

Lamentations
into
Joy

May 2026



Capitol Hill
CHORALE
Frederick Binkholder, Artistic Director



Introduction to the Concert

I would like to welcome you to the final offering of our 2025-26 season with the program *Lamentations into Joy*. One of my first professional concerts was titled *Darkness into Dawn* and encompassed the music of Holy Week. The poignancy of the *Darkness* section balanced perfectly with the *Dawn* compositions and provided fertile ground for shaping the emotional contour of the program with these stark extremes. Our concert today offers an even more focused application. Seven composers have been chosen to offer a comparative view into the human emotions of grief and exultation. Both halves of the concert, in dutiful symmetry, have the same composers in the same order, but reflect remarkably different expressions of emotion.

One of the composers that we will feature will be our own Composer-in-Residence Kevin Siegfried. We will sing his brilliant recent commission for the Chorale, "The Last Prayer of Mary, Queen of Scots (O Domine Deus)." It is balanced in the second half with his 2019 CHC commission "The Sense of Wonder." Additionally, Raymond Rinaldo, our Drummond Conducting Scholar, concludes his fellowship with us today by leading the Chorale in Joseph Rheinberger's "Ein Tännlein grünet wo" and "Abendlied."

I hope you enjoy our symbolic journey from darkness into dawn, from minor into major, from lamentations into joy.

Thank you for coming.

Capitol Hill Chorale

Frederick Binkholder, Artistic Director

Raymond Rinaldo, Accompanist & Drummond Fellow

Lamentations into Joy

May 30 & 31, 2026

Capitol Hill Presbyterian Church

Nymphes des bois.....	Josquin des Prez (c. 1450-1521)
Kohima..... <i>No. 2 from Exhortation and Kohima</i>	John Tavener (1944-2013), text: John Maxwell Edmonds (1875-1958)
Media vita in morte sumus..... (In memoriam Mátyás Seiber)	Zoltán Kodály (1882-1967), lyrics: László Lukin (1926-2004)
Why do I use my paper, ink, and pen?.....	William Byrd (c. 1540-1623)
Death hath deprived me.....	Thomas Weelkes (1576-1623)
Ein Tännlein grünet wo..... <i>No. 5 from Fünf Lieder, Op. 31</i>	Josef Rheinberger (1839- 1901), text: Eduard Mörike (1804-1875)
The Last Prayer of Mary, Queen of Scots..... (O Domine Deus) <i>Premiere performance</i>	Kevin Siegfried (b. 1969), text: Mary Stuart (1542-1587)

INTERMISSION

Qui habitat in adjutorio altissimi.....	Josquin
The Exhortation..... <i>No. 1 from Exhortation and Kohima</i>	J. Tavener, text: Laurence Binyon (1869-1943)

*Echo choir: John Paul Barringer, Jennifer Dahnke, Andrea Decker,
Helena Kosanovic, Helen Kovach, Gabrielle Levy, Carolina
Schumacher, Pace Schwarz, Ariel Shaker-Brown, John Vanderson,
Abhi Venkat, Rebecca Wilson*

- Esti Dal..... Z. Kodály
- Sing joyfully..... W. Byrd, text: Psalm 81, 1-4
- As Vesta was from Latmos hill descending..... T. Weelkes
From The Triumphs of Oriana (1601), no. 17
Soloist: Andrea Pun
- Abendlied..... J. Rheinberger,
No. 3 from Drei geistliche Gesänge, Op. 69 text: Luke 24:29
- The Sense of Wonder..... K. Siegfried, text: Rachel
 Carson (1907-1964)



Our IDEA statement

Representation in programs and on stage matters. We intend our programs to place the music and experience of composers, writers, and performers of color, Indigenous musicians, and women, transgender, and non-binary musicians on par with the choral canon of Western music. We are committed to involving new and under-represented communities as partners, participants, and co-creators. We are actively working to make the Chorale welcoming and inclusive for all performers and audience members, including BIPOC musicians, people with disabilities, neurodiverse individuals, older adults, and members of the LGBTQIA+ community. Visit capitolhillchorale.org to learn more about our inclusion, diversity, equity, and access (IDEA) efforts.



Share your feedback and win a free concert ticket!

Please take our survey and share your thoughts about our concert! Your feedback will help us in applying for grant funding and improving the experience for our audiences at future performances. We are raffling off a free ticket to our December concert for survey respondents to show our appreciation!

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Learn about the Composers

Josquin des Prez (c. 1450–1521) is considered one of the most important composers in Renaissance music. Building on the work of predecessors such as Johannes Ockeghem, he developed a complex, imitative style of polyphony that would go on to inform much European music of the 16th century. “Nymphes des bois” is a lament on Ockeghem’s death, in which he imagines himself and other contemporaries in mourning. “Qui habitat in adjutorio altissimi” is a setting for 24 voices of portions of Psalm 90 (91 in the Hebrew numbering), used as a Lenten tract in the Catholic Church. (The Chorale prepared this piece in 2020 for our pandemic-cancelled March concert.)

John Tavener (1944–2013) was a notable practitioner of the composition style “holy minimalism,” using minimalist musical techniques to express religious or mystical themes. His approach is grounded in the tenets of the Orthodox Church. “Kohima” and “The Exhortation,” commissioned in 2003, are settings of two texts dedicated to the memory of those killed in World Wars I and II.

You may recall Zoltán Kodály (1882–1967) from our March concert, when we performed his “Psalmus Hungaricus.” Besides composition, he was notable as a collector of folksongs throughout Hungary. “Media vita in morte sumus” is dedicated to the memory of Kodály’s pupil Mátyás Seiber, who had accompanied him on some of his collecting trips. “Esti Dal” (“Evening Song”) is based on a song collected by Kodály in 1922; in 1938 he composed the version you will hear tonight.

William Byrd (c.1540–1623) was a Catholic for most of his adult life, which was unusual in prominent Elizabethan society and led to numerous conflicts with the authorities. The text of “Why do I use my paper, ink, and pen?” was written by Henry Walpole, a lawyer who attended the execution of three priests. He was so moved that he became a priest himself, and was also eventually executed. (All four men were canonized as martyrs in 1970.) “Sing joyfully,” likely dating between 1580 and 1590, is a typical example of Byrd’s Anglican anthems.

Thomas Weelkes (1576?–1623) was noted for his disorderly behavior while serving as organist of Chichester Cathedral. His musical style—using chromatic elements and unconventional rhythms—is on display in both “Death hath deprived me,” a eulogy written for the composer Thomas Morley (who died in 1602) and “As Vesta was from Latmos Hill Descending,” from a collection of madrigals celebrating Elizabeth I (the “Oriana” referred to in the text).

Josef Rheinberger (1839–1901) is likely Liechtenstein’s most famous composer, though he spent the bulk of his career in Germany. “Ein Tännlein grünet wo” is from a set of Lieder for choir, and is typical of his style with high Romantic and expressive trappings. “Abendlied,” from a cycle of three pieces composed in 1859, is one of his most familiar works.

We are thrilled to perform two pieces by our Composer-in-Residence Kevin Siegfried (whose biography you can read later in this program). This will be the world premiere of “The Last Prayer of Mary, Queen of Scots,” with text attributed to Mary prior to her execution. “The Sense of Wonder,” which we premiered in 2019, is a setting of Rachel Carson text on human awe in the face of nature’s vastness.

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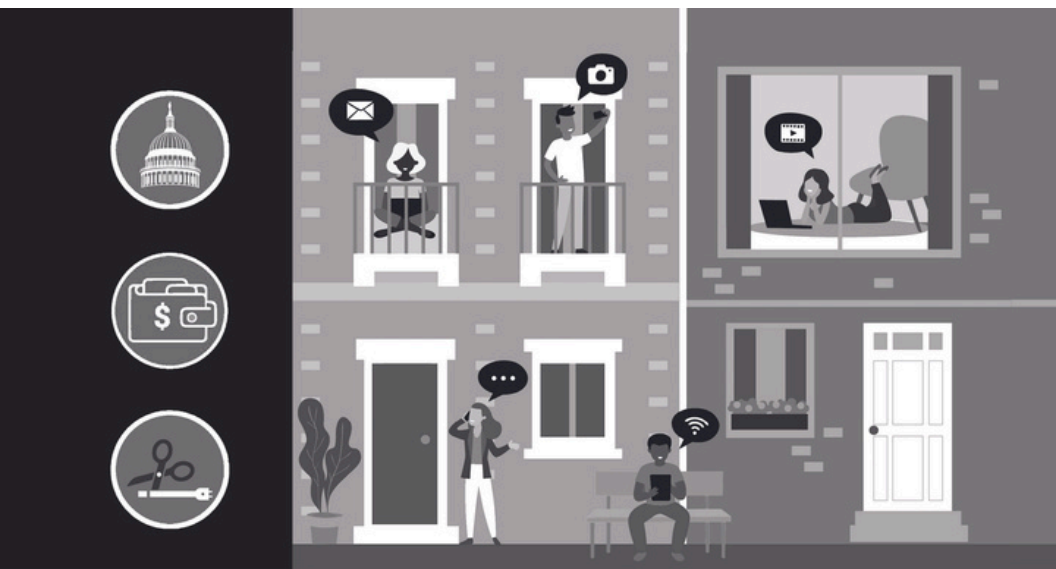
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About the Capitol Hill Chorale

2025–2026 marks the Capitol Hill Chorale’s 33rd season rehearsing and performing on Capitol Hill. Since its first concert in December 1993 with 45 singers, the Chorale has performed more than 80 choral programs, grown to more than 100 singers, toured Europe, uncovered rarely performed pieces, and commissioned several new works.

This year, the Chorale celebrates its 26th season under the baton of Artistic Director Frederick Binkholder, who continues to bring innovative programming and maintains high musical standards while exploring a range of genres and under-appreciated composers. His programming has included a wide repertoire—from major works in the classical choral canon to works by early music masters, contemporary composers, and other genres of choral literature. Recent highlights include a 2019 summer tour of the country of Georgia, where a portion of the Chorale performed Zakaria Paliashvili’s Orthodox Divine Liturgy; a concert of German lieder in memory of Dietrich Fischer-Dieskau; programs exploring the American shape-note and Shaker traditions; multiple concerts featuring works by African American composer Margaret Bonds; and several programs of jazz interpretations featuring the David Jellema Ensemble. The Chorale regularly collaborates with other DC-area musicians, such as the Washington Saxophone Quartet and vocalist Katerina Burton.

During its very first season, the Chorale established its tradition of performing major Orthodox liturgical works with the North American premiere of Gretchaninoff’s setting of the All-Night Vigil (Op. 59). Binkholder has expanded this tradition, leading Chorale performances of the Orthodox Divine Liturgy of St. John Chrysostom in settings by Tchaikovsky, Rachmaninov, Paliashvili, and Stevan Stojanovic Mokranjac. In its June 2016 program, the Chorale honored the centenary of World War I by performing Kastalsky’s rarely performed “Memory Eternal to the Fallen Heroes” (1917).

Composer Kevin Siegfried has been the Chorale’s Composer-in-Residence since March 2014, and the Chorale is honored to have premiered a number of his new works, including the cantatas “Child of Earth” (2011), “Angel of Light” (2015), “Vidimus Stellam” (2016), and “Music of the Spheres” (2017)—the last of which featured glass armonica player Dean Shostak.

In 2018, the Chorale was awarded the Chorus America/ASCAP Alice Parker Award for its contribution to the creation of new and challenging choral music. The Chorale won a WAMMIE (Washington Area Music Association Award) for Best Area Choral Group in 2008 and received nominations in 2017 and 2020. CHC has been a finalist in the Washington City Paper’s annual “Best of DC” multiple times in recent years, most recently in 2024. The Chorale has also been selected for the holiday program “Songs of the Season,” presented by WETA Arts, in 2022, 2023, and 2025.

Additional information about the Chorale, along with information about its first commercially produced recording (a setting of sacred Georgian chants on the Orthodox Divine Liturgy by Georgian composer Zakaria Paliashvili), can be found at capitolhillchorale.org. You can follow the Chorale on Facebook, Instagram, and Spotify.

Chorale Roster

Frederick Binkholder, Artistic Director
Raymond Rinaldo, Accompanist & Drummond Fellow
Kevin Siegfried, Composer-in-Residence
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Bruce Purdy ^
Raymond Rinaldo
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Pace Schwarz
Joshua Turner
Abhi Venkat
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Sherman Edwards
Dave Gustafson
Sam Haltiwanger
Parker Jayne
Willard R Jones

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Biographies



Frederick Binkholder, Artistic Director

Frederick Binkholder is in his 26th season as Artistic Director of the Capitol Hill Chorale and has spent more than 36 years as a conductor, performer, and teacher. He holds a bachelor's degree in music education from Central Methodist College at the Swinney Conservatory of Music, studying under Dr. R. Paul Drummond, and a Master of Music degree in Choral Conducting from Georgia State University under the tutelage of Dr. John B. Haberlen. He is Professor of the Practice at Georgetown University, where he serves as Director of Vocal Studies. With a penchant for idiosyncratic programming, he has performed numerous world premieres, helped revive neglected classics, and championed the performance of underrepresented composers. His ongoing work includes collaborations with composer Kevin Siegfried, musicologist Fr. Piotr Nawrot, SVD, and research into the choral music of Margaret Bonds. His edition of the Bonds spiritual "You Can Tell the World" for SATB voices has recently been released by Hildegard Publishing.



Raymond Rinaldo, Accompanist, Drummond Fellow

Raymond Bradley Rinaldo, a native of the Shenandoah Valley in Virginia, began his studies in piano at nine years old. Mr. Rinaldo also got his start in accompanying by playing for several musical productions while in high school. Mr. Rinaldo went on to earn his bachelor's degree in piano performance from James Madison University, which included studying opera and lieder in Germany for a semester. He also earned his master's in piano performance from George Mason University. Since then, Mr. Rinaldo has lived in the Northern Virginia/D.C. area, working with theaters and choirs in countless productions.

Aside from acting as music director at Accotink Unitarian Universalist Church, he also currently works closely with the Gay Men's Chorus of Washington, D.C., the Arioso Chorale, and the Capitol Hill Chorale as accompanist, composer, arranger and conductor. He made his debut as an orchestral conductor and composer in November 2024 leading the Arioso Chorale and headed up his own full length concert as this year's Paul Drummond Conducting Fellow. Past performance venues and locations include the Kennedy Center, Lincoln Theater, Reykjavik, Munich, Denver, and Minneapolis. This summer he will also be performing at the 2026 Gay Games as a soloist and pianist in Valencia, Spain.

In his spare time, Mr. Rinaldo studies German, French, Italian, Spanish, and Russian. He also spends much time training as a bodybuilder.





Kevin Siegfried, Composer-In-Residence

Kevin Siegfried is a Boston-based composer whose music draws on minimalism, early music, and American folk traditions. His choral and chamber works—described as “hypnotic and beautifully written” (Boston Musical Intelligencer) and “ethereal and otherworldly” (Organists’ Review)—are published by E.C. Schirmer, G. Schirmer, and Earthsongs.

Since 2014, Siegfried has served as composer-in-residence with the Capitol Hill Chorale, a relationship that has produced dozens of new works that include the cantatas “Child of Earth,” “Music of the Spheres,” and “Appalachian Carols.” The Chorale’s innovative programming and collaboration with Siegfried was recognized with the “Alice Parker Award” by Chorus America/ASCAP.

Siegfried’s music has been performed and commissioned by a wide range of ensembles, most recently including a 2024 commission from the Boston Symphony Orchestra. Two premiere recordings devoted entirely to his music were released in the last year: “Lumina: Choral Music of Kevin Siegfried” by The Byrd Ensemble—praised by the Journal of AAM for its “lush harmonies” and the composer’s gift for “illuminating texts”—and “Songs for the Journey” by The Singers - Minnesota Choral Artists.

Much of Siegfried’s compositional life has been shaped by a deep interest in American folk and Shaker musical traditions. His archival research at Sabbathday Lake Shaker Village in Maine, home to the only active Shaker community in the United States, has led to collaborations with Brother Arnold Hadd, oral history recordings for the Library of Congress, and a film for the American Folklife Center. In 2024, ECS Publishing launched the “Shaker Harmony Collection,” a new choral series devoted to his Shaker arrangements.

Siegfried holds a Doctor of Musical Arts degree in composition from the New England Conservatory. He has taught at the Boston Conservatory at Berklee since 2004.



Texts & Translations

Nymphes des bois

Nymphes des bois,
déeses des fontaines
Chantres experts de toutes nations
Changez voz voix tant clères et haultaines
En cris trenchans et lamentations
Car Atropos, très terrible satrape
A vostre Ockeghem attrapé en sa trappe
Vrai trésorier de musique
et chief d'œuvre
Doct, élégant de corps
et non point trappe
Grant dommage est que la terre le couvre
Acoustrez vous d'habits de deuil
Josquin, Perchon, Brumel, Compère
Et plourez grosses larmes d'œul:
Perdu avez vostre bon père
Requiescat in pace. Amen.

Nymphs of the woods,
goddesses of the fountains,
Expert singers of all nations,
Change your voices, so clear and high
Into strident cries and lamentations.
For Atropos, that terrible Satrap,
Has trapped your Ockeghem in her trap.
True treasurer of music
and eminent craftsman.
Learned, elegant of physique,
and not at all stocky.
A great pity it is that the earth covers him.
Put on your mourning cloaks,
Josquin, Perchon, Brumel, Compère,
And shed big tears from your eyes,
You have lost your good father.
May he rest in peace. Amen.

Kohima

When you go home,
tell them of us and say:

For your tomorrow,
we gave our today.

Media vita in morte sumus

Ah! Homo perpende fragilis
Mortalis et instabilis
Quod vitare non poteris
Mortem, quocunque ieris.
Nam aufert te saepissime
Dum vivis libentissime.
Media vita in morte sumus.
Quem quaerimus adiutorem
Nisi te Domine, qui pro peccatis nostris
Juste irasceris.
Sancte Deus, sancte fortis,
Sancte et misericors Salvator,
Amarae morti ne tradas nos!

Ah! Human, consider how fragile,
Mortal and unstable you are,
That you cannot avoid
Death, wherever you may go.
For it very often carries you away
While you are living most gladly.
In the midst of life we are in death.
Whom do we seek as our helper
If not you, Lord, who for our sins
Are justly angered.
Holy God, holy mighty one,
Holy and merciful Savior,
Do not deliver us to bitter death!





Why do I use my paper, ink, and pen?

Why do I use my paper, ink, and pen
and call my wits to counsel what to say?
Such memories were made for mortal men;
I speak of Saints whose names
cannot decay,

an Angel's trump were fitter for to sound,
their glorious death,
if such on earth were found.

Death hath deprived me

Death hath deprived me
of my dearest friend,
my dearest friend is dead and laid in grave,
in grave he rests until the world shall end,

as end must all things have.
All things must have an end
that Nature wrought,
must unto dust be brought.

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Ein Tännlein grünet wo

Ein Tännlein grünet, wo,
Wer weiß, im Walde;
Ein Rosenstrauch, wer sagt
In welchem Garten?
Sie sind erlesen schon,
Denk' es, o Seele!
Auf deinem Grab zu wurzeln
Und zu wachsen.

Zwei schwarze Rößlein weiden
Auf der Wiese
Sie kehren heim zur Stadt
In muntern Sprüngen
Sie werden schrittweis gehn
Mit deiner Leiche;
Vielleicht, vielleicht noch eh'
An ihren Hufen
Das Eisen los wird
Das ich blitzen sehe!

A young fir is growing, where,
Who knows, in the wood;
A rosebush, who can say,
In what garden?
Already they are pre-ordained,
O soul, remember!
To take root upon your grave
and to grow.

Two black colts are grazing
In the meadow
Returning to the town
They're leaping, bounding
They will walk in measured steps
With your corpse;
Perhaps, perhaps even before
From their hooves
The iron shoes break loose
That I see flashing.

The Last Prayer of Mary, Queen of Scots (O Domine Deus)

O Domine Deus
Speravi in te;
O care mi Jesu
Nunc libera me!
In dura catena,
In misera poena,
Desidero te;
Languendo, gemendo
Et genuflectendo,
Adoro imploro
Ut liberet me!

O Lord God
I have hoped in you;
O my dear Jesus
Now liberate me!
In harsh chains,
In wretched pain
I long for you;
In languishing, groaning
And kneeling,
I adore and implore
That you set me free!



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Qui habitat in adiutorio altissimi

Qui habitat in adiutorio Altissimi,
in protectione Dei cæli
commorabitur.

He that dwelleth in the secret place of the
most High shall abide under the shadow of
the Almighty.

Dicet Domino: Susceptor meus es tu et
refugium meum; Deus meus,
sperabo in eum.

I will say of the Lord, He is my refuge and my
fortress: my God;
in him will I trust.

Quoniam ipse liberavit me de laqueo
venantium, et a verbo aspero.

Surely he shall deliver thee from the snare of
the fowler, and from the noisome pestilence.

Scapulis suis obumbrabit tibi,
et sub pennis ejus sperabis.
Scuto circumdabit te veritas ejus:

He shall cover thee with his feathers, and
under his wings shalt thou trust:
his truth shall be thy shield and buckler.

non timebis a timore nocturno;
a sagitta volante in die, a negotio
perambulante in tenebris, ab incursu, et
dæmonio meridiano.

Thou shalt not be afraid for the terror by
night; nor for the arrow that flieth by day;
Nor for the pestilence that walketh in
darkness; nor for the destruction that
wasteth at noonday.

Cadent a latere tuo mille, et decem millia
a dextris tuis; ad te autem non
appropinquabit.

A thousand shall fall at thy side, and ten
thousand at thy right hand; but it shall not
come nigh thee.

Verumtamen oculis tuis considerabis et
retributionem peccatorum videbis.

Only with thine eyes shalt thou behold and
see the reward of the wicked

The Exhortation

They shall grow not old,
as we that are left grow old:
Age shall not weary them,
nor the years condemn.

At the going down of the sun
and in the morning
We will remember them.

Esti Dal

Erdő mellett est vélédtem,
Subám fejem alá tettem,
Összetettem két kezemet,
Úgy kértem jó Istenémet:
Én Isteném, adjál szállást,
Már meguntam a járkálást,
a bujdosást,
Az idegén földön lakást.
Adjon Isten jó éjszakát,
Küldje hozzám szent angyalát,
Bátorítsa szívünk álmát,
Adjon Isten jó éjszakát,

Evening darkness overtook me near the woods;
I have put my coat under my head,
I have put my hands together
To pray to the Lord, like this:
Oh, my Lord, give me a place to sleep,
I am weary with wandering,
With walking around and hiding,
With living on foreign land.
May the Lord give me a good night,
May he send me a holy angel,
May he encourage our hearts' dreams,
May he give us a good night.

Sing joyfully

Sing joyfully to God our strength.
Sing loud unto the God of Jacob!
Take the song, and bring forth the
timbrel, the pleasant harp, and the viol.

Blow the trumpet in the new moon, even in
the time appointed, and at our feast day.
For this is a statute for Israel,
and a law of the God of Jacob.

As Vesta was from Latmos hill descending

As Vesta was from Latmos hill descending,
she spied a maiden Queen
the same ascending,
Attended on by all the shepherds' swain,
to whom Diana's darlings came running
down amain,
First two by two, then three by three
together,

Leaving their goddess all alone
hasted thither;
And mingling with the shepherds of her train,
with mirthful tunes
her presence entertain.
Then sang the shepherds and nymphs
of Diana,
Long live fair Oriana!

Abendlied

Bleib bei uns,
denn es will Abend werden,
und der Tag hat sich geneiget.

Bide with us
for evening shadows darken,
and the day will soon be over.

The Sense of Wonder

Wherever you are, look up at the sky -
its dawn and twilight,
moving clouds and stars by night.

Feel the rain on your face,
and think of its journey
from sea to air to earth.

Listen to the wind,
and in the listening,
gain magical release.

What if you had never seen it before?
What if you would never see it again?

- Adapted from *The Sense of Wonder* by
Rachel Carson



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Gay & Bob Pasley
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Christopher Wilson & Mark Hegedus
Colleen Brown
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Elaine & Rolf Winch
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Jessica Chaiken & Daniel Wendling
John Schalow & Bianca Warner
Linda Mellgren & John Payne
Marian Connolly, in memory of Gerry Connolly
Mary Davis
Michael Tubbs & Linda Pettie
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Emily Wasek
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Lori Genderson
Madeline Killefer
Marlene Berg
Mary Gant
Nancy Brown
Pamela & John Karg
Raine Weiner
Robert Schiff
Robyn H. & Jeffrey Alexander
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Samuel Holliday
Sarah Dwyer-Heidkamp
Scott Weit
Sheila Callahan
Silvio Eberhardt
Tunnlicliff's Tavern
Undine & Carl Nash

*in loving memory

Friend (\$1+)

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Anonymous (1)
Ariel Shaker-Brown
Arielle Hollies
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Kathleen Dahnke
Kathy Smith
Mark Wahl
Mary Ellen Kunz
Matthild Schneider
Melanie Cox
Rachel Gwaltney & Lee Gwaltney
Sally Tedrow
Sandrine Gil
Susan Poncus



Thank you so much for supporting the Capitol Hill Chorale as audience members and for the financial support that many of you have also provided. Fundraising is critical to our mission and ensures that we can continue to share music with our community. As we look ahead to many more years of musical enrichment, we hope you'll join us!

This month, our fundraising efforts are taking us on a journey through centuries of history as we dive into the biographies of the composers whose works you will hear at this concert. Read more at the link below!

In celebration of our exploration of these many eras of music, we hope you will consider giving to the Chorale as we strive to raise \$10,000 this month. Thank you for your consideration and for being a part of this community.



**Scan here to donate, or visit:
[mightycause.com/story/
composers-across-centuries](https://mightycause.com/story/composers-across-centuries)**



Join us next season!

Et in Terra Pax

December 5 + 6, 2026

A search for peace in a time of uncertainty. Throughout the centuries, carols and songs have brought solace and comfort to the singer and listener during the holiday season. The Chorale will explore these longings for peace, justice and reconciliation throughout the decades with works by Gerald Finzi, William Billings, Isabella Leonarda and others.

Vox Populi (The voice of the people)

March 20 + 21, 2027

For one concert only, the repertoire for the program will be entirely suggested by members of the Chorale. From the hundreds of selections submitted, a concert idea will emerge and take shape. A truly unique event.

What A Wonderful World

June 5 + 6, 2027

Teaming up once again with David Jellema and his jazz quintet, we'll celebrate the mission and music of the iconic Louis Armstrong.



Visit capitolhillchorale.org for more information!