

WASHINGTON METROPOLITAN PHILHARMONIC



**December**

**Serenade for String Orchestra**  
Steven Gerber

**Clarinet Concerto, Op. 57**  
Carl Nielsen  
*Wonkak Kim, Clarinet*

**Intermission**

**Gloria**  
Francis Poulenc  
*Tiffany Bostic, Soprano*

**Nova Community Chorus**  
Dr. Mark Whitmire, Director

December 2, 2007 Rachel M. Schlesinger Concert Hall and Arts Center

December 10, 2007 The Church of the Epiphany



## *Wonkak Kim: Concerto Competition Winner*



Wonkak Kim began studying clarinet with Kenneth Lee at the age of fifteen. He has since performed throughout the United States, South Korea and Europe, appearing as soloist with Kunkuk University Orchestra in Seoul, South Korea, and with University of North Carolina (UNC) Symphony Orchestra as well as numerous chamber ensembles, including the UNC Chamber Players and the COEX Ensemble in Seoul. Mr. Kim was associated with and debuted in recital with South Korea's Fantasia Cultural Management in 2005.

He received his undergraduate degrees in Mathematics and Music Performance from the University of North Carolina at Chapel Hill (UNC-CH) where he was also a recipient of several prestigious four-year scholarships. There, Mr. Kim studied clarinet and chamber music with Donald Oehler. He currently studies with Frank Kowalsky at Florida State University and is working on his Master's degree in Clarinet Performance. As the winner of numerous competitions, Mr. Kim will be a frequently featured soloist throughout the U.S. in 2007-2008 Season.

## *Tiffany Bostic, Soloist*



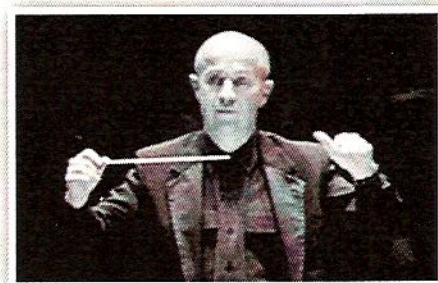
Tiffany Bostic is a promising young soprano who displays natural flexibility and beautiful lyricism. Ms. Bostic has performed the roles of Fiordiligi in *Così fan Tutte*, Madam Lidoine in *Dialogues of the Carmelites* and Mimi in *La Bohème* with Louisiana State University Opera and will perform Violetta in Verdi's *La Traviata* in the Spring of 2008. Other roles include Beth in Mark Adamo's *Little Women*, Mrs. Hayes in *Susannah*, Miss Wordsworth in *Albert Herring* and Lauretta in *Gianni Schicchi*. She has also enjoyed success at Des Moines Metro Opera as an Apprentice Artist. Her concert repertoire includes works by Schubert, Rossini, Haydn, Vivaldi, and Mozart.

This past December Miss Bostic was the soprano soloist in Handel's *Messiah* for the Lake Charles Symphony. In 2004 Miss Bostic made her debut with the Baton Rouge Symphony under the baton of Timothy Muffit. Miss Bostic has also enjoyed much success in vocal competitions and has been a regional finalist for the past three years at the Metropolitan Opera National Council Auditions. In October, Miss Bostic made her debut with Opera Louisianne in a Gala concert as a featured young artist alongside Susan Graham and Elizabeth Futral. Currently, Miss Bostic is a Doctoral Candidate in Music at Louisiana State University.



## *Dr. Mark Whitmire, Director Nova Community Chorus*

Dr. Mark Whitmire, Director of the NOVA Community Chorus and Professor of Music at NVCC (Alexandria), holds degrees from Abilene Christian University, the University of Texas, and the University of Maryland, where he received the Doctor of Musical Arts degree. Further studies include Dartmouth College and the Britten-Pears School in Aldeburgh, England, where he studied with Sir Peter Pears. Dr. Whitmire has received numerous grants and awards including 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 1990. Dr. Whitmire has been a regular guest conductor of the Philharmonic since 1991, and is the music faculty liaison in the College/community partnership that has been established between the college and Washington Metropolitan Philharmonic Association.



### **The NOVA Community Chorus**

The NOVA Community Chorus, an eighty-voice ensemble directed by Dr. Mark Whitmire, combines singers from the NVCC Music Program and the surrounding community. The chorus has distinguished itself both locally and internationally. It performs regularly at the Rachel M. Schlesinger Concert Hall and Arts Center with the Alexandria Campus Band, the Alexandria Symphony, and the Washington Metropolitan Philharmonic.

Special engagements in recent years have included Carnegie Hall, the Lincoln Center, and the National Theater. The chorus toured Spain and performed at the 1992 World's Fair in Seville. Invited to perform at Gloucester Cathedral's Evensong Services, the chorus traveled to England in 2003. (information taken from <http://www.nvcc.edu/novachorus>)

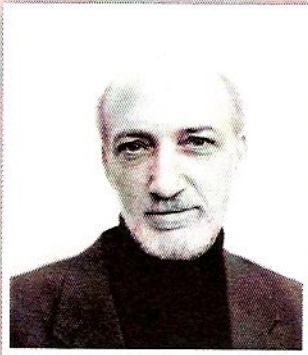




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## *The Program*

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### **String Serenade**

**Steven R. Gerber**

**Born in 1948 in Washington, D.C.**

*This work is scored for string orchestra.*

Steven R. Gerber was born in Washington, D.C., in 1948 and now lives in New York City. He has degrees from Haverford College, Haverford, PA, and from Princeton University, Princeton, NJ, which awarded him a 4-year fellowship for graduate studies. His works include a Viola Concerto written for Yuri Bashmet, a Cello Concerto for Carter Brey, a Violin Concerto for Kurt Nikkanen, and String Quartets #4 and 5 for, respectively, the Fine Arts and Amernet String Quartets. Two CDs of his orchestral works were released in 2000 on the Chandos and KOCH International Classics labels, the latter with a grant from the Aaron Copland Fund, to rave reviews throughout the United States and Great Britain. In the summer of 2007, Arabesque Recordings released a CD of three more orchestral works, Spirituals for string orchestra, Clarinet Concerto, and Serenade Concertante, performed by the St. Petersburg State Academic Symphony, conducted by Vladimir Lande.

Recent compositions include a Clarinet Concerto written for Jon Manasse, who premiered it in January 2005 with the National Philharmonic under Piotr Gajewski; "Spirituals" for clarinet and string quartet, commissioned by Concertante Chamber Players and premiered by them in 2001 at the Library of Congress, at Merkin Hall, and in Harrisburg; a fanfare commissioned by Voice of America for its 60th anniversary and premiered at a memorial concert at VOA on September 11, 2003; Symphony #2, premiered in 2006 by the Skokie Valley Symphony under conductor Daniel Boico; and Duet for Solo Clarinet, premiered at Bargemusic by Alex Fiterstein. In winter 2007-2008 KOCH International will release a new CD of his solo and chamber works, featuring violinist, Kurt Nikkanen, and including violinists Cho-Liang Lin and Cyrus Beroukhim, cellist Brinton Smith, and pianist Sara Davis Buechner.



The 2003-4 season included the U.S. premiere of his Symphony #1 by The Louisville (KY) Orchestra and the world premiere of Triple Overture for violin, cello, piano, and orchestra by the Long Island (NY) Philharmonic. He was commissioned by The Lark Ascending to write "Five Canonic Duos" for oboe and bassoon, which were premiered at the Austrian Cultural Forum in 2006. Gerber is currently writing a new work for orchestra at the request of Vladimir Ashkenazy, to be entitled "Music in Dark Times."

Gerber writes:

*"My Serenade for Strings (1989-90) was written for myself rather than for specific performers but, to my surprise, it has become one of my most frequently played works. It is in two movements and lasts about 18-20 minutes. The first movement is in A-B-A form, with a fast middle section and slower outer parts. The second movement is a theme and variations preceded by a short introduction which contains the most chromatic music of the work. The work has been recorded, along with my Violin Concerto and Cello Concerto, on KOCH International, by the National Chamber Orchestra under conductor Piotr Gajewski."*



### **Concerto for Clarinet and Orchestra, Opus 57**

**Carl Nielsen**

**Born June 9, 1865, at Sortelung, near Nørre Lyndelse, on the Island of Funen, Denmark**

**Died October 3, 1931, in Copenhagen, Denmark**

*This work received its premiere on October 2, 1928, in Copenhagen conducted by Nielsen's son-in-law, Emil Telmányi, with Aage Oxenvad as soloist. It is scored for solo clarinet, two bassoons, two horns, percussion, and strings.*

Danish composer Carl Nielsen's Clarinet Concerto resulted from a visit he made during the autumn of 1921 to the home of his friend, the pianist Christian Christiansen. Nielsen listened while Christiansen rehearsed Mozart's Sinfonia Concertante with four-fifths of the Copenhagen Wind Quintet (Mozart's work does not call for a flute soloist) and decided to write a new work for the ensemble. Beginning his own Wind Quintet the following February, the usually prolific composer made slow progress. It was completed by the end of April and had a private performance on April 30. The official public premiere took place six months later. Nielsen was so pleased with the abilities of the Copenhagen Wind Quintet that he vowed to write a solo concerto for each of the players. True to his word, he composed a Clarinet Concerto (1928) for Aage Oxenvad. Flautist Paul Hagemann

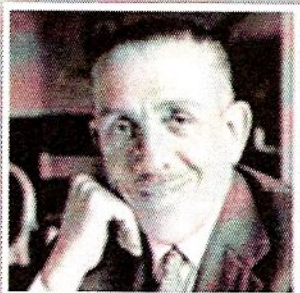


was later replaced by Gilbert Jespersen for whom the *Flute Concerto* (1926) was composed. Nielsen died in 1931, before similar works for oboe, bassoon, or horn could be written.

Nielsen's musical style in the *Clarinet Concerto* is somewhat of a *mélange* of the two most up-to-date idioms of the 1920s – modernism and neo-classicism. Both of these methods were attempts to create a new sound, but they came from opposite sides of aesthetic philosophy. Modernism, with its clashing dissonances and new musical forms, was especially popular in Vienna and Paris, and sought to create innovative music by using totally original elements. Neo-classicism, most popular in Paris, used musical materials from Baroque and Classical styles, but reworked them into something radically modern. With Nielsen writing in Copenhagen and Gothenburg, he was in a unique position to assess the relative values of each approach.

Somewhat revolutionary in its approach, the *Clarinet Concerto* is cast in one long movement. However, four distinct sections, each with their own themes, give the work a sense of formal rigidity akin to the traditional fast-slow-cadenza-fast structure of the traditional concerto form. Working against this structure is a tumultuous atmosphere created by an uncertain tonality – E major and F major are the conflicting keys – and the frequent interruption of the snare drum. This is the same tension-building device that the composer used in his monumental *Fifth Symphony*. The extreme difficulty of this work for the soloist prompted Oxenvad to say of Nielsen, "He must be able to play the clarinet himself; otherwise he would hardly have been able to find the worst notes to play." As a clarinetist himself, this annotator will readily attest to the near impossibility of this concerto – possibly the thorniest in the concerto repertoire for the instrument.

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**Gloria**  
**Francis Poulenc**

**Born January 7, 1899, in Paris, France**

**Died January 30, 1963, in Paris, France**

*This work was premiered in January of 1961 in Boston, Massachusetts, by the Boston Symphony Orchestra conducted by Charles Munch. It is scored for soprano solo, mixed chorus, piccolo, three flutes, three oboes, English horn, three clarinets, bass clarinet, three bassoons, contrabassoon, four horns, three trumpets, three trombones, tuba, timpani, harp, and strings.*



Francis Poulenc's upbringing was one of privilege. His father was the head of the multinational pharmaceutical company Rhône-Poulenc and the resultant wealth allowed the family's every want and need to be met without second thought. Francis adored childhood piano lessons and decided early on that his career would be in the field of music. However, his father insisted on a highly regimented classical education at an elite Parisian academy. Father and son agreed that once these studies were completed, Francis would be permitted to enter the Conservatoire. However, the deaths of both his parents in the young man's teenage years thwarted these plans. Instead of entering at the famed Conservatoire, Poulenc studied privately with the Spanish pianist Ricardo Viñes. In the discipline of composition, the young composer remained largely self-taught.

Through Viñes, Poulenc met several prominent figures in the Parisian arts scene – the poets Guillaume Apollinaire, André Gide, and Paul Claudel, but perhaps most notably the iconoclastic composer Erik Satie, who influenced many French composers between the 1880s and his death in 1925. In the years surrounding 1920, Paris was an artistic melting pot with the debauchery of the cabarets existing alongside the most respected poets, painters, and composers of the day. Poulenc absorbed every available influence, as the sardonic wittiness of his music attests. Igor Stravinsky took notice of teenage composer and convinced the publishing firm of J. W. Chester in London to issue several of his works.

Shortly thereafter, Poulenc was accepted into the group of composers known as Les Six ('The Six') – also including Georges Auric, Germaine Tailleferre, Louis Durey, and Arthur Honegger – who gathered as friends at a bar called La Gaya to drink and discuss music. It was from this group that the most significant French works of the period were written. Over the next four decades, Poulenc created works in nearly every genre, including three operas, a handful of ballets, several orchestra works, and numerous pieces for piano, chorus, and chamber ensembles. He is recognized as the most important composer of French art songs in the twentieth century.

After finding solace from a bout of depression by writing his first sacred choral work in 1936, Poulenc became convinced that he was primarily a composer of sacred music. In all there are a dozen such pieces, including the brilliant Mass (1937). His last major work in the genre was the dazzling Gloria (1959), an extended six-movement setting of the second section of the Ordinary text from the Latin Mass. Although the work is sometimes criticized by purists as being too frivolous in its lighthearted rhythmic interplay and witty melodies, it possesses an approachability and directness seldom heard in sacred choral music. This quality, present in most of Poulenc's music, made it as popular to cabaret audiences as it was to concert patrons. Poulenc's Gloria was commissioned in 1959 by the Koussevitzky Foundation in memory of its founders, Natalie and Serge Koussevitzky. It was premiered the following year by the Boston Symphony, for which Maestro Koussevitzky had served as Music Director from 1924 until 1949.

The work begins a broken fanfare in the brasses after which the chorus enters with playful syncopation on the words “Gloria in excelsis Deo.” Perhaps closer to cabaret than cathedral, the “Laudamus te” movement continues the unusual rhythmic stresses of the text. Featuring the solo soprano voice, the third movement, “Domine Deus,” becomes suddenly serious and reverential. “Domine Fili unigenite” returns to the puckish nature of the opening, but the worshipful character of the work is restored in the fifth movement, “Domine Deus, Agnus Dei.” Poulenc’s cabaret-influenced style returns, but a greater sense of decorum is afforded to the soprano soloist. The composer would revisit this movement a few years later to form the core of his Clarinet Sonata. Poulenc’s finale, “Qui sedes sponsorship dexteram Patris,” uses the music of the opening fanfare in alternation with stately choral entrances. The soprano soloist returns, playing a prominent role in the poignant coda.

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## **I. Gloria**

*Gloria in excelsis Deo,  
et in terra pax hominibus  
bonae voluntatis.*

*II. Laudamus Te  
Laudamus te  
Benedicimus te  
Sponsorshiporamus te  
Glorificamus te  
Gratias agimus tibi  
propter magnam gloriam tuam.*

*III. Domine Deus  
Domine Deus, Rex caelestis.  
Deus Pater omnipotens.  
Gloria.*

*IV. Domine Fili Unigenite  
Domine Fili unigenite,  
Jesu Christe.  
Domine Deus unigenite,  
Jesu Christe.*

*V. Domine Deus, Agnus Dei  
Domine Deus, Agnus Dei, Filius Patris.  
Rex caelestis Deus.*

*Qui tollis peccata mundi,  
miserere nobis.  
Qui tollis peccata mundi,  
suscipe deprecationem nostram.*

*Deus Filius Patris.*

*VI. Qui Sedes Sponsorship Dexteram Patris  
Qui sedes sponsorship dexteram Patris,  
miserere nobis.*

*Quoniam tu solus sanctus,  
tu solus Dominus,  
Amen.*

*Tu solus altissimus,  
Jesu Christe.*

*Cum Sancto Spiritu  
in gloria Dei Patris.  
Amen.*

*Glory be to God on high,  
and on earth peace to men  
of good will.*

*We praise Thee  
We bless Thee  
We adore Thee  
We glorify Thee  
We give thanks to Thee  
for Thy great glory.*

*O Lord God, heavenly King.  
God, the Father Almighty.  
Glory.*

*Son of God, the only begotten One,  
Jesus Christ.  
Lord God, the only begotten One,  
Jesus Christ.*

*Lord God, Lamb of God, Son of the Father.  
Lord, King of Heaven.*

*Thou who takest away the sins of the world  
have mercy upon us.  
Thou who takest away the sins of the world  
receive our prayer.*

*Lord, Son of the Father.*

*Thou who sittest at the right hand of the Father,  
have mercy upon us.*

*For Thou only art holy,  
Thou only art the Lord,  
Amen.*

*Thou only art most high,  
Jesus Christ.*

*With the Holy Ghost  
in the glory of God the Father.  
Amen.*



## GLORIA

FRANCIS POULENC

### 1. Gloria in Excelsis Deo

Gloria in excelsis Deo,  
et in terra pax hominibus bonae voluntatis.

Glory to God in the highest,  
And on earth, peace to men of good will.

### 2. Laudamus Te

Laudamus te. Benedicimus te.  
Adoramus te. Glorificamus te.  
Gratias agimus tibi propter magnam gloriam  
tuam.

We praise you. We bless you.  
We worship you. We glorify you.  
We give you thanks for your great glory.

### 3. Domine Deus

Domine Deus, Rex coelestis,  
Deus Pater omnipotens,

Lord God, heavenly King,  
God the Father almighty,

### 4. Domine Fili Unigenite

Domine Fili unigenite, Jesu Christe,

Lord, the only begotten Son, Jesus Christ,

### 5. Domine Deus, Agnus Dei

Domine Deus, Agnus Dei, Filius Patris,  
  
Qui tollis peccata mundi,  
Miserere nobis;  
Qui tollis peccata mundi,  
Súscipe deprecationem nostrum;

Lord God, Lamb of God, Son of the  
Father,  
Who takes away the sins of the world,  
Have mercy on us;  
Who takes away the sins of the world,  
Receive our prayer;

### 6. Qui Sedes ad Dexteram Patris

Qui sedes ad dexteram Patris,  
Miserere nobis.  
Quoniam tu solus sanctus;  
Tu solus Dominus.  
Tu solus Altissimus, Jesu Christe.

Who sits at the right hand of the Father,  
Have mercy on us.  
For You alone are holy;  
You alone are the Lord.  
You alone are the most high, Jesus  
Christ.

Cum Sancto Spiritu  
In gloria Dei Patris. Amen.

With the Holy Spirit  
In the glory of God the Father. Amen.

**Tiffany Bostic, Soprano**  
**NOVA Community Chorus**  
**Dr. Mark Whitmire, Director**



# NOVA Community Chorus

Dr. Mark Whitmire, Director

Christine Hagan, Accompanist

<b>Soprano I</b>	Shirley Scalley	Dongwhan Choe	Michelle Chenevert	Alan Krause	Jacques Holden
Rachel Araia	Jane Simpson	Linda Crawford	Martha Evans	Bill Reilly	Richard Kennedy
Louise Billingsley	Kathy Soucie	Diane Drakeley	Carol Uri	Fred Schottman	Ray Lombardi
Sarah Dudley Brown	Emma Tuerk	Heike Fingerle	Izola Hawkins	James Smith	Jim Mazzei
Pat Connors	Lisa Twedt	Holly Hambley	Gaye Mazzei	Bob Trexler	Jim Stewart
Vanessa Cortez	Kimberly Young	Ruth Herndon	Carmen Mendoza	<b>Tenor 2</b>	Alex Thomas
Rebecca Fader	<b>Soprano 2</b>	Joyce Lombardi	Vicki Ratcliffe	Michael Brunner	Fred Wulff
Amy Heinemeyer	Christine Hagan	Gaye Mazzei	Annette Reilly	John Connors	<b>Bass 2</b>
Lene Jensen	Margaret Harrison	Carmen Mendoza	Baiba Seefer	Ray Gavert	Tony Anderson
Carol Knowles	Barbara Lowrey	Angie Moreno	Barbara Wade	Robert Gerbracht	Bill Brown
Terri LaGoe	Diane McEldowney	Kathy Murphy	Grace White	Larry Goldschmidt	Alan Bunner
Marty Maher	Debbie Nash	Deborah Peetz	Judy Wulff	Adam Martinelli	Scott Chubb
Phyllis McKenzie	Jennifer Roystone	Carol Pelenberg	<b>Tenor 1</b>	Bill Meyer	Alejandro Fuentes
Rosemary McKillips	Althea Schottman	Jane Roningen	Jeffrey Benson	<b>Bass 1</b>	David Sellner
Carolyn Miller	Nancy Ruth Wood	Cynthia Young	Lonnie Bickel	John Clark	Nick King
Judith Robb	<b>Alto 1</b>	<b>Alto 2</b>	John Bowling	Bill Gallagher	Ken Klocek
Colleen Rodgers	Ellie Briscoe	Whitney Armenia	Tom Donlan	Rex Gori	Steve Miner
Maria Rynn	Cathy Brown	Arlene Brigida	Volker Hartenstein	Lock Handley	Jim Olivetti
	Kate Cantrell	Ai Caine	Meredith Hoover	Delonte Hardy	

## Washington Metropolitan Philharmonic

### First Violin

Irina Garkavi, *Concertmaster*,  
*Concertmaster's chair*  
supported by George &  
Marguerite Chadwick, III

Tim Kidder, *Assistant*  
*Concertmaster*

Joel Ang  
Sheyna Burt  
Christopher Bruce  
Jennifer Ngai  
Suzanna Sitomer  
Kathleen Triveri

### Second Violin

Slavica Ilic, *Principal*  
Seong-Hyun Baik  
Bach Bui  
Rebecca Edelstein  
Ryan Hsu  
Jennifer Kuo  
Dugald McConnell

### Viola

Andrea Marlowe, *Principal*  
Sydney Delmar

Tiffani Ferrantelli

Carol Gunlicks  
Dennis Murphy  
Kirsten Snyder  
Yashauna Swan

### Cello

John Gevorkian, *Principal*  
Moya Atkinson  
Patty Blanchard  
Ryan Bridgland  
Margery Couper  
Jessica Dixon  
Rebecca Maxon

Amy Medearis

John Schelleng  
Abigail Spangler

### Bass

José Ramos, *Principal*  
Patrick Cheatham  
Michael Kabran  
Stephen Tarsa  
Kerri Shelfo

### Flute

Susan Brockman, *Principal*

Judy Tripp

### Piccolo

Crystral Safarian

### Oboe

Emily Bentgen, *Principal*  
*Principal Oboist's chair*  
supported by an  
*anonymous donation in*  
*memory of Richard White*

Nancy Boyce

### English Horn,

Patricia Beneke

### Clarinet

Richard Rubock, *Principal*  
Frederick Custer

### Bass Clarinet

David Speigelthal

### Bassoon

Dean Woody, *Principal*  
Mary Dugan

### Contra Bassoon

David Bell

### French Horn

Jay Chadwick, *Principal*

Tiffany Hitz

Tara Islas  
Charles Guidry

### Trumpet

Brett Lemley, *Principal*  
Timothy Harkcom  
Yaphet Jones

### Trombone

Barry Bocaner, *Principal*  
John Jonas  
Michael Okwabi

### Tuba

Jarrel Garner (Dec. 2)  
Alex Mueleisen (Dec. 9)

### Timpani/Percussion

Joanna Dabrowska  
Harp

Iraida Poberezhnaya

### Conductor

Ulysses James

### Librarian

Nancy James

### Recording Engineer

John Reiser