagonist of the story, exists in three versions with four overtures. The *Leonore* Overture No. 2 is actually the prelude to the original 1805 version of the opera. *Leonore* Overture No. 1 dates from a proposed 1807 production of the opera in Prague that never materialized. *Leonore* Overture No. 3, the longest and most dramatic of the four, is from the 1806 revision, making it the second in order of composition. The fourth of the preludes, simply called the *Fidelio* Overture, is a short curtain-raiser from the 1814 final version of the opera.

In response to the obvious question of why Beethoven composed so many overtures, the answer must lie in the plot of the opera. In the story, Florestan, a political prisoner, sits in his cell and awaits execution. He is eventually rescued after his wife, Leonore, masquerades as a young man named Fidelio, acquiring a job in the prison in order to save him. Beethoven sought to

reflect the opera's action in the *Leonore* Overture No. 2, but was never satisfied with its form. The fifteen-minute *Leonore* Overture No. 3 perfects his attempt, but overshadows the slow-paced first act. In an unsuccessful attempt to balance this discrepancy, he composed the *Leonore* Overture No. 1 only to abandon it. The *Fidelio* Overture is quite short and most completely serves the true needs of the opera.

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Cantata Academica Carmen Basiliense

– Benjamin Britten

Born November 22, 1913, in Lowestoft, England

Died December 4, 1976, in Aldeburgh, England

This work was premiered on July 1, 1960, in Basel, Switzerland, by the Basel Chamber Choir and Basel Chamber Orchestra conducted by Paul Sacher. Soprano Agnes Giebel, mezzo-soprano Elsa Cavelti, tenor Peter Pears, and bass Heinz Rehfuss were the soloists. It is scored for soprano, alto, tenor, and bass soloists, SATB chorus, piccolo, two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, tuba, timpani, percussion, two harps, piano, celesta, and strings.

Henry Purcell, England's first great composer, died in 1695. It was not until 1913 that Great Britain would produce another composer of such broad musical accomplishment. Some may argue in favor of Handel, but, although most of his music was written in England, he was a German writing in the Italian style. Others will be quick to mention Edward Elgar, and rightly so, but his output was largely in oratorio and symphonic music. Even Vaughan Williams and Walton were slow to become internationally-known composers. In Benjamin Britten, England had a composer of all musical genres, from opera to symphony, and from chamber music to a short-lived Broadway show, who was viewed as an innovator on the world stage. Britten's legacy lives on to this day in the British seaside town of Aldeburgh, where an annual music festival showcases the world's leading performers in works by Britten and others.

Britten's graduation from the Royal College of Music in December of 1932 was a turning point in his life. He was now able to study the music of his biggest influences—Mahler and Stravinsky above all—and was free to compose for himself. Britten composed much of his sacred choral music and gave the premiere of his piano concerto during this decade. In 1937 he met his muse, tenor Peter Pears, and the two began a lifelong relationship.

After a visit to America from 1939 to 1942, Britten returned to England and immersed himself in the composition of his opera *Peter Grimes*, but many

delays plagued his work on such a large piece. During these delays, he wrote other pieces. The *Serenade for Tenor, Horn, and Strings* dates from that period. Other major works from the 1940s include *The Rape of Lucretia*, *A Young Person's Guide to the Orchestra*, and his *Spring Symphony*. The 1950s brought the operas *Billy Budd* and *Gloriana* (composed for the Coronation of Queen Elizabeth II).

In 1959 Britten was commissioned to compose a choral work for the five hundredth anniversary of the University of Basel. For the text, he turned to Bernhard Wyss, a scholar and officer at the University. Wyss adapted his text from unlikely sources, including the charter of the University and other texts from the fifteenth century. The result is unusual, but quite effective and, with Britten's music, acts as an ode to the pursuit of knowledge.

Britten's setting is light in character, but a closer examination reveals his own academic pursuits. As the musical rage in the 1950s was serial music (a system in which all twelve pitches of the chromatic scale are treated equally and are subjected to mathematical manipulations), Britten developed his own way to honor this. There are twelve movements and each of them includes a different pitch center. However, all of this is unnecessary to enjoy the music.

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Symphony **James Kazik**

Born 1974, in Green Bay, Wisconsin

I had never given much thought to writing a Symphony. To me, writing a piece with that title, of that magnitude, is almost more of a statement than a mode of expression, like a rite of passage. I've maintained that the Symphony is the first real test of whether or not one has a musical voice, but it may be antiquated thinking about an antiquated form. Whether these ruminations are valid, it weighs heavily on this composer when undertaking such a task.

All Symphonies stand on the shoulders of those that came before them, and like it or not, stand to be judged against them. As an example, Johannes Brahms spent 21 years writing his First Symphony, and it stands as a monument to which all subsequent Symphonies must measure up. To contrast, Sergei Rachmaninoff's wonderful First Symphony was so poorly received, and performed, at its premiere, that it was never again performed in his lifetime, and he didn't write a Second until 12 years later. 50 years later, 2 years after the composer's death, Rachmaninoff's first Symphony started to gain the recognition it deserved.

While no composer writes frivolously, I almost had to take a step back from the serious nature of it to begin to write it. No Symphony composer can completely abandon the sacred forms, or can they? I compromised by settling on 4 contrasting movements based on a small 3-note descending chromatic motif. Like another famous Beethoven Symphony, it became a study in economy-of-means. Through the course of the piece, the motif is beguiling, jejune, impish, playful, melancholy, reverent, pained, and furious.

Piano Concerto No. 2 in D minor, Op. 23
– Edward MacDowell

December 18, 1860, in New York, New York
Died January 23, 1908, in New York, New York

This work was premiered on March 5, 1889, at Chickering Hall in New York by Theodore Thomas and his orchestra with the composer as soloist. It is scored for piano solo, pairs of woodwinds, four horns, two trumpets, three trombones, timpani, and strings.

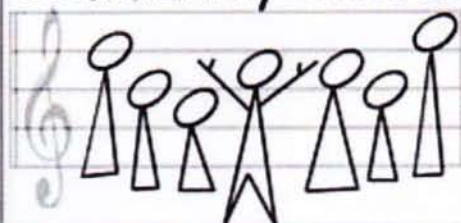
Although he was born in New York City, Edward MacDowell received most of his training in Europe, as was the custom of the day. His earliest training came from a boarder in the MacDowell home, but he was soon taking lessons from noted Venezuelan pianist Teresa Carreño. At age seventeen, he entered the Paris Conservatoire and later studied at the Hoch Conservatory in Frankfurt. He returned to the United States eleven years later with his wife, Marian, and settled in Boston. From 1896 until 1904, MacDowell taught at Columbia University.

When the MacDowells moved to New York, they realized that time out of the city would be just as important as their life in the metropolis. To allow for summers in the country, they bought a farm in Peterborough, New Hampshire, and named it Hillcrest. In 1907 Marian founded the MacDowell Colony, an artists' retreat at Hillcrest that is still in operation today.

In 1904 the composer was run over by a carriage and suffered a rapid mental and physical breakdown afterward. He no longer composed and was reduced to a childlike emotional state. MacDowell resigned his position at Columbia and lived his remaining four years under the constant care of Marian.

As a composer, MacDowell had a diverse output. He composed numerous piano works for his performances, including the perennial *Woodland Sketches*. There are dozens of songs and several choral works. Of his nine orchestral works, three are for soloists—the *Romanze* for cello and orchestra, and two piano concertos. His musical style is perhaps the most European of American composers, as it is firmly rooted in the tradition of Liszt.

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). Recent performances include the Verdi Requiem with the Alexandria Symphony and Beethoven's Ninth Symphony, Songs of Sunset (Delius) and Chichester Psalms (Bernstein) with the Washington Metropolitan Philharmonic.

Chorus

Soprano 1

Antonio, Therese
Bozhich, Elizabeth
Brown, Sara Dudley
Calzado-Esponda, Jessie
Diroll, Jessie
Fitzgerald, Marya
Jensen, Lene
Kajiwara, Angelica
LaGoe, Terri
McKenzie, Phyllis
Peralta, Jamaica
Robb, Judith
Rynn, Maria
Simpson, Jane
Wells, Theresa
Yee, Mary

Soprano 2

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

Connors, Pat
Charlotte Cox
Gonzales, Felicia
Harrison, Margaret
Lewis, Michelle
Lowrey, Barbara
Maher, Marty
Miller, Carolyn
Russell, Mary Lee
Wood, Nancy Ruth
Worku, Selamit

Alto 1

Briscoe, Ellie
Bull, Elizabeth
Cantrell, Kate
Darnell, Sharon
Dubas, Claire
Flagg, Pat
Hambley, Holly
Malicka, Agnes
Peetz, Deborah
Pelenberg, Carol

Rinaldi, Maria
Roningen, Jane
Rosenberg, Linda
Shaw, Desta
Young, Cynthia

Alto 2

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

Tenor 1

Croman, Lee
 Donlan, Tom
 Jarvis, Mike
 Kouzougian, Kris
 Reilly, Bill
 Robles, Francisco
 Thomas, Alex

Tenor 2

Bolds, DeMarcus
 Connors, John
 DeGeiso, Chris
 Herndon, Estee
 Gavert, Ray

Gerbracht, Bob
 Goldschmidt, Larry
 Meyer, Bill

Bass 1

Burke, Michael
 Clark, John
 Cohen, Bernie
 Dhouti, Addison
 Gans, Walter
 Handley, Lock
 Johnson, Mark
 Kennedy, Richard
 Lombardi, Ray
 Munger, Tom
 Rich, Steven

Rich Rosenberg
 Wulff, Fred

Bass 2

Brown, Bill
 Bunner, Alan
 Caress, Ed
 Carnahan, Larry
 Clark, Bob
 Folz, Connor
 King, Nick
 Krause, Alan
 Relton, Matthew
 Russell, Will
 Stevic, Sasa

Elizabeth Bozhich, soprano, is a second-year voice major at Northern Virginia Community College, where her teacher is Cara Cammaroto. She attended T.C. Williams High School for just over one year before becoming an online and home school student. Last year she became a dual-enrollment student-taking college courses while simultaneously completing requirements for her high school diploma.

Claire Dubas, alto, is a second-year piano major with Dr. Ja-Hye Koo at Northern Virginia Community College. She graduated from JEB Stuart High School with an IB Diploma in 2010. She plans to transfer to James Madison University this fall to continue pursuing a degree in choral music education. Beyond music, Claire loves costuming for the theater and hitting the ski slopes with her family and friends



Francisco Robles, tenor, graduated from West Potomac High School in 2008. He completed two years of music study at Northern Virginia Community College and now works as music director for Spanish-speaking services at Grace Episcopal Church and St. Mary's Episcopal Church.

Matthew Relton, bass, is a second-year voice major at Northern Virginia Community College, where his teacher is Patrick Cook. He attended Thomas A. Edison high school, graduating in 2008. In addition to his music his interests are juggling and blacksmithing. Upon finishing his degree at NOVA, he plans to get into the electrical trade before continuing his education as a performer.

James Kazik



James Kazik holds a B.M. in Composition/Theory from the University of Minnesota where he studied composition with Judith Lang Zaimont, Alex Lubet, and arranging with Adi Yeshaya, orchestration with Pulitzer Prize winning composer Dominick Argento, and trombone with Thomas Ashworth. Mr. Kazik completed a M. M. in Trombone from the University of North Texas where he studied trombone with Vern Kagarice and Tony Baker, and studied composition with Cindy McTee. As a composer, his works, particularly those for trombone, continue to win acclaim both here in the US and abroad.

James Kazik has been a staff arranger for the U.S. Army Band "Pershing's Own" since 2001, and a staff writer for Hal Leonard Corp since 2008. As an arranger and orchestrator, his arrangements have been performed by the the Juilliard Trombone Ensemble, the Washington Metropolitan Philharmonic, and the National Symphony Orchestra, and recorded by Joseph Alessi and the Juilliard Trombone Ensemble, and heard on Alessi's solo recording *Return to Sorrento*. Mr. Kazik has also written several solo works for orchestra, trombone and trombone ensemble. His quartet, "2002: Three Movements for Four Trombones", was the required piece for the 2002 International Trombone Association Quartet Competition.

Thomas Pandolfi Pianist



The young American pianist Thomas Pandolfi is an exciting virtuoso who, with each passing season, is becoming more and more sought after by audiences, and showered with superlatives by critics for his passionate artistry and amazing technique. His orchestral appearances often feature not only the beloved masterpiece concerti by Tchaikovsky, Rachmaninov and Liszt, but also the equally brilliant ones by Paderewski, Rubinstein and Moszkowski. Additionally in the "Pops" genre, Thomas is considered a leading interpreter of the works of George Gershwin.

The 2008-09 season marked Thomas' debut recitals in Canada, Germany and China. A favorite in a number of Eastern European countries, Thomas continues to have extended and expanded tours in that part of the world annually. During the 2009-10 season, Thomas was guest soloist in the world premiere of British composer, Simon Proctor's, dazzling and unique "James Bond" Piano Concerto in London, and during the 2010-11 season he released his 6th CD album.

Thomas returned to China in August of 2011 for his second tour of that country, and last season, he made his recital debut in Toronto, as well as stepped in on 48 hour notice to perform the Rachmaninov Second Piano Concerto for The Alexandria Symphony's closing concert of the season. Audiences during the 2012-13 season will enjoy his artistry in Pennsylvania, North Carolina, Virginia, South Carolina, New York, Delaware, Massachusetts, Texas, Florida, California, Tennessee, New Jersey, Ohio, Maryland, and Washington, DC.

A graduate of The Juilliard School, Pandolfi earned both his Bachelor's and Master's degrees as a scholarship student.

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WMPA is a not-for-profit organization of musicians and music lovers dedicated to making high-quality musical performances and opportunities accessible to the community.

WMPA is composed of several major programs, including three orchestras, a free summer concert series, and a composition competition; through its unique and diverse programming and initiatives, WMPA celebrates the living, breathing nature of music—music that moves with time, moves its audiences, and makes a difference.

Since its incorporation as a non-profit organization, WMPA has been able to apply for and receive grants from the Commonwealth of Virginia, Fairfax County, and the City of Alexandria. However, most of WMPA's funding comes from earned income and individual and corporate donations. You can help! Please consider supporting WMPA by making a donation, volunteering your time, or participating in one of our many fundraising trips and activities. Your efforts can help keep high quality music alive and accessible in the community.

One of the most direct ways that you can help WMPA is through an individual monetary donation. Any and all amounts make a difference. Donate online at:

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WMPA Composition Competition

WMPA will conduct its annual composition competition for composers of the Eastern United States. Submissions for the 2013-14 competition will be requested in May 2013. Selection of the winner will be completed and announced in July. The winner will have one major work performed in the 2013-14 concert season.

The competition is open to composers of any age who are U.S. citizens and whose permanent residence is in the Eastern States (ME, NH, VT, NY, MA, RI, CT, PA, NJ, DE, MD, DC, OH, IN, WV, VA, KY, TN, NC, MS, AL, GA, SC, and FL). See our web site for more details.

Masterclass Invitational

Musicians of any age are eligible to apply to participate in a Master Class led by outstanding teachers and performers. The Master Class is held live in Alexandria as part of WMPA's Annual Summer Chamber Music Series at The Lyceum, and is observed by those attending that event in the Series. Those wishing to participate should contact WMPA: Phone: 703-799-8229 Email: wmpa@earthlink.net.

Summer Chamber Music Series

Each summer, Washington Metropolitan Philharmonic Association sponsors a Summer Chamber Music Series, held between mid-June and September at The Lyceum in historic Old Town Alexandria. These weekly performances are free and open to the public. The performances feature small ensembles and soloists, primarily from Washington Metropolitan Philharmonic and the local arts community.

UPCOMING CONCERTS

Saturday, May 11 at 3 pm:

Church of the Epiphany (DC)

Sunday, May 19 at 3 pm:

Bishop Ireton H.S. (Alexandria)

- William McDaniel: Allegro (World Premiere)
- Ludwig van Beethoven: Piano Concerto No. 4, Op. 58
in G major with pianist William McDaniel
- Ottorino Respighi: The Fountains of Rome
- Unique work by Christopher Weiss (winner of the 2012
Composition Competition)



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CANTATA ACADEMICA CARMEN BASILIENSE

Composed and dedicated to the University of Basle for the
celebration of its 500th anniversary by Benjamin Britten, 1960

PARS I

PART ONE

I. CORALE – *Solisti e coro*

Bonorum summum omnium
humanae vitae labilis
vel hoc sit, quod dono dei
assiduum per studium
mortales adipisci valeant
scientiae margaritam,

II. ALLA ROVESCIO – *Coro*

quae bene beateque vivendi viam praebet
et ad mundi arcana cognoscenda
dilucide introducit
et hac in terrena statione natos
evehit in sublimes.

III. RECITATIVO – *Tenore solo*

At huius caelestis doni
Basilae quis auctor fuit,
quis bonus gentis Rauracae
genius clarusque conditor?

IV. ARIOSIO – *Basso solo*

Maiorum imprimis virtus,
amans bonarum artium,
recti pulchrique provida,
et audax magnanimitas
senatus atque populi;

V. DUETTINO – *Soprano ed alto soli*

tum vero Aeneas Sylvius,
hic nostrae Romae Romulus,
qui civitatem de se bene meritam
instructa privilegiis
professionum omnium
ornavit academia.

VI. RECITATIVO – *Tenore solo*

Et gubernacula mundi qui tenet
preces propitius exaudivit
conditorum sese orantium:

VII. SCHERZO – *Solisti e coro*

ut ad longaeva tempora
floreat studium generale,
quo fides propagetur,
iustitia servetur,
tuendae sanitati consulatur,
quodque idem sit philosophiae fons irriguus,
de cuius plenitudine hauriant
universi litterarum
cupientes imbui documentis.

I. CORALE – *Solos and chorus*

Of all possessions in frail human life
surely the highest is this:
that by the grace of God,
through zealous study,
mortals may attain
to the pearl of knowledge.

II. ALLA ROVESCIO – *Chorus*

It offers the path to the good and happy life,
and clearly points the way
to the mysteries of the universe,
and those born in this earthly station
it raises up to Heaven.

III. RECITATIVO – *Tenor solo*

But who was the author
of this heavenly gift to Basle,
who of the Rauracian people
the good genius and illustrious founder?

IV. ARIOSIO – *Bass solo*

First the vigour of the Elders,
lovers of the Arts,
mindful of truth and beauty,
and the bold generosity
of the Senate and the People.

V. DUETTINO – *Soprano and contralto solos*

Then, indeed, Aeneas Sylvius,
the Romulus of our Rome,
who adorned the city to which he was indebted
with a university, provided
with the rights of every faculty.

VI. RECITATIVO – *Tenor solo*

And He who is at the helm of the world
heard with favour the supplications
of the founders who thus prayed:

VII. SCHERZO – *Solos and chorus*

That through many ages
widespread care for learning may flourish,
by which faith may be spread,
justice served,
and care of health assured,
and that it may be a living fountain of philosophy,
of whose abundance all men may drink
who desire to imbibe
the wisdom of its teaching.

PARS II

VIII. TEMA SERIALE CON FUGA – *Coro*

Docendi ac discendi aequitati
in peregrinos comitas consociatur.
Venerint ex omnibus orbis terrarum regionibus:

IX. SOLI E DUETTO – *Alto e basso soli*

Rhenana erga omnes urbs
humana et hospitalis est
et tamquam hominum quaedam patria
communis,

X. ARIOSO CON CANTO POPOLARE –

Soprano solo e coro maschile

ut iustissime Basilea audiat.

XI. RECITATIVO – *Tenore solo*

O cives Basilienses,
tam nobilem academiam
auxisse semper vobis laudi sit.

XII. CANONE ED OSTINATO – *Solisti e coro*

Nos autem cuncti hoc festo die
ex animi sententia
optamus et precamur: Sit
Basilea patria in perpetuum
opibus firma, copiis locuples,
laudibus ampla, virtute honesta,

XIII. CORALE CON CANTO – *Solisti e coro*

vigeatque academia libera
in libera civitate,
sempiternum decus atque ocellus
inclytae Basileae.

PART TWO

VIII. TEMA SERIALE CON FUGA – *Chorus*

With equity in teaching and learning
is united friendliness towards strangers:
may they come from all quarters of the globe.

IX. SOLI E DUETTO – *Contralto and bass solos*

The city on the Rhine
is kind and welcoming to all,
as if a common fatherland to all men,

X. ARIOSO CON CANTO POPOLARE –

Soprano solo and male chorus

so that she may justly be called the Royal City.

XI. RECITATIVO – *Tenor solo*

O citizens of Basle,
may you always be praised
for having fostered so noble an academy.

XII. CANONE ED OSTINATO –

Solos and chorus

We, therefore, together on this festive day,
wish to pray with all our heart
that the city of Basle
may be for ever strong and steadfast,
rich in plenty, full of praise,
respected for her virtue,

XIII. CORALE CON CANTO –

Solos and chorus

that a free academy may thrive
in a free community,
for ever the ornament and treasure
of illustrious Basle.