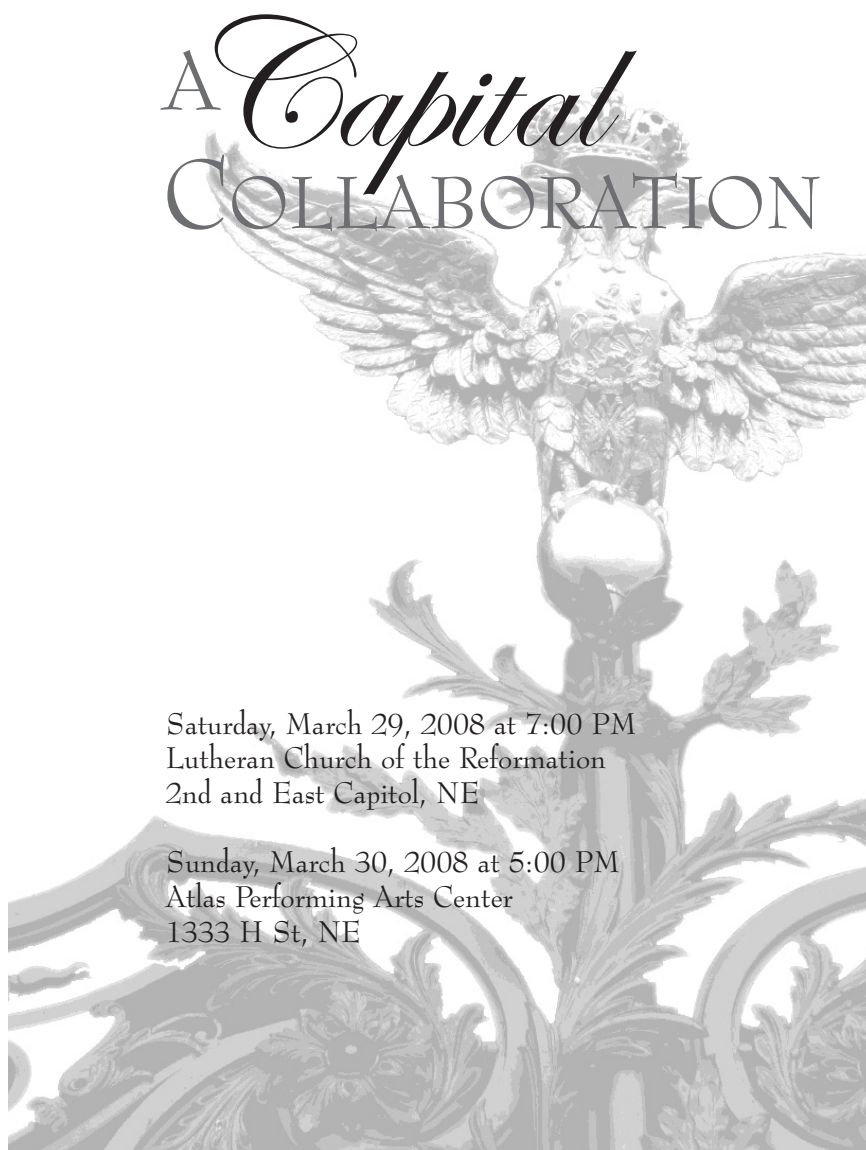


The Capitol Hill Chorale and
Capital City Symphony present

A *Capital* COLLABORATION

Saturday, March 29, 2008 at 7:00 PM
Lutheran Church of the Reformation
2nd and East Capitol, NE

Sunday, March 30, 2008 at 5:00 PM
Atlas Performing Arts Center
1333 H St, NE



MARCH 29 AND 30, 2008

Capital City Symphony and Capitol Hill Chorale

DANIEL CAMPOS, viola

ANDREA DUPLCHAIN, mezzo soprano

Concerto in b minor for Viola and Orchestra.....Handel/Casadesus

Allegro moderato
Andante ma non troppo
Allegro molto

Selected Liebeslieder Walzer, op. 52.....Johannes Brahms

DR. JINSUN CHO and CHRISTOPHER GRODECKI — Piano

O wie sanft die Quelle
Schlosser auf und mache Schlösser
Vögelein durchrauscht die Luft
Sieh, wie ist die Welle klar
Nachtigall, sie singt so schön
Wohl schön bewandt war es

soloist JESSICA CHAIKEN

O die Frauen
Es bebet das Gesträuche
Nicht wandle, mein Licht

soloist LAWSON FITE

Ein dunkeler Schacht ist Liebe



Liebeslieder Walzer from op. 52 and 65Johannes Brahms

Rede, Mädchen, allzu liebes
Am Gesteine rauscht die Flut
Wie des Abends schöne Röte
Ein kleiner, hübscher Vogel
Die grüne Hopfenranke
Nagen Am Herzen fühl
Nein, es ist nicht auszukommen
Wenn so lind dein Auge mir
Am Donaustrande

INTERMISSION

Alexander Nevsky Cantata, op. 78

Russia Beneath the Yoke of the Mongols
Song About Alexander Nevsky
The Crusaders at Pskov
Arise, People of Russia
The Battle on the Ice
The Field of the Dead
Alexander's Entry into Pskov

Liebeslieder Walzer, op. 52

JOHANNES BRAHMS (1833 – 1897)

O wie sanft die Quelle

O wie sanft die Quelle sich durch die
Wiese windet
O wie schön wenn Liebe sich zu der Liebe
findet!

Oh how gently the stream
winds through the meadow!
Oh how beautiful when one love
finds itself another!

Schlosser auf, und mache Schlösser

Schlosser auf, und mache Schlösser ohne
Zahl,
denn die bösen Mäuler will ich schliessen
allzumal!

Locksmith, come and make locks,
Innumerable locks,
because I want to close their evil mouths
once and for all!

Vögelein durchrauscht die Luft

Vögelein durchrauscht die Luft
sucht nach einem Aste,
und das Herz, das Herz begehrt,
wo es selig raste.

A little bird rushes through the air
looking for a branch;
and the heart—it yearns for a heart
where it may blissfully rest.

Sieh', wie ist die Welle klar

Sieh', wie ist die Welle klar,
blickt der Mond hernieder!
Die du meine Liebe bist,
liebe du mich wieder!

See how clear are the waves
when the moon gazes down!
You who are my love,
love me again!

Nachtigall, sie singt so schön

Nachtigall, sie singt so schön
wenn die Sterne funkeln.
Liebe mich, geliebtes Herz
küsse mich im Dunkeln

The nightingale sings so beautifully
when the stars twinkle.
Love me, dear heart;
kiss me in the darkness!

Wohl schön bewandt War es vorehe

Wohl schön bewandt
War es vorehe
Mit meinem Leben,
Mit meiner Liebe;
Durch eine Wand,
Ja, durch zehn Wände,
Erkannte mich
Des Freundes Sehe;
Doch jetzo, wehe,
Wenn ich dem Kalten
Auch noch so dicht
Vor'm Auge stehe,
Es merkt's sein Auge,
Sein Herze nicht.

How very pleasant it used to be,
both with my life and with my love;
through a wall, even through ten walls,
my friend's eye noticed me.
Yet now, alas, even if I stand
right in front of the cold one's eye,
his eye, his heart notice me not.

O die Frauen!

O die Frauen, o die Frauen,
Wie sie Wonne tauen!
Wären lang ein Mönch geworden,
Wären nicht die Frauen!

Oh women, oh women,
how they do delight!
I would have become a monk long ago
were it not for women!

Es bebet das Gesträuche

Es bebet das Gesträuche,
Gestreift hat es im Fluge ein Vögelein.
In gleicher Art erbebet die Seele mir,
erschüttert von Liebe, Lust und Leide,
gedenkt sie dein.

The bushes tremble,
brushed during the flight
of a little bird.
In the same way
my soul trembles, shaken
by love, joy, and sorrow,
when it thinks of you.

Nicht wandle, mein Licht

Nicht wandle, mein Licht, dort außen
Im Flurbereich!
Die Füße würden dir, die zarten,
Zu naß, zu weich.
All überströmt sind dort die Wege,
Die Stege dir;
So überreichlich tränkte dorten
Das Auge mir.

Don't wander, my light,
Over there in the fields!
Your dainty feet would become
Too wet, too soft.
All the roads are flooded there,
all your paths—
so profuse were the tears
that flowed from my eyes.

Ein dunkeler Schacht ist Liebe

Ein dunkeler Schacht ist Liebe
ein gar zu gefährlicher Brunnen;
da fiel ich hinein, ich Armer,
kann weder hören noch sehn,
nur denken an meine Wonnen,
nur stöhnen, in meinem Wehn.

Love is a dark pit,
a far too dangerous well;
and poor me, I fell into it.
Now I can neither hear nor see;
I can only remember my delight,
only groan in my misery.

Liebeslieder Walzer op. 52 and 65

Rede, Mädchen

Rede, Mädchen, allzu liebes, das mir in
die Brust, die kühle,
hat geschleudert mit dem Blicke, diese
wilden Glutgefühle!
Willst du nicht dein Herz erweichen, willst
du eine Überfromme,
rasten ohne traute Wonne, oder willst du,
dass ich komme?
Rasten ohne traute Wonne, nicht so bitter
will ich büssen,
komme nur, du schwarzes Auge,
willst du dass ich komme wenn die Sterne
grüssen?

Speak, dearest maiden
you whose glance has hurled
into my cool heart
these wild, passionate feelings!
Don't you want to soften your heart?
Do you want, you overly pious one,
to rest without true delight?
Or do you want me to come?
Rest without true delight—
I don't want to suffer so bitterly.
Do come, you dark-eyed boy;
come when the stars appear!

Am Gesteine rauscht

Am Gesteine rauscht die Flut. Heftig
angetrieben
Wer da nicht zu seufzen weiss lernt es
untern Lieben

Past the rocks the torrent rushes,
propelled by a mighty force.
He who knows not how to sigh
learns it by loving.

Wie des Abends schöne Röte

Wie des Abends schöne Röte
möcht ich arme Dirne glühn
einem, einem zu Gefallen
sonder Ende Wonne sprühn

Like the evening's beautiful sunset,
I, poor maid, would like to glow;
I'd like to please one and one alone,
to shower him with endless delight.

Ein kleiner hübscher Vogel

Ein kleiner hübscher Vogel nahm den
 Flug
 zum Garten hin, da gab es Obst genug.
 Wenn ich ein hübscher, kleiner Vogel wär,
 ich säumte nicht, ick täte so wie der.
 Leimruten Arglist, lauert an dem Ort,
 der arme Vogel konnte nicht mehr fort.
 Nicht fort, nicht fort.
 Wenn ich ein hübscher, kleiner Vogel wär
 ich säumte nicht, ich täte nicht wie der.
 Der Vogel kam in eine schöne Hand,
 da tat es ihm, dem Glücklichen nicht and.
 Wenn ich ein hübscher, kleiner Vogel wär,
 ich säumte nicht, ich täte so wie der.

A pretty bird flew
 to the garden where fruit was plentiful.
 If I were a pretty little bird,
 I'd not hesitate; I'd do just as he did.
 Treacherous bird-lime lay in ambush;
 The poor bird could not escape.
 If I were a pretty little bird,
 I'd definitely hesitate before doing as he
 did.
 The bird was taken by a lovely hand;
 No harm came to the happy little bird.
 If I were a pretty little bird,
 I'd not hesitate; I'd certainly do as he did

Die grüne Hopfenranke

Die grüne Hopfenranke, sie schlängelt auf
 der Erde hin.
 Die junge, schöne Dirne, so traurig ist ihr
 Sinn!
 Du höre, grüne Ranke! Was hebst du dich
 nicht himmelwärts?
 Du höre, schöne Dirne! Was ist so schwer
 dein Herz?
 Wie hobe sich die Ranke, der keine Stütze
 Kraft verleiht
 Wie wäre die Dirne fröhlich, wenn ihr der
 Liebste weit?

The green hop-vine creeps along the
 ground.
 The beautiful young maiden — so
 sorrowful is her heart!
 Listen, green vine, why don't you climb
 toward the heavens?
 Listen, beautiful maiden, why is your
 heart so heavy?
 How can a vine climb that has no support
 to hold it up?
 How could the maiden be happy if her
 lover is far away?

Nagen am Herzen fühl ich ein Gift

Nagen am Herzen fühl ich ein Gift mir.
 Kann sich ein Mädchen,
 ohne zu fröhnen zärtlichem Hang,
 fassen ein ganzes wonneberaubtes Leben
 entlang?

I feel a poison gnawing at my heart.
 Is it possible for a maiden
 not to give in to her tender inclinations
 and live her entire life robbed of bliss?

Nein, es ist nicht auszukommen

Nein, es ist nicht auszukommen mit den
Leuten;
alles wissen sie so giftig auszudeuten.
Bin ich heiter, hegen soll ich lose Triebe,
bin ich still, so heisst ich wäre irr aus
Liebe.
Nein, es ist nicht auszukommen mit den
Leuten'
alles wissen sie so giftig auszudeuten.

No, it is impossible to get along
with such people;
they know how to interpret everything
so maliciously!
If I'm merry, I'm said to have
frivolous desires;
if I'm silent, then it means I'm
mad with love.

Wenn so lind dein Auge mir

Wenn so lind dein Auge mir und so
lieblich schauet,
jede lezte Trübe flieht, welche mich
umgrauet.
Dieser Liebe schöne Glut, lass sie nie
verstieben!
Nimmer wird, wie ich so treu dich ein
Andrer lieben.

When your eyes so gently
and so fondly gaze on me,
every last sorrow flees
that once had troubled me.
This beautiful glow of our love—
do not let it die!
Never will another love you
as faithfully as I.

Am Donaustrande

Am Donaustrande, da steht ein Haus
da schaut ein rosiges Mädchen aus.
Das Mädchen ist wohl gut gehegt,
zehn eiserne Riegel sind vor die Türe
gelegt.
Zehn eiserne Riegel das ist ein Spass,
die spreng ich als wären sie nur vom Glas.
Am Donaustrande, da steht ein Haus,
da schaut ein rosiges Mädchen aus.

On the Danube's bank there stands a
house,
and there a rosy maiden gazes out.
The maiden is quite well protected;
ten iron bars are blocking her door.
Ten iron bars—that's a joke!
I'll break them as if they were only glass.

Alexander Nevsky Cantata, op. 78

SERGEI PROKOFIEV (1891-1953)

Русь под игом монгольским

Russia Beneath the Yoke of the Mongols

Песня об Александре Невском

Song About Alexander Nevsky

А и было дело на Неве-реке,
На Неве-реке, на большой воде.
Там рубили мы злое воинство,
Злое воинство, войско шведское.
Ух, как бились мы, как рубились мы!
Ух, рубили корабли по досточкам.
Нашу кровь-руду не жалели мы
За великую землю русскую.
Где прошел топор, была улица,
Где летело копье - переулочек.
Положили мы шведов, немчинов,
Как ковыль траву на сухой земле.
Не уступим мы землю русскую.
Кто придет на Русь, будет насмерть бит.
Поднялася Русь супротив врага;
Поднимись на бой, славный Новгород!

It happened on the great waters of the
Neva River.
There we slew the evil Swedish army.
Oh, how we fought them, how we slew
them!
We smashed their ships to pieces.
We did not spare our life's blood for our
great Russian land.
Where the axe fell, a street opened up;
wherever the spear flew, a lane.
We cut down the foreign invaders, as if
they were roadside weeds upon dry
earth.
We will not yield Russian land.
Whosoever invades Russia will be beaten
to death.
Russia rose then against invading
enemies;
Rise now to battle, glorious Novgorod!

Крестоносцы во Пскове

The Crusaders in Pskov

Peregrinus, expectavi,
Pedes meos in cimbaliis.

A pilgrim, I expect
my feet to be covered with cymbals

Вставайте, люди русские

Вставайте, люди русские,
 На славный бой, на смертный бой,
 Вставайте, люди вольные,
 За нашу землю честную!
 Живым бойцам почет и честь,
 А мертвым слава вечная.
 За отчий дом, за русский край,
 Вставайте люди русские
 Вставайте, люди русские,
 На славный бой, на смертный бой,
 Вставайте, люди вольные,
 За нашу землю честную!
 На Руси родной, на Руси большой
 Не бывать врагу.
 Поднимайся, встань,
 Мать родная Русь.
 Вставайте, люди русские,
 На славный бой, на смертный бой,
 Вставайте, люди вольные,
 За нашу землю честную!
 Врагам на Русь не хаживать,
 Полков на Русь не вживать,
 Путей на Русь не видывать,
 Полей Руси не таптывать.
 Вставайте, люди русские,
 На славный бой, на смертный бой,
 Вставайте, люди вольные,
 За нашу землю честную!

Arise, Ye Russian People

Arise, ye Russian people, to glorious
 battle, to fight to the death!
 Arise, ye people of spirit, on behalf of our
 great land!
 May the warriors who survive be respected
 and honored;
 May those who perish enjoy eternal glory.
 For our paternal home, for Russian lands.
 Into our native Russia, into great Russia,
 There no enemy shall be suffered to enter.
 Rise up, dear mother Russia.
 No enemy invader shall walk upon our
 dear Russian land.
 No enemy shall come against Russia.
 No enemy shall lead regiments here, nor
 find the way into Russia.
 No enemy shall trample Russian fields.
 Arise ye Russian people.

Ледовое побоище

Peregrinus, expectavi,
 Pedes meos in cimbali.
 Peregrinus, expectavi,
 Pedes meos in cimbali est.
 Vincant arma crucifera!
 Hostis pereat!
 Peregrinus, expectavi,
 Pedes meos in cimbali, expectavi!

The Battle on the Ice

A pilgrim, I expect
 my feet to be covered with cymbals.
 A pilgrim, I expect
 my feet to be covered with cymbals.
 Victory to arms
 marked by the Cross!
 May the enemy perish!
 A pilgrim, I expect
 my feet to be covered with cymbals.

Мертвое поле

Я пойду по полю белому,
 Полечу по полю смертному,
 Поищу я славных соколов,
 Женихов моих, добрых молодцев.
 Кто лежит, мечами порубленный,
 Кто лежит, стрелою пораненный,
 Напоили они кровью алою
 Землю честную, землю русскую.
 Кто погиб за Русь смертью доброю,
 Поцелую того в очи мертвые,
 А тому молодцу, что остался жить,
 Буду верной женой, милой ладою.
 Не возьму в мужа красивого, -
 Красота земная кончится.
 А пойду я за храброго.
 Отзовитесь, ясны соколы!

The Field of the Dead

I shall walk through the snow-covered
 field;
 I shall fly above the field of the battle-
 dead.
 I shall search for those glorious falcons,
 my warriors, my bridegrooms, those
 good and stalwart lads.
 Some lie slashed by swords, others lie
 wounded by arrows.
 They have suffused this great, Russian
 land with their crimson blood.
 I shall kiss the eyelids of those who died a
 noble death for Russia,
 And to the brave lads who have survived,
 I'll be a faithful wife, a loyal sweetheart.
 I shall not marry for earthly beauty;
 earthly beauty does not last.
 Instead, I shall marry the ones who
 showed great valor.
 Answer my call, O valiant falcons; Return
 to me, shining heroes!

Въезд Александра во Псков

На великий бой выходила Русь;
 Ворога победила Русь.
 На родной земле не бывать врагу.
 Кто придет, будет насмерть бит.
 Веселися, пой, мать родная Русь!
 На Руси родной не бывать врагу,
 Не видать врагу наших русских сел,
 Кто придет на Русь, будет насмерть бит.
 На Руси родной, на Руси большой
 Не бывать врагу!
 На Руси родной, на Руси большой
 Не бывать врагу!
 Веселися, пой, мать родная Русь!
 На великий праздник собралася Русь.
 Веселися Русь, Веселися Русь,
 Родная Мать!

Alexander's Entry into Pskov

Russia came out to the great battle and
 Russia defeated the enemy.
 No enemy invader shall walk upon our
 native land.
 Any invader of Russia will be beaten to
 death.
 Rejoice, sing, dear mother Russia!
 No enemy shall enter our native Russia;
 No enemy shall set eyes on our Russian
 villages.
 Any invader of Russia will be beaten to
 death.
 Rejoice, sing, Russia, native mother!
 No enemies shall enter our native Russia.
 Rejoice, sing, dear mother Russia!
 Russia has assembled for a great
 celebration!
 Rejoice, sing, dear mother Russia!

Program Notes

The Handel Viola Concerto in B minor was “discovered” and performed in the early 20th century by the Société des Instruments Anciens, a quintet founded by Camille Saint-Saëns and Henri Casadesus. The group was known both for performing on 17th-18th century instruments and for debuting newly-discovered works by long-dead composers such as Mozart, Bach and Handel. For many years musicologists questioned the true origins of these pieces. Based on stylistic discrepancies and missing original manuscripts, we now know that Casadesus and his brother were the true composers. Henri Casadesus, himself a violist, wrote this particular concerto.

The Viola Concerto in B minor is a tour-de-force that displays the skills of the performer and the range of the instrument. The first movement, marked *Allegro moderato*, features the full range of the viola from low C to high on the A string with a running melody that only occasionally pauses to let the orchestra reply. After this intensity, the *Andante ma non troppo* movement brings quiet peace with a balance between the orchestra and solo: one crescendo while the other descends, never rising above *mezzoforte*. In the last movement, *allegro molto*, the viola dances joyfully through light spiccato and delightful *legato* phrases.

—Angela Dadak

In the spring of 1869, **Johannes Brahms** (1833-1897) moved permanently to Vienna. He had given up hope of finding meaningful employment in his hometown of Hamburg (he had been turned down twice for the directorship of the Hamburg Philharmonic) and hoped in Vienna to gain success as a composer and conductor.

During the summer of that year Brahms continued his tradition to retreat in Baden-Baden and take rooms in the village of Lichtenthal. Brahms said he found it pleasing to compose surrounded by the beauty of the Black Forest (ironically though, it was close to the Schumann family). The *Liebeslieder Waltzes* were completed in this period.

Eighteen waltzes make up Brahms' opus 52 and were originally set for piano duet and a mixed quartet of solo voices — though tonight eight of the waltzes will be accompanied by orchestra (with one selection from the *Neue*

Liebeslieder Walzer opus 65). Written to the accessible poems of German writer George Friedrich Daumer, they are translations or imitations of Russian, Polish and Hungarian folk-songs. An important point to note is that the opus 52 is not constructed to be a classical song cycle. They do not tell a programmatic tale, therefore the order chosen is simply by pace and character. Brahms was known to have tried many different arrangements of them, as we will this evening.

Even so, as a conductor, I am always curious to know the details concerning the creation of compositions. During this period also, Brahms had just finished his transcendent *German Requiem*. So why now these thoughts and songs of love? Brahms, the bachelor, said of himself: "I let the world go the way it pleases. I am only too often reminded that I am a difficult person to get along with. I am growing accustomed to bearing the consequences of this." Yet to read the text that he chose to set, with the added background of historical research, is to irreversibly shatter his curmudgeonly persona.

Listen as the chorale sings in the opening volley of this work — "Speak dearest maiden, you whose glance has hurled into my cool heart these wild passionate feelings!" (*Rede Mädchen, allzu liebes* op. 52, no. 1). An indication of the genesis of the work can be found in the writing of Malcolm MacDonald, who states that the *Waltzes* "...could well have been the outward expression of his current daydreams about the beautiful Julie Schumann (daughter of Brahms' main advocates, and fellow composers, Robert and Clara), whom he was seeing every day at her mother's house. But in early July Julie announced her engagement to a young Italian nobleman, Count Victor Radicati di Marmorito. 'Of course I told Johannes first of all', Clara noted in her diary on the 11th. 'He seemed not to have expected anything of the sort, and to be quite upset.' "

Clara continues after this event: "Johannes is quite altered, he seldom comes to the house and speaks only in monosyllables when he does come. Did he really love her?" Of course, no one knows for sure – it is only research speculation and the piecing together of compositional timelines. Yet again, knowing this, the poems that he set to the beautiful, benign waltzes take on heavier meanings: Love is a dark pit, a far too dangerous well; and poor me, I fell into it. Now I can neither hear nor see; I can only remember my delight, on groan in my misery. (*Ein dunkeler Schacht is Liebe*, op. 52, no. 16).

Sergei Prokofiev's (1891-1953) history is a complicated one. The brilliant musical prodigy who graduated with honors from The St. Petersburg Conservatory would be remembered by his first son Sviatoslav as being

politically naïve. Prokofiev, like Stravinsky, left Russia after the revolution and settled in America and Paris. Yet unlike Stravinsky, due to his tepid success in the western arena, Prokofiev moved back permanently to the Soviet Union in the 1936. As he stated to his friend Vernon Duke, “Here is how I feel about it: I care nothing for politics — I am a composer first and last. Any government that lets me write my music in peace, publishes everything I compose before the ink is dry, and performs every note that comes from my pen is all right with me. In Europe we all have to fish for performances, cajole conductors and theater directors; in Russia they come to me — I can hardly keep up with the demand.”

And for a while he remained aloof from Soviet authorities interfering in his artistic matters. However, events were about to change dramatically for him. During World War II his Spanish-born wife Lina was arrested on trumped-up charges of spying and sent to a labor camp. In 1948 Prokofiev was savaged by the Stalinist Central Committee as having “anti-democratic tendencies that are alien to the Soviet people and its artistic tastes” and his music was “strongly reminiscent of the spirit of contemporary modernistic bourgeois music of Europe and America.” His “file” contained damning information: there was no record of him helping peasants with the harvest ... he lounged indoors playing the piano ... dressed like a dandy ... and he had soft hands and owned an American razor.... He was marked an Enemy of the People.

His spirit broken, in his final illness he kept whispering, “My soul hurts.”

Prokofiev’s music of *Alexander Nevsky* also has a complicated history. It was originally conceived as a film score to the 1938 film *Alexander Nevsky* (you may find it freely on the web), directed by Sergei Eisenstein, with whom he will team again in the 1945 film *Ivan the Terrible*. Nevsky is an overt propaganda film. It was needed to boost morale of the Russian people who were preparing for war with Germany. Ironically, after it was released with great acclaim, Stalin signed the German-Soviet pact of 1939 with Hitler (which allowed the attack of Poland without Soviet intervention) and the film was withdrawn.

The work we perform today is the popular cantata salvaged by Prokofiev from the film score. The cantata is arranged in seven movements:

1. **Russia Beneath the Yoke of the Mongols:** The movement begins slowly in dark C minor. Three accented measures like whip cracks are heard in the wind section, and then a plaintive melody evokes the feeling of desolation as Russia suffers under the invaders.
2. **Song about Alexander Nevsky:** A song by the lower voices almost gruesomely retelling the victory over the Swedes at the Battle of Neva in 1240 — the hero Prince Alexander Yaroslavich, receives the moniker ‘Nevsky’ in tribute.

3. The Crusaders in Pskov: Bitter dissonances accompany the perverse chant-like plainsong that Prokofiev uses to represent the crusading Teutonic Knights as they invade the town of Pskov. The chorus sings “Peregrinus, expectavi, pedes meos in cymbalis” — A pilgrim, I expect my feet to be covered with cymbals.

4. Arise, People of Russia: A dramatic and straightforward call to arms as the people of Russia rise up to defend the motherland. The theme used in the middle section will become the thematic material for triumphant final movement.

5. The Battle on the Ice: The longest and most programmatic of the movements. Preparations for battle are heard in the opening and then the movement of the troops is unmistakable. The earlier chant of Peregrinus is heard again coupled with the cry “Vincant arma cruifera! Hostis pereat!” — Victory to arms marked by the Cross! Yet the most dramatic element is heard as the heavy armor of the knights breaks the ice underneath the advancing German troops — most of the invading army sinks into Lake Peipus and drowns.

6. The Field of the Dead: A girl searches the battlefield for her lover as she sings: “With their crimson blood they have sated the honorable land. Him who died a noble death for Russia.”

7. Alexander’s Entry into Pskov: Victory has been achieved and the chorus sings triumphantly, “No enemy shall walk upon our native land... Rejoice, dear Mother Russia!”

An interesting addendum to the story of Prokofiev: When I toured Russia in 1991, I went to find Prokofiev’s grave. Many rubles later, I was in front of a massive gated cemetery — yet I was quickly turned away because I was an American and only high-ranking officials could enter. The graveyard was the resting place for Supreme Soviet Citizens.

—Frederick Binkholder
with David Rapp

Capital City Symphony

Staff

Victoria Gau, *Music Director*

Sarita Williams, *Business Manager*

Richard Strange, *Orchestra Librarian*

Piccolo

Michael Bowyer

Flute

Sharyn Byer, *principal*

Rhonda Bowen

Oboe

Stephen Key, *principal*

Lindy Dryer

English Horn

Josh Arvizu

Clarinet

Robert Little, *principal*

Amy Tubman

Bass Clarinet

Dave Spiegelthal

Tenor Saxophone

Steve Churchill

Bassoon

Nancy Switkes, *principal*

Eric Hall

Contrabassoon

David Bell

Horn

Ariel Shelton, *principal*

Jef Jepsen

Kathleen Bartolomeo

Mayme Moyer

Trumpet

David Matthews,

principal

Paul Deafenbaugh

David Flickinger

Trombone

Chris Desrocher,

principal

Darrell Wyrick

Bass Trombone

Rob Heim

Tuba

Dave Townsend

Timpani

Allan Lewis

Percussion

Seth Glabman

Matt Robotham

Joanna Dabrowska

Corey Habben

Craig Teer

Harp

Iraida Poberezhnaya

Violin 1

Maurice Gatewood,

principal

Erik Brauner

Deborah Bretzfelder

Angela Dadak

Kirby Lee

Joe Varani

Maya Weil

Violin 2

Jim Kofski, *principal*

Kara Breissinger

Lanae Erickson

Jennifer Huebner

Mike Polifko

Richard Strange

Julia Phelan Sylla

Viola

Betsy Wang, *principal*

Hanna Druckman

June Hahm

Angela Hirsch

Melinda Hung

Ashley Johnson

Ashley Reinhart

Cello

Lindsay Burkholder,

principal

Erica Breth

Michael Hermann

Bass

Deb Edge, *principal*

Jefferson Cole

Bill Moran

About the Capital City Symphony

Forty years ago, Louis Fantasia, a Georgetown University student, founded the Georgetown Symphony Orchestra. The ensemble soon attracted local musicians, gradually expanding and becoming an established part of the Washington musical scene. In 2006, the GSO was transformed into the Capital City Symphony as an arts partner at the Atlas Performing Arts Center. For the past 10 years, the orchestra has been under the baton of Victoria Gau. For the 40th Anniversary season, Ms. Gau has chosen selections ranging from exciting new 21st century works such as the season opener, Charlie Barnett's "Blue Chevrolet: A Station Wagon Symphony," to favorite works by Brahms, Copland, and Dvorák. CCS is also thrilled to be partnering with several other area artists and ensembles, including the Congressional Chorus, the Capitol Hill Chorale, mezzo soprano Anamer Castrello, and violist Daniel Campos.

CCS Board

Alison Fitzgerald Kodjak, *Chair*

Amy Driscoll, *Vice Chair*

Richard Strange, *Interim Treasurer*

Virginia Elgin, *Corresponding Secretary*

Howard Spendelow, *Recording Secretary*

Seth Glabman, *Orchestra Representative*

Kelley Gallagher

Deborah Grossman

Kristin Jensen

Eric Magwood

Meredith Maslich

Judit Nagy-Eichelberger

Ama Romaine

Kennan McKenzie Thompson

CCS thanks over forty individual contributors and the following community donors:

Capitol Hill Community Foundation

Philip L. Graham Fund

Sprengr Lang Foundation

DC Government Commission on the Arts
and Humanities

Lainoff Family Foundation

Target Corporation

VICTORIA GAU, Music Director

Victoria Gau brings a wide range of musical experience and expertise to the Capital City Symphony. She conducts the Young Virtuosi Chamber Orchestra, an elite group of string players from the DC Youth Orchestra Program and is Artistic Director and Music Director/ Conductor of the Other Opera Company in Bethesda, Maryland, which she co-founded in 1992. Maestra Gau is the former Conductor and Music Director of the Richmond Philharmonic Orchestra in Richmond, VA.

Ms. Gau is an active vocal coach, serving on the opera faculty at George Mason University, and working with vocalists privately and in the Crittenden Opera Studio. She holds degrees in Viola Performance and Conducting from the Oberlin Conservatory of Music, where she won the Phi Kappa Lambda Prize for Musicianship.

Capitol Hill Chorale

Frederick Binkholder, Artistic Director
 Dr. Jin-sun Cho, Accompanist
 Rachel Gwaltney, President, Governing Committee
 Virginia Gano, Administrator

Soprano

Theadocia Austen	Kristin Henrikson	Katie Owen
A. Brooke Bennett	Elizabeth A. Hoffman	Peggy Rainwater
Jessica Chaiken	Helena Kosanovic	Becky Schechter
Holly Degn	Susan Leidich	Emily Sudmeier
Antara Dutta	Jessica Lundberg†	Mary H. Swanson
Christina Gannon	Margaret Neily*	Sharon Thompson
Virginia C. Gano*	Hideko Numayama	Erin B Williams*
Elizabeth Hague		

Alto

Judy Marie Buelow	Rachel Gwaltney*	Laura Rear
Marian Connolly*	Randi Heller	Leanne Repko*
Katie Dahl	Katy June-Friesen	Christine Riehl
Jennifer Daniels	Maggie Kruesi	Laura Salisbury
Amy Davis	Julie Meyer	Regina Schwartz
Meg Eichler	Donna Oberholtzer	Adrienne Tranel
Jennifer Fearing	Janie O'Connor†	Andrea Vermehren
Katie Franklin	Jane Philbrick	

Tenor

Jonathan P. Brandt	David Greengrass	Mike McCord
Tom Casey	Christopher Grodecki	Andrew Salunga*
Lawson Fite	David Holsinger	Jim Travis*
Carl H. Ford†	Erik Lundgren	

Bass

Arthur Fox	Robert Mantel	Howard Spendelow
William Grigg	John Maxim	Warren Suyderhoud
Dave Gustafson	Christopher McGahey*	Timothy O. Temple
F. Matthew Hale II	Stephen Percy	Lawrence Thompson†
Charles Lee Harp	Eric N. Richardson	J. R. Windsor
Parker Jayne*	Dale Rose	John L. Wodatch

Community Members of the Governing Committee:

Betsy Barnett, Ann Richards, Jeff Serfass

† Section Leader * Member of the Governing Committee

About the Capitol Hill Chorale

Founded in 1993, Capitol Hill Chorale is in its 15th season of rewarding Washington-area audiences with memorable musical performances. In a city rich with choral offerings, the 80-voice Chorale, under the direction of Frederick Binkholder, has come to stand out for its adventurous programming and innovative collaborations. The Chorale takes pride in exploring some of the most beautiful, if lesser known, Masterworks and has earned high critical and audience praise for its blend, control and vocal flexibility. The ensemble was most recently honored with the 2007 Washington Area Music Association' Award (WAMMIE) for best Choral Group. The Chorale has developed a special affinity for and reputation as a leading interpreter of Russian and Slavic repertoire. The Chorale is devoted to musical excellence, the spirit of community and expanding the musical horizons of Capitol Hill. It is affiliated with the Capitol Hill Arts Workshop (CHAW), an organization that has been sharing the arts with the community since 1972.

For further information, please visit our website at www.capitolhillchorale.org

FREDERICK BINKHOLDER, Artistic Director

Frederick Binkholder, in his 8th season as the Chorale's artistic director, is also director of music at the Kingsbury Center, music minister at St. Alban's Episcopal Church in Annandale, Virginia, and director of the chamber singers at Georgetown University.

A St. Louis native, Frederick came to Washington, DC, from Atlanta, where he was on the choral faculty of Georgia State University. He has also served on the music faculties at Washington University, the St. Louis Conservatory and School for the Arts and Mercer University. Frederick holds a master's degree in choral conducting from Georgia State University and a bachelor's degree in music education from Central Methodist University, where he studied with Dr. R. Paul Drummond. Frederick lives on Capitol Hill with his wife and son.

DR. JIN-SUN CHO, Accompanist

This concert marks **Dr. Jin-sun Cho's** debut with the Chorale. Dr. Cho brings a depth and breadth of experience spanning performance, accompanist, musical leadership, and academic roles in the Baltimore/Washington area and her native South Korea. Previous appointments include: Organist, Somang Presbyterian

Church, Seoul, South Korea; Minister of Music and Organist, Christ Lutheran, Church, Bethesda, Maryland; and Harpsichordist, Peabody Baroque Ensemble, Baltimore, Maryland. She has served on the music faculty of Mokwon University, Daejeon, South Korea; Yonsei University, South Korea, and the Catholic University of America, Washington, DC.

Dr. Cho received her undergraduate degree in Church Music and Organ Performance at Yonsei University, Seoul, South Korea. She holds a Master of Music and a Graduate Performance Diploma from Peabody Institute at Johns Hopkins University, where she studied with Donald Sutherland, Webb Wiggins, and Joel Wizansky. She attained her Doctor of Musical Arts from the Catholic University of America, studying with Donald Sutherland, Robert Grogan, and Webb Wiggins.

Guest Artists

Andrea Duplechain (mezzo-soprano) is an accomplished artist who possesses an instrument of great power, fullness, and beautiful color with ringing top notes to match. She began singing after college at the prodding of friends and relatives. Later, she made her operatic debut in 2003 as Suzuki in Puccini's *Madame Butterfly* with the Municipal Opera Company of Baltimore (MOCB), and has since performed numerous operatic and oratorio roles. She has sung with the Virginia Opera, the Potomac Valley Opera Company, in the Kennedy Center with the Hines Lee Opera Ensemble, the University of Mary Washington Summer Opera Festival, Operesque Classical Opera Company in New York, and the Amici Opera Company in Philadelphia. Her oratorio repertoire includes work by Handel, Verdi, Bach, Saint Saens and Dvorak. Her operatic roles include La Principessa in *Suor Angelica*, Santuzza in *Cavalleria Rusticana*, Augusta in the *Ballad of Baby Doe*, Ursule in *Beatrice and Benedict*, Dorabella in Mozart's *Così fan Tutti*, Azucena in *Il Trovatore*, Fenena in *Nabucco*, Frugola in *Il Tabarro*, Ortrude in *Lohengrin*, and Venus in *Tannhauser*.

Dan Campos began his viola studies with Phyllis Fleming at the Levine School of Music and now currently studies with National Symphony Orchestra violist Tsuna Sakamoto. Dan sits principal for the American Youth Philharmonic and also sits principal for the Sidwell Friends School Orchestra. Dan has performed throughout the DC area, including concerts at the Kennedy

Center, Library of Congress, and Stathmore. He placed second in the UMBC Concerto Competition and placed first in the Cogen Concerto Competition. He also was a finalist for the Washington Post Music and Dance Scholarship Competition. He was featured in the Waterford Series' Next Generation Concert. This past year, Dan was also selected as a member of the Performance Artists Program for Levine School of Music where he will represent the school in a variety of musical functions. As part of this program, Dan was featured in the 2008 Levine School of Music Showcase Concert at the Roundhouse Theater. Dan has attended the prestigious ENCORE School for Strings and has studied with Jeffrey Irvine and Mark Jackobs, viola professors at Cleveland Institute of Music. Dan also has been featured in masterclasses with Roberto Diaz, Jonathan Carney, the Cavani String Quartet, and Ivan Chan.

2007-2008 Capitol Hill Chorale Donors

Sponsor \$2,500 +

OEHME, VAN SWEDEN &
Associates, Inc

Sustainer \$1,000-\$2,499

Betsy Barnett
Jessica Chaiken
Parker Jayne
Robert and Ida May Mantel
Sharon and Scott Thompson
Jim and Nancy Travis

Benefactor \$500-\$999

Anonymous
Marian and Gerry Connolly
Virginia Gano
Marlene and Dave Gustafson
Kimberly Jaeger and Joshua Nichols
Jane and Ron McGregor
Peggy Rainwater and Leo Surla
Mr. Chris Wilson and Mr. Mark Hegedus
John and Susan Wodatch

Patron \$250-\$499

Jonathan Brandt and Kristin Henrikson
Magene and Steve Daniels
Ellen Lee
Christopher McGahey
Lawrence and Darcy Thompson

Supporter \$100—\$249

Gary Abrecht
Anonymous
Calaneet Balas and Nicholas Perry
Arline and Carrold Binkholder
The Hon. & Mrs. Clarence J. Brown
Mike and Judy Canning
Carl Ford
Mr. and Mrs. Victor Goodman
Cynthia Graae

Elizabeth Hoffman
John D. and Sandra Leidich
Cynthia M. Lewin and Arthur L. Fox II
Eugene and Martha Larkin
Janice B. Matthews
Carl and Urdine Nash
Darrell and Margaret Neily
Pam and Mike Noe
Mike and Rosemary Parker
Ann Richards
Enid Rubenstein
Susan and John Sedgewick
Timothy Temple
Andrea Vermehren

Friend \$1-\$99

Anonymous
Bill and Sharon Archer
Brig. Gen. Joe Bartlett
Brooke Bennett
Charlotte J. Brewer
Col. And Mrs. R. Bruss
John and Betty Buchanan
Judy Buelow
Joseph V. Cartwright
Robert and Cynthia Donaldson
Deborah Edge, MD, and Neal Mann
Meg Eichler
William Grigg
Beth Hague
Bob and Anne Kenison
Gary Koch
Helena Kosanovic
Carol Lewin
Jessica Lundberg
Vladimir Pregelj and Lea Plut-Pregelj
Christine Riehl
Elizabeth Savage
Mary Swanson
Mr. and Mrs. Richard L. Thompson
Rachel Wilson

Come hear our next concerts!

CINCO DE MAYO!

Capital City Sympony
Victoria Gau, Music Director

Saturday, May 4, 2008 at 5:00 PM

The Atlas Performing Arts Center
1333 H Street NE

Copland's *El Salon Mexico*, Manuel de Falla's *El amor brujo*,
Dvorak's *Symphony No. 9 "New World"*, with
Guest Artist Anamer Castrello, mezzo soprano

WWW.CAPITALCITYSYMPHONY.ORG

BACK TO BASICS

Capitol Hill Chorale

June 7, 2008 at 7:00 p.m.

June 8, 2008 at 4:00 p.m.

Lutheran Church of the Reformation
212 East Capitol Street NE

Bach, Brahms and Britten, together with
William Dawson, Rossini and Randall Thompson, are featured in a
concert of vocal music from classical to sacred and opera to spiritual.
Hear what the Chorale does best—sing!

WWW.CAPITOLHILLCHORALE.ORG



At this concert, the Capitol Hill Chorale wishes to honor the memory of George A. Didden, III, a longtime leader in the Capitol Hill community, who died on December 21, 2007 at the age of 62. A noted banker, a business leader, and a Renaissance man with a wide range of interests, George Didden was a generous and tireless contributor to the civic culture and progress of Capitol Hill. He served as co-chair and treasurer of the Barracks Row Main Street organization which led the transformation and revitalization of the commercial "Barracks Row" section of 8th Street SE. As one of the founders of the Association for the Preservation of Historic Congressional Cemetery, he and others were instrumental in helping to preserve Congressional Cemetery. He chaired the Capitol Hill Business Improvement District, which augments efforts of DC's government to make Capitol Hill clean and safe. He served on the boards of both the Folger Shakespeare Library and the Folger Shakespeare Theater. He was a founding member of the board of the Capitol Hill Community Foundation, and received the Capitol Hill Community Achievement Award in 1990, and numerous other awards and honors. As one friend said, "George was the local banker who gave us leadership, wise counsel and key resources to make Capitol Hill one of the best places in America to live."