Washington Metropolitan Philharmonic Ulysses S. James, Music Director Presents

Kodrigo: Consistio de Aranjusz with harpist Heidi Sturniolo

Ries: Sea Surface Full of Clouds -A Cantata (World Premiere) with NOVA Community Chorus

Tia Wortham, soprano Anamer Castrello, mezzo soprano Duane Moody, tenor Jason Buckwalter, baritone

Debussy: La Mer

Sunday March 30 2014
3pm
TC Williams High School
3330 King St.
Alexandria,VA

Sunday April 6, 2014

3pm

Church of the Epiphany

1317 G St., NW

Washington, DC



Washington Metropolitan
Philharmonic Association
The 2013-14 Season
Celebrating 30 years under
the musical direction of
Ulysses S. James

WMPA Music Director/Conductor Ulysses S. James is a former trombonist who studied in Boston and at Tanglewood with William Gibson, principal trombonist of the Boston Symphony Orchestra. He

graduated in 1958 with honors in music from Brown University. After a 20 year career as a surface warfare Naval Officer, followed by a second career as an organization and management development consultant, in 1984, he became the Music Director of Washington Metropolitan Philharmonic Association. The Association currently sponsors the Washington Metropolitan Philharmonic conducted Ulysses James, the Washington Metropolitan Youth Orchestra (high school) conducted by Dr. Henry Sgrecci, and the Washington Metropolitan Concert Orchestra (middle school) conducted by Ruth Erbe.

The Philharmonic has grown from a small mostly amateur group to a 60-70 member orchestra, about 75% of whom are professional or semi-professional musicians. The Youth Orchestra has grown from a small non-auditioned group of string players to an auditioned 50-60 member orchestra in residence at Episcopal High School in Alexandria. The Concert Orchestra, organized in 2008 by Ruth Erbe, has grown to an auditioned orchestra of 45 members.

Mr. James initiated a summer chamber music series at The Lyceum in Old Town, Alexandria that will have its twenty-fourth consecutive season next summer.

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

Celebrating Poetry Month Shelly Bell Recites Her Poetry.

To merely refer to North Carolina native and Alexandria, VA resident Shelly Bell as a curious and talented consumer of life's most positive energies would only tell half of the story. An award-



winning poet, as well as a songwriter and published author, her diversity of skills allow her to expertly navigate the space between performance and journalism. Excelling as a truly dynamic force in local, national and now international media, her work as spoken-word poet has led to her to serve as an Arts Commissioner for the City of Alexandria, VA, Program Director of the Seven City Art Society, LLC, and current Media Director of Songwriters and Poets. Shelly Bell is unquestionably an extraordinarily gifted artist mixing uncommon honesty with a populist style. Her unflinching desire to remain honest to herself and her aspiration makes her personal motto entirely true. "Regret nothing and write everything!"

Cover image by Larry Ries

Lawrence Edward Ries is a self-taught composer. As a youth, he studied clarinet for six years, and sang in his church choir. While in college at the University Maryland, he discovered Debussy and began exploring classical music of all eras in scores, recordings, and concerts. During that period, he taught himself to play the piano, and he uses it as a tool while he composes. In Nova Scotia, while attending graduate school, he sang with the Dalhousie University chorus and his church choir. After receiving his Master's degree in English, he returned to the DC area, where he auditioned for and joined Dr. Paul Traver's University of Maryland (UMD) chorus as a baritone. He performed with the UMD chorus for several years, including performances with the National Symphony Orchestra at the Kennedy Center and Lincoln Center in New York. Moving to the Boston area in 1974 and working with some brilliant New England Conservatory students, he began experimenting with composition, composing some art songs and piano pieces. Returning to the DC area in 1980, he began working on a Master's degree in Music at Catholic University, studying music theory and sight-singing, while working full-time for the National Archives. The end of the Archives' flex-time ended his studies at Catholic, so he continued his studies in the evening at Montgomery College in Rockville in a non-degree program.

From 1984-94, Ries resigned from the federal government and became a stay-at-home father for his two sons, Paul and Philip. He composed a variety of works during this period, including art songs based on poems by Emily Dickinson, Wallace Stevens, and Gerard Manley Hopkins. Encouraged by Richard Jason, the organist/ choir director at Emmanuel Lutheran Church in Bethesda, MD, Ries taught himself orchestration and orchestrated "Three Poems of Wallace Stevens," a song cycle for soprano and orchestra. This piece was performed in 1988 by the Mount Vernon Orchestra, the predecessor to the Washington Metropolitan Philharmonic. That orchestra also performed Ries' concerto for Flute, Viola, and Orchestra titled, "At First Light" in 1991, and Ries' only symphony, "Four Dreams at the Hotel Jerusalem" in 1992. He believes Debussy and Messiaen were the composers who most influenced his compositions.

Ries returned to the workforce in 1994, first working for five years in market research for a software company, and then returned in 1999 to the federal government. He managed large contracts for Information Technology support for agencies such as the Securities and Exchange Commission and the Federal Deposit Insurance Commission. He retired in 2009 and spends his time listening to music, composing music, photography, and travel. He currently resides in Rockville, Maryland with his wife, Lynn.

Sea Surface Full of Clouds: A Cantata for Chorus, Soloists, and Orchestra -Notes by the Composer

Based on the poem by Wallace Stevens, from Harmonium, 1923



Composition History of Sea Surface: I originally wrote the Sea Surface cantata in 1986. I had long been attracted to Wallace Steven's poetry (as had many other composers), and had written several art songs based on Steven's poems. As I read Sea Surface, I realized that this poem had wonderful potential as a larger scale piece of music.

I wrote Sea Surface as a two-piano version rather than as a fully orchestrated version. However, I had an orchestration in mind when I wrote it. The composition process was quite rapid. I wrote all the music sequentially from part 1 to part 5.

At the time, I was balancing music composition with being a stay at-home father caring for our two young children. The piece rested for several decades. In 2009, I retired from my career in the federal government I decided to capture the *Sea Surface* handwritten score on the computer, using a computer music notation program.

Notation programs can play back the notes entered in the computer. This is a great boon to composers. You can "hear" what your works might sound like in performance. In addition, these programs can "export" the notation files as audio files. So I "exported" all five parts of the two-piano score as audio files, and burned them to a CD. With the CD audio, poem text, and printed score in hand, I shared the piece with several friends. While I had always thought *Sea Surface* was one of my best works, I was a bit surprised and quite pleased to discover that other people shared my enthusiasm for it.

One of those people I shared it with was Maestro Ulysses James. UI also liked Sea Surface, and encouraged me to orchestrate it. I did so, finishing the orchestration in 2012. UI suggested that WMP perform it. UI submitted the piece to Mark Whitmire, Director of the NOVA community chorus, and Mark also liked it. Full disclosure: UI and I have been friends and musical colleagues for decades. Back in the 80's and 90's, the Washington Metropolitan Philharmonic and its predecessor, the Mount Vernon Orchestra, had premiered and performed three of my works. I owe a major debt of gratitude to all of those who are making today's concert possible, to Dr. Whitmire and the NOVA Community Chorus, to the wonderful soloists, to my beautiful wife, Lynn, who supported me in all my musical endeavors, to Carter Bryan, my superb pianist friend and soloist rehearsal accompanist, and to the techies and geeks of the computer world, that Sea Surface is being performed today. Most of all I am beholden to Maestro Ulysses S. James, to whom this piece is dedicated.

Musical Material in Sea Surface: My musical goal in Sea Surface is to capture and convey the marvelous verbal, impressionistic, and coloristic character of the poem. I am one of those composers who sees and hears colors in music. There is so much color in Stevens' poem that it inspired me to write music that attempts to match the colors and images in the poem. The very title of the poem, "Sea Surface Full of Clouds" conjures color images of blue sky and white clouds. We've all seen pictures of the gorgeous skies of the tropical Pacific and Caribbean, and Stevens captures these images in words such as "summer hued the deck" and "paradisal green." The poem is also about light and radiance, some of which I try to capture with the orchestration, and some of which I try to capture in the vocal parts.

The poem is structured in five stanzas, and the cantata has five sections that correspond to each stanza. What attracted me musically was the fact that each section of the poem is a variation on the same or similar sets of words. So the composition is also a set of variations on a set of musical themes. The two main themes are stated in the orchestra at the beginning of section one. The first theme is a set of inverted triadic chords that rises and falls in an arching pattern as a motif. The second theme is a melody that is harmonized against the first theme. The intervals in the second theme are predominantly diminished 5ths. Within this musical material, all twelve tones of the tempered scale are used, though never in strict twelve-tone technique. Both C major and F major are intermittently tonal centers, and frequently used bi-tonally, that is, with both keys played simultaneously. However, other triadic key centers are also used intermittently. Added sixth chords are another frequent feature.

Verse 1 (Part 1) of the Sea Surface Cantata is perhaps the simplest part. Each subsequent verse adds some complexity to the music, to the sound field in the orchestra, and to the vocal writing. For example, there are no brass instruments in Part 1. They are added in part 2. The instrument used most often and with the most difficult part is the harp. Percussion parts of vibraphone, glockenspiel, and celesta are also predominant, though not in all sections. Typically winds, brass and strings play supporting roles to the percussion instruments and vocal parts, though occasionally they have their own roles.

The vocal lines in *Sea Surface* are adapted to the rhythms of the poetry as I hear them. Those rhythms create frequently changing time signatures that add considerable complexity to performing the cantata, but may not be noticeable to the listener. The chorus is like a Greek chorus in a play, offering introductions to several sections of the cantata, and emphasizing certain sections of each of the poem's stanzas. While the choral parts have some melodic material, their harmonic richness is more important than their melodic material. Most of the melodic material is in the soloist parts, and their parts are the most challenging in the piece, not only musically, but because the words of the poem are so

Born November 22, 1901, in Sagunto, Spain Died July 6, 1999, in Madrid, Spain

The work was given its earliest performance on November 9, 1940, at the Palau de la Musica Catalana de Barcelona by the Orquesta Filarmonica with Cesar Mendoza LaSalle conducting. The soloist was Regino Sainz de la Maza. Nicador Zabaleta premiered the harp version on August 24, 1974, at the Teatro Victoria Eugenia in San Sebastián, Spain, with the Orquesta Nacional de España and conductor Rafael Frühbeck de Burgos. It is scored for piccolo, two flutes, two oboes, English horn, two clarinets, two bassoons, two horns, two trumpets, and strings.

Joaquin Rodrigo was probably Spain's most nationalistic composer, surpassing even Manuel de Falla in his connection to his native soil. Born near the southern Spanish city of Valencia in 1901, he contracted diphtheria at age three, which caused permanent blindness. Early interest in music led to extensive childhood studies, culminating in his acceptance to the Ecole Normale in Paris, where he studied with Paul Dukas. In the 1930s, he continued studies at the Paris Conservatoire and the Sorbonne.

Rodrigo's music is surprisingly conservative, considering the widespread influence the Parisian avant-garde composers had on most students when he was active in Paris. His melodies are quite singable and his harmonies, although tinged with colorful dissonance, act as a functional musical underpinning. The result is a uniquely individual musical language, described by Rodrigo as "neo-traditional," remaining true to his Spanish roots, elevating these sounds to a lofty pedestal built upon centuries of European musical traditions. In other words, Rodrigo could be called a traditional modernist.

In his later life, he was honored frequently with awards and distinguished posts. Among these were Rodrigo festivals in Argentina, Mexico, Japan, and Turkey (the homeland of his wife, pianist Victoria Kamhi). He was a member of Legion d' Honneur, the Académie Royale des Sciences, des Letters et Beaux-Arts in Belgium. On his 90th birthday, Rodrigo and his wife were given the hereditary titles of Marqueses de los Jardines de Aranjuez by King Juan Carlos I in 1992.

Rodrigo's Concierto de Aranjuez is his most popular work, having been in the repertoire ever since its premiere in 1940. Aranjuez itself was a palace near Madrid that served as a summer home for the Spanish Bourbon kings in the eighteenth century. The palace's formal gardens cover over 300 acres. As a blind man, Rodrigo concentrated on the aspects of Aranjuez that he could perceive, "the fragrance of magnolias, the singing of birds, and the gushing of fountains." The composer described the work as not following a narrative:

"Although this concerto is a piece of pure music, without any program, by situating it in Aranjuez, I wanted to indicate a specific time: The end of the eighteenth and beginning of the nineteenth centuries, the courts of Charles IV and Ferdinand VII, a subtly stylized atmosphere of majas, bullfighters, and Spanish sounds returned from America....."

Although originally for guitar solo, Rodrigo prepared a version of the work for harp solo for his friend Nicanor Zabaleta. The notes for a recent recording states that "Rodrigo commented that while the guitar 'has its strings saturated in the roots of the spirit of Spanish music, and this is where the classical and flamenco traditions converge', the harp is also 'full of the spirit of crystalline brightness possessing elements of distant evocations'."

Rodrigo's *Concierto* opens with a dance-like theme based on the fandango with its alternation between 6/8 and 3/4 meters. The harp plays throughout the movement, actually throughout most of the work, without a significant pause. Using a method dating back to the Baroque period, especially in the concertos Vivaldi, Rodrigo alternates statements of the orchestral tutti with

interjections by the soloist. This movement is filled with the very Spanish-sounding Phrygian mode, along with flamenco-like solo episodes for the harp that would sound at home in an Iberian village plaza.

The *adagio* is magical. Opening simply with strummed chords, a lone English horn enters with a melody of solitude and longing. The harp repeats it as a flamenco-flavored variation with elaborate ornamentation. A monumental cadenza follows, allowing the soloist to display incredible virtuosity. Unexpectedly, the full orchestra erupts with a ravishing orchestration of the English horn melody. After this highly emotional climax the movement ends quietly.

Based on the same fandango rhythms as the first movement, the finale begins with a folk-like melody in the harp. The 3/4 and 2/4 alternations eventually break down so that the meter becomes unpredictable. After the expected harp fireworks, the movement subsides, ending with a rhythmic whisper.

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La Mer (The Sea) - Claude Debussy

Born August 22, 1862, in St. Germain-en-Laye, France Died March 25, 1918, in Paris, France

This work was first performed on October 15, 1905, at the Concerts Lamoureux in Paris, under the direction of Camille Chevillard. It is scored for piccolo, two flutes, two oboes, English horn, two clarinets, three bassoons, contrabassoon, four horns, three trumpets, two cornets, three trombones, tuba, timpani, percussion, two harps, and strings.

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, which presents 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 composer Charles Gounod. After winning the coveted Prix de Rome in 1884 for his dramatic cantata *L'enfant prodigue* (The Prodigal Son), he was on course for an illustrious career as a composer. Debussy composed piano pieces, art songs, and opera, constantly searching for new methods of depicting the texts and vast varieties of images associated with his numerous compositions. In the early years, Debussy lived in Paris with little money and almost no critical notice. The *Prelude to the Afternoon of a Faun*, the piece in which Debussy introduced his mature impressionistic style, would achieve slight success in 1894.

Debussy's largest work, the opera *Pelléas et Mélisande*, began when he befriended the play's author, Maurice Maeterlinck. The composer was well-known among the artistic community in Paris, but popular success was more difficult to obtain. Debussy worked as a music critic for the *Revue blanche* beginning in 1901, and it was through these efforts that the director of the Opéra-comique agreed to produce the opera. In 1902 the work was premiered and Debussy was finally granted the

popularity he deserved. However, critics simply could not be convinced that Debussy's impressionism held real musical merits.

With fame came adjustments, among them Debussy's 1904 abandonment of his wife, Lilly, for his married mistress, Emma Bardac. The two eventually married in 1908, but many friendships were destroyed as casualties of the scandalous affair. Scholars believe that the turmoil is chronicled in Debussy's *La Mer*. On the surface, this three-movement aquatic monument is a portrait of the undulation and mystery of the ocean. However, the tumultuous underpinning likely reflects some of the emotional unrest of marital strife. When *La Mer* was first heard in October of 1905 the critics were less than complimentary. The critics likely saw this as an opportunity to punish Debussy for his marital indiscretions.

To modern ears, *La Mer* is a brilliant portrait of the ocean, complete with its many nuances – the breaking of waves, the sparkle of sunlight on the surface, and the unfathomable and mysterious power of the depths – all portrayed through impeccable orchestration. The first movement, evocatively entitled "*De l'aube à midi sur la mer*" ("From Dawn to Noon on the Sea"), uses short motives that eventually combine in an ingenious manner to reveal a sun-drenched ocean in its full glory. Near the end of this movement, a majestic brass chorale brings to mind the swell of the sea, surging in its natural ebb and flow, before receding to a restrained, yet powerful, pianissimo ending.

"Jeux de vagues" ("Play of the Waves") acts as the scherzo for La mer. Emphasis is placed upon the fluid motion of the waves as they crash upon the shore and fragment into innumerable droplets. Swirling textures prevail with prominent roles for the harp and xylophone.

In "Dialogue du vent et de la mer" ("Dialogue of the Wind and the Sea") Debussy conjures the stormy majesty and power of the ocean. It is here that he uses musical techniques that he heard played by an Indonesian Gamelan, consisting of drums and metallic percussion instruments, at the Paris World Exposition of 1889. Much gamelan music is composed using a colotomic structure, in which instruments producing the lower pitches play notes of longer duration, while the highest instruments play a flurry of many short notes. Debussy found this to be an especially effective device when writing about the sea. In the last few minutes of *La mer*, the music rises in volume and intensity to provide a glorious climax seldom heard in Impressionistic music.

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VOLUNTEERS NEEDED

We always need Front of the House (ushers and ticket takers, etc.), but we also need individuals to manage Front of the House. We need someone to help our Music

Librarian Nancy James (our longest serving volunteer along with our volunteer Music Director Ulysses James). We need volunteers to prepare grant proposals, to manage special events, to do fundraising, to handle our emails, to prepare press releases and write stories about the orchestra. Our mostly new WMPA Board members put in many hours to keep the music playing, but they cannot do it alone.

We are rich in the talents of many of our supporters. If you can help in any way contact WMPA at 703-799-8229 or wmpa@earthlink.net or talk to volunteer coordinator Angela Anderson (usually seen doing photography.)

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 famed Gewandhaus. In 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 choral tour of Italy, including performances at San Marco Basilica (Venice) and St. Peter's Basilica (Rome). Dr. Whitmire attended Abilene Christian University, the University of Texas, and the University of Maryland, where he received the Doctor of Musical Arts degree.

NOVA COMMUNITY CHORUS is a one hundred-voice ensemble that combines singers from the NVCC Music Program and the surrounding community. The chorus has distinguished itself both locally and

internationally. It performs regularly with the Alexandria Band, the Washington Metropolitan Philharmonic and the Alexandria Symphony. Special engagements in past years have included Carnegie Hall, Lincoln Center, and the National Theater. The chorus toured Spain and performed at the 1992 World's Fair in Seville. The chorus has sung in England (2006), at the Leipzig International Choral Festival, in Germany (2008), and in France (2010). Recent performances include the Verdi Requiem with the Alexandria Symphony and Beethoven's Ninth Symphony, Songs of Sunset (Delius) and Chichester Psalms (Bernstein) with the Washington Metropolitan

NOVA Community Chorus

Soprano 1 Elizabeth Bozhich Jess Calzado-Esponda,

Nancy Denker Lene Jensen Terri LaGoe Phyllis McKenzie Judith Robb

Maria Rynn Theresa Wells Mary Yee

Soprano 2 Rachael Abbott Ginger Caress Cathy Clark

Lisa Clark
Pat Connors
Margaret Harrison
Michelle Lewis

Barbara Lowrey
Marty Maher
Carolyn Miller
Mary Lee Russell
Laura Sullivan

Philharmonic.
Nancy Ruth Wood
Alto 1
Ellie Briscoe
Elizabeth Bull
Kate Cantrell
Pat Flagg
Holly Hambley
Jesse Hrebinka
Agnes Malicka
Marion Mangus
Deborah Peetz
Carol Pelenberg
Katy Rinaman
Jane Roningen

Mary Shilton Kaylee Shuey Alto 2 Halina Banas-Jones

Arlene Brigida
Cecelia Campbell
Melanie Casey
Martha Evans
Nancy Ford-Kohne

Izola Hawkins Bass Ruth Herndon John

Kamara, Dorothea Ellen Livingston Joyce Lombardi Tyra Newman Vicki Ratcliffe Annette Reilly Carol Uri Barbara Wade Judy Wulff

Tenor 1 DeMarcus Bolds Tom Donlan Mike Jarvis Bill Reilly Francisco Robles

Francisco Robles
Tenor 2
John Connors
Larry Goldschmidt
Traval Mensah
Bill Meyer
Jerry Moore
Daniel Rivas
Miguel Venegas

Bass 1 John Clark

Bernie Cohen Michael DeHart Yasmeen Florshim Walter Gans **Burvin Jenkins** Mark Johnson Richard Kennedy Ray Lombardi Tom Munger Matthew Relton Steven Rich Sasa Stevic Fred Wulff Bass 2 Alan Bunner **Ed Caress** Larry Carnahan Anthony Clarke Bob Clark Nick King Alan Krause Will Russell

David Shilton

Washington Metropolitan Philharmonic

Violin I

Tim Kidder, Concertmaster Sean Ganous Michelle Kanter Jessica Kim Seunghee Lee Cheryl Stickley Meera Venkataraman

Violin II

Slavica Ilic, Principal Evette Becker Rebecca Edelstein Kosh Kempter Dennis Murphy Winnie Nham Emily Rapavi Jane Thell

Viola

Donald Harrington, Principal
Oksana Abara
Sarah Bento
Elva Cala
Suzanna Kang
Barbara King
Kinnaird McQuade
Philip Young

Cello

Philip Wolf, *Principal* Jorge Alvarez Heejung Jung Kathryn Kleppinger James Kuykendall Amy Medearis Robert Meltzer

Bass

Kimberly Johnson, *Principal* Rachel Colombana

Flute

Lynn Zimmerman-Bell, Principal Susan Brockman

Flute/Piccolo Crystal Lee

Oboe

Mary Padilla, *Principal* Rachel Becker

English Horn/Oboe Jane Hughes

Clarinet

Mary St. John, *Principal 3/30* Rogelio Garza, *Principal 4/6* Chris Epinger

Bass/Contrabass Clarinet Martin Gold

Bassoon

Walter Wynn, Principal Mary Dugan

Contrabassoon

David Bell

Horn

Shane Iler, *Principal* Bernard Baiden Wendy Chinn Lisa Motley

Trumpet

Brett Lemley, Principal

Trombone

Tyler Castrucci Graydon Barnum Susan Goodwin

Tuba

Jan Dugar

Timpani

Bruce Davies

Percussion

Paul Durning, Principal Edward Asten Glenn Scimonelli Victor Younge

Harp

Heidi Sturniolo, *Principal* Wendy Willis

Keyboard/Piano

Stephen Bertino, Principal



Harpist Heidi Sturniolo is a graduate of The Cleveland Institute of Music where she earned her Master of Music in Harp Performance. She also holds a Bachelor of Music from the University of Michigan School of Music. Ms. Sturniolo is an active performer both as a recitalist and orchestral player. She has appeared as a soloist with the Washington Metropolitan Philharmonic Orchestra, the Manassas Symphony and the University of Michigan Symphony Orchestra and has performed with numerous ensembles throughut the country. She also participates in many recital series in both Michigan and Maryland. In 2010 she was the guest recitalist for the West Michigan Chapter of the American Harp Society. In addition to performing Ms. Sturniolo also teaches harp lessons and writes regularly for the "Harp Column," a nation-wide harp magazine.

Ms. Sturniolo is a native of Grand Rapids, Michigan and currently resides in the D.C.-Baltimore area with her husband and daughter.

Anamer Castrello, Mezzo-Soprano, has been praised by the Washington Post as "the richest and most expressive voice... with a memorable mezzo-soprano - round and clear with a smoky finish. Castrello has a powerful and passionate voice..." mezzo-soprano Anamer Castrello, a native of Guaynabo, Puerto Rico, stands out as one of the most impressive and versatile artists and singers in the Washington, DC, area. She holds a DMA in Vocal Performance from Catholic University of America, having studied with Rosemarie Houghton and Rick Christman. Ms. Castrello has won numerous awards, including the Catholic University Concerto/Aria Competition, "Best Latino Female Vocalist" at the Washington Area Music Awards, Award-winner at the Gulf Coast Regional Auditions for the



Metropolitan Opera and the "Operatic Singing Artist of the Year Award" from the Institute of Puerto Rico in New York. She has delighted Washington DC audiences in appearances with the Pan American Symphony Orchestra, the Washington Metropolitan Philharmonic Orchestra, the Capital City Symphony, Opera Camerata of Washington, Shakespeare Theatre, Opera Americana, Diaspora Opera of Washington, GALA Hispanic Theater, Zarzuela Di Si, the Singers Opera, the In Series, Lyric Opera of Baltimore, Washington Concert Opera and the Washington National Opera.

Anamer also participated at the International Opera Festival in Rome, Italy playing Marcellina in Mozart's *The Marriage of Figaro*. Other roles include, Dido in Purcell's *Dido and Aeneas*, Zia Principessa in Puccini's *Suor Angelica*, Carmen in Bizet's *Carmen*, Baba in Menotti's *The Medium*, Ottavia in Monteverdi's *L'incoronazione di Poppea*, Cornelia in Handel's *Giulio Cesare*, Luisa Fernanda in Torroba's *Luisa Fernanda*, Estrelda in Sousa's *El Capitan*, Paloma in Barbieri's *El Barberillo de Lavapies*, and Maria la O in Lecuona's *Maria la* O, among others.

Currently Anamer is a vocal instructor for Morgan State University. Ms. Castrello is also a Teaching Artist with the Washington National Opera in their Education and Community Programs as well as a Teaching Artist with the Lyric Opera of Baltimore.

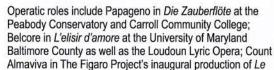
Anamer Castrello is a proud member of the American Guild of Musical Artists (AGMA), the National Association of Teachers of Singing (NATS) and the Actor's EquityAssociation.

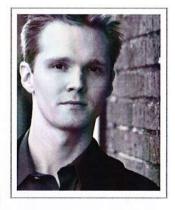


Soprano Tia Wortham, a native of Florida, received her Bachelor and Master of Music performance degrees at the Florida State and Catholic Universities, respectively. She performed as a classical vocal soloist with the US Navy Band of Washington DC, in halls across the country, including Constitution Hall and the John F. Kennedy Center. She is featured on the Navy Band's 2011 *Derivations* CD singing William Grant Still's "Songs of Separation." She has produced and performed vocal recital series entitled *Triptych*, showcasing the art song. She recently debuted with the local DC opera company The In Series. In spring 2012 she played a Trojan widow and sang in the opera

chorus of Mozart's *Idomeneo*. In fall 2012 she sang the roles of Second Witch and Spirit in Henry Purcell's *Dido and Aeneas*, which the Washington Post regarded as "worth the price of admission on its own". Currently (Feb 2014) she is a cast member in the highly regarded show, *The Cole Porter Project* in DC. *She* pursues further operatic and theater roles via auditions in the US and Europe. Her annual recitals in the Washington Metropolitan area continue, and she performs regularly as a church soloist and section leader. In her spare time, she enjoys singing pop and folk songs with her quitar in coffee house and open-mic settings. Her artistic pursuits also include recording projects.

Baritone, Jason Buckwalter is known for his "super-sized characters" (The Sybaritic Singer) and "theatrical fire." (Baltimore City Paper) A native of Landenberg, Pennsylvania, Jason now lives in Baltimore and performs throughout Maryland, Virginia, DC, Delaware, and Pennsylvania. Equally comfortable in opera, musical theater, oratorio, and song repertoire, he has performed with a wide variety of companies including the Washington National Opera, Baltimore Concert Opera, Annapolis Chorale, Young Victorian Theatre Company, and The Figaro Project.





Nozze di Figaro; Schaunard in La Bohème with Capital Opera Richmond; Dr. Falke in Die Fledermaus and Marcello in La Bohème at Carroll Community College; and Brühlmann in Werther with the Washington National Opera. His portrayals of Benoit and Alcindoro in Chesapeake Chamber Opera's April 2010 production of La Bohème were praised by Tim Smith of The Baltimore Sun as "dynamic."

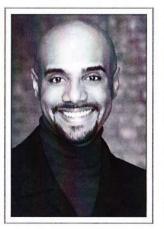
No stranger to the musical theater stage, Jason has also performed the roles of Mr. Lindquist in A Little Night Music at the Peabody Conservatory, Captain von Trapp in the The Sound of Music with the Bethesda Summer Music Festival, and several roles with the Annapolis Chorale. Favorites there include Sky Masterson in Guys & Dolls and Will in Oklahoma! Mary Johnson of The Baltimore Sun called his portrayal of Will "stellar" saying "he not only sang impressively and displayed his flair for comedy, but he also held his own in dance."

A seasoned concert performer as well, Jason has performed solos with choirs in Maryland, Delaware, and Pennsylvania. He is a regular soloist with the Northern Delaware Oratorio Society where he sang both Brahms' and Mozart's *Requiems* and Mendelssohn's *Elijah*. With the Annapolis Chorale, Jason sang solos in Monteverdi's *Vespers*, Bach's *St. Matthew Passion*, and Haydn's *Creation*. At Peabody, Jason performed the role of Pilatus in Bach's *St. John Passion*.

A lover of contemporary music, Jason has premiered many new works, including John Belkot's *Plays* at Georgetown University's Friday Music Series and a song cycle by New York-based composer, Kevin Clark. Jason also maintains a relationship with the Baltimore Composers Forum and has performed works by members Garth Baxter, John Belkot, and Ljiljana Jovanovic. In April 2011, Jason gave world premiere performances as part of The Figaro Project's Contemporary Opera Trio, creating the role of Max in Paul Mathews' *Piecing it Apart* as well as Bright Star, Snake with Two Names, and Wolf of the Shadows in Douglas Buchanan's *Lux et Tenebrae*.

Jason graduated magna cum laude from Susquehanna University and earned his Master of Music degree and Graduate Performance Diploma from the Peabody Conservatory. He was awarded the George Woodhead Prize in Voice and the George Castelle Memorial Award in Voice for his work at Peabody. He is also a member of Phi Mu Alpha Sinfonia and the Pi Kappa Lambda honor society.

WASHINGTON METROPOLITAN PHILHARMONIC ASSOCIATION (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.



Tenor, Duane A. Moody, Associate Professor at Berklee College of Music (Voice) and an instructor and coach with The Levine School of Music has expounded on a career of international proportions for over two decades. From his international tours as Sportin' Life in The Gershwins' Porgy & Bess (1999-2005), his off-Broadway engagement with Three Mo' Tenors (2007), to his sacred recording with the group INSPIRATA, Mr. Moody has always kept vocal beauty talent, through artistry first.

From his humble beginnings in SE, Washington, DC, it was always about music. From listening to his Father's old Philly Sound Records, as well as, being groomed by the many talented educators who saw his talent early on, music and the arts were a constant part of his life. After receiving degrees from The Peabody Institute of Johns Hopkins University and Boston University he has made debuts at The Royal Festival Hall (London), Tel Aviv Opera (Israel), Hamburg Staatsoper

(Hamburg, Germany), Alte Oper (Frankfurt, Germany), Des Moines Opera, Dayton Opera, New York City Opera (touring company) and has been presented in a premiere solo recital at The Terrace Theatre of The Kennedy Center for the Performing Arts (Washington, DC). Orchestral appearances have been with The Fayetteville Symphony Orchestra, The Indianapolis Symphony (Pop Series), The Spokane Symphony (Pop Series), The Reading Symphony and The Frederick Symphony in their presentation of Beethoven's 9th.

Duane manages a career as a performer, educator, clinician and musician. Continuing to tour with *Three Mo' Tenors*, as well as, a solo artist. "I may be struggling, but I'm not tired." – Duane A. Moody

Sunday, June 15	Marlisa Del Sid Trio	Violin, viola, cello
Sunday, June 22	John Earle Sutherland	Pianist
Sunday, June 29	Benjamin Scott	Violin with piano accompaniment
Thursday, July 3, @7:30pm	Sophia and Alber Yan	Violin, clarinet and piano
Sunday, July 6,	Barbara Fitzgerald	Bassist, with piano accompaniment
Sunday, July 13	Laura Marchisotto's "Synergy"	Flute, oboe, clarinet, and piano
Sunday, July 20	Washington Metropolitan Philharmonic Wind Ensemble	
Sunday, July 27	Sylvia Hong and Michael Rector	Piano
Sunday, August 3	Roger Garza ·	Clarinet with piano accompaniment
Sunday, August 10	Lynn Ann Zimmerman Bell and Stephen Bertino	Flute with piano accompaniment
Sunday, August 17	Kristen Sheridan	Clarinet with Piano accompaniment
Sunday, August 24	Aaron Goler	Bassoon with Piano accompaniment
Sunday, August 31	Thomas Pandolfi	Piano
Sunday, September 7	Haskell Small	Piano

Program

Concierto de Aranjuez

Joaquin Rodrigo

with harpist Heidi Sturniolo

1. Allegro con spirito

Where the Garden Lives*

I. Adagio

When the Quiet Speaks*

II. Allegro gentile

The Dance of Courting*

Sea Surface Full of Clouds

Lawrence Ries

A Cantata (World Premiere)

with NOVA Community Chorus

Five movements

La Mer

Claude Debussy

1.De l'aube à midi sur la mer - Très lent

From Dawn to Noon on the Sea*

11. Jeux de vagues - Allegro

Play of waves*

III.Dialogue du vent et la mer – Animé et tumultueux

Dialogue of the Wind and the Sea*

*Poems by Shelly Bell

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Sea Surface Full Of Clouds Wallace Stevens

1

In that November off Tehuantepec, The slopping of the sea grew still one night And in the morning summer hued the deck

And made one think of rosy chocolate And gilt umbrellas. Paradisal green Gave suavity to the perplexed machine

Of ocean, which like limpid water lay. Who, then, in that ambrosial latitude Out of the light evolved the morning blooms,

Who, then, evolved the sea-blooms from the clouds Diffusing balm in that Pacific calm? C'était mon enfant, mon bijou, mon âme.

The sea-clouds whitened far below the calm And moved, as blooms move, in the swimming green And in its watery radiance, while the hue

Of heaven in an antique reflection rolled Round those flotillas. And sometimes the sea Poured brilliant iris on the glistening blue.

II

In that November off Tehuantepec The slopping of the sea grew still one night. At breakfast jelly yellow streaked the deck

And made one think of chop-house chocolate
And sham-like** umbrellas. And a sham-like green
Capped summer-seeming on the tense machine

Of ocean, which in sinister flatness lay. Who, then, beheld the rising of the clouds [That strode submerged in that malevolent sheen,*]

Who saw the mortal massives of the blooms Of water moving on the water-floor? C'était mon frère du ciel, ma vie, mon or.

The gongs rang loudly as the windy booms Hoo-hooed it in the darkened ocean-blooms. The gongs grew still. And then blue heaven spread

Its crystalline pendentives on the sea And the macabre of the water-glooms In an enormous undulation fled.

III

In that November off Tehuantepec, The slopping of the sea grew still one night And a pale silver patterned on the deck

And made one think of porcelain chocolate And pied umbrellas. An uncertain green, Piano-polished, held the tranced machine

Of ocean, as a prelude holds and holds, Who, seeing silver petals of white blooms Unfolding in the water, feeling sure Of the milk within the saltiest spurge, heard, then, The sea unfolding in the sunken clouds? Oh! C'était mon extase et mon amour.

So deeply sunken were they that the shrouds, The shrouding shadows, made the petals black Until the rolling heaven made them blue,

A blue beyond the rainy hyacinth, And smiting the crevasses of the leaves Deluged the ocean with a sapphire blue.

IV

In that November off Tehuantepec The night-long slopping of the sea grew still. A mallow morning dozed upon the deck

And made one think of musky chocolate And frail umbrellas. A too-fluent green Suggested malice in the dry machine

Of ocean, pondering dank stratagem. Who then beheld the figures of the clouds Like blooms secluded in the thick marine?

Like blooms? Like damasks that were shaken off From the loosed girdles in the spangling must. C'était ma foi, la nonchalance divine.

The nakedness would rise and suddenly turn Salt masks of beard and mouths of bellowing, Would—But more suddenly the heaven rolled

Its bluest sea-clouds in the thinking green, And the nakedness became the broadest blooms, Mile-mallows that a mallow sun cajoled.

٧

In that November off Tehuantepec Night stilled the slopping of the sea. The day came, bowing and voluble, upon the deck,

Good clown... One thought of Chinese chocolate And large umbrellas. And a motley green Followed the *dense*** [drift of the obese*] machine

Of ocean, perfected in indolence. What pistache one, ingenious and droll, Beheld the sovereign clouds as jugglery

And the sea as turquoise-turbaned Sambo, neat At tossing saucers—cloudy-conjuring sea? C'était mon esprit bâtard, l'ignominie.

The sovereign clouds came clustering. The conch Of loyal conjuration trumped. The wind Of green blooms turning crisped the motley hue

To clearing opalescence. Then the sea And heaven rolled as one and from the two Came fresh transfigurings of freshest blue.

Source: *The Collected Poems of Wallace Stevens*, pp 98-102, Alfred A, Knopf, 1972. All rights reserved.

^{*} Not included in the cantata; **Added to the cantata

Poems by Shelly Bell

Concerto de Aranjuez

First movement: Where the Garden Lives

Inspired by the gardens see the bees prancing hear the shimmy of the trees taste a 16th century spring feel the sun stretch like newborn unfolding for the first time creation is relentless non-stop fearless and new The palace of Aranjuez constructed in three magical movements atop the ear drum of mankind twirling guitar strings the thicket of roses tip toeing the ripples of the stream hold the hand of the Joaquin Rodrigo smile a tour of nature bathe in the sounds escape a human moment join the gardens as they sing for you

Second Movement: When the Quiet Speaks

have you ever heard quiet? felt it chill your spine paralyze your funny bone have you ever heard silence? taste it on your tongue see it it shape as future wave of wand conductor of dialogue fold the silence into hearts listening is a love affair between ear and tone bridged gaps between solos Your quiet and my quiet lip lock and celebrate the agreement of silence

Third Movement: The Dance of Courting

move swift darling for the day is old but the night is young let your melody chase your rhythm court maybe I'll be yours maybe you'll be mine only the dance will tell move swift darling be rhyme be good time be adoration be wind uptempo my heart crescendo my eyelids you make me blush and bat till flight how dare you court so well?

La Mer

First Movement: From dawn to noon on sea

The first appearance of light is God blinking eyes open from slumber the sun not yet told to rise the sea rushing to wave hello to God before the clouds can they both paw up at greatness like puppies greeting their best friend God loves them alike pats their crowns gently stretches wind toward the sun this ball of fire rises whips warmth onto day the sun likes hanging around as long as it feels it has purpose chest out chin up spun and proud the sun is at it's best at noon.

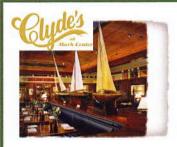
Second Movement: Play of Waves

animate a C Sharp
animate a C Sharp Minor
poke a rock at a creek
poke a rock at a lake
poke a rock at a sea
watch the rock poke an earthquake
the Baltic and the North Sea
mingle, but not mix
play hide and seek
without running too far away
catch is a waves favorite game
waves and music notes

are one in the same
run uptempo
slide down stream
poke at a C Sharp Minor
watch it verse and flow

Third Movement: Dialogue of the Wind and the Sea

I am sea the wind thinks she's taller than me I am wind the sea thinks we're friends I wave to her every chance given says sea I blow her kisses when I can says wind why won't wind still why won't sea calm God listens loves them alike instructs the moon to watch over them tonight the moon puts the stars on watch the best little guardians one could ever need the wind nudges the sea forgive me please the sea flows at the winds will yes indeed no more fight the stars twinkled the mood got the message God counted it all a blessing



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