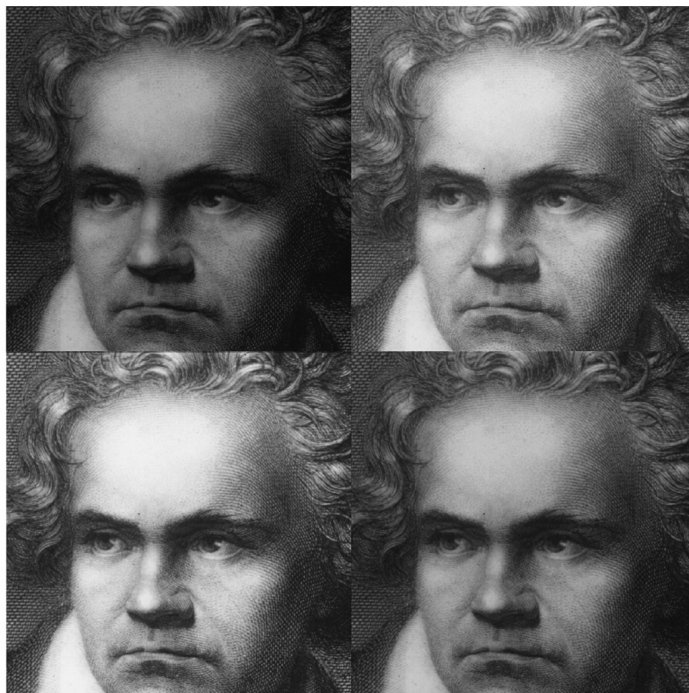


THE CAPITOL HILL CHORALE AND
CAPITAL CITY SYMPHONY PRESENT



Beethoven!

Saturday, May 16, 2009 at 7:00 PM
Capitol Hill Presbyterian Church
4th and Independence Avenue, SE

Sunday, May 17, 2009 at 5:00 PM
Atlas Performing Arts Center
1333 H Street St, NE

CAPITAL CITY SYMPHONY

Victoria Gau, Artistic Director and Conductor

CAPITOL HILL CHORALE

Frederick Binkholder, Artistic Director

Misericordias Domini, KV 222 Wolfgang Amadeus Mozart (1756-1791)
Frederick Binkholder, conductor

Symphony No. 9, in D minor, Op. 125 "Choral" Ludwig von Beethoven
(1770-1827)

Allegro ma non troppo, un poco maestoso
Molto vivace, Presto
Adagio molto e cantabile, Andante moderato
Presto, Allegro assai

Kotnim Chung, soprano

Elaine Dalbo, alto

Rolando Sanz, tenor

Robert Burner, baritone

Victoria Gau, conductor



MISERICORDIAS DOMINI

Misericordias Domini cantabo in
aeternum.

I will sing the mercies of the
Lord forever.

SYMPHONY NO. 9—FOURTH MOVEMENT

AN DIE FREUDE

FRIEDRICH SCHILLER

Translation by Lola Rand

REZITATIV (BASS)

O Freunde, nicht diese Töne!
Sondern lasst uns angenehmere
anstimmen, und freudenvollere.

RECITATIVE (BASS)

O friends, not sounds like these!
Instead, let us make sweeter
and more joyous music.

SOLI UND CHOR

Freude, schöner Götterfunken,
Tochter aus Elysium,
Wir betreten feuertrunken.
Himmlische, dein Heiligtum!
Deine Zauber binden wieder
Was die Mode streng geteilt;
Alle Menschen werden Brüder
Wo dein sanfter Flügel weilt.

SOLOISTS AND CHORUS

Joy, glorious divine spark,
Daughter of Elysium!
We enter thy holy realm,
sublime one, heady with thy fire.
Thy magic reunites
all that custom sternly divided;
all men become loving brothers
where thy gentle wing abides.

Wem der grosse Wurf gelungen
Eines Freundes Freund zu sein,
Wer ein holdes Weib errungen,
Mische seinen Jubel ein!
Ja, wer auch nur eine Seele
Sein nennt auf dem Erdenrund!
Und wer's nie gekonnt, der stehle
Weinend sich aus diesem Bund.

All whom fortune has exalted
to have and be o worthy friend,
all who won a noble woman,
let them all rejoice with us!
Yes, even he that is beloved
by one single soul on earth!
And, let him that could find none
steal away weeping from our
midst.

Freude trinken alle Wesen
 An den Brüsten der Natur;
 Alle Guten, alle Bösen,
 Folgen ihrer rosenspur.
 Küsse gab sie uns und Reben,
 Einen Freund, geprüft im Tod;
 Wollust ward dem Wurm gegeben
 Und der Cherub steht vor Gott!

TENORS-SOLO UND MANNERCHOR

Froh, wie seine Sonnen fliegen
 Durch des Himmels prächt'gen Plan,
 Laufet, Brüder, eure Bahn,
 Freudig, wie ein Held zum Siegen.

CHOR

Freude, schöner Götterfunken,
 Tochter aus Elysium,
 Wir betreten feuertrunken.
 Himmlische, dein Heiligtum!
 Deine Zauber binden wieder
 Was die Mode streng geteilt;
 Alle Menschen werden Brüder
 Wo dein sanfter Flügel weilt.

Seid umschlungen, Millionen!
 Diesen Kuss der ganzen Welt!
 Brüder! Über'm Sternenzelt
 Muss ein lieber Vater wohnen.
 Ihr stürzt nieder, Millionen?
 Ahnest du den Schöpfer, Welt?
 Such ihn über'm Sternenzelt!
 Über Sternen muss er wohnen.

Freude, schöner Götterfunken
 Tochter aus Elysium
 wir betreten Feuertrunken.
 Himmlische, dein Heiligtum!

Joy sustains all living creatures
 nursing at nature's breasts;
 all the righteous, all the wicked
 follow in her rose-strewn path.
 Kisses are her gift and wine,
 a friend, loyal unto death;
 wanton lust is the worm's portion,
 and the Cherub faces God.

TENOR SOLO AND MALE CHORUS

Radiant, like His suns traversing
 heaven's splendid plane,
 stride along life's path, brothers,
 joyously, as heroes to victory.

CHORUS

Joy, glorious divine spark,
 Daughter of Elysium!
 We enter thy holy realm,
 sublime one, heady with thy fire.
 Thy magic reunites
 all that custom sternly divided:
 all men become loving brothers
 where thy gentle wing abides.

I embrace you, all you millions!
 This kiss I give to all the world,
 Brothers, above the starry vault
 a loving Father must dwell!
 Do you fall prostrate, all you millions?
 Do you sense the Creator's presence,
 world?
 Seek Him beyond the starry vault!
 Above the stars He surely must
 dwell.

Joy, glorious divine spark,
 Daughter of Elysium!
 We enter thy holy realm,
 sublime one, heady with thy fire.

Seid umschlungen, Millionen
Diesen Kuss der ganzen Welt!
Ihr stürzt nieder, Millionen?
Ahnest du den Schöpfer, Welt?
Such ihn über'm Sternenzelt!
Brüder, über'm Sternenzelt
Muss ein liebe Vater wohnen.

I embrace you, all you millions!
This kiss I give to all the world!
Do you fall prostrate, all you millions?
Do you sense the Creator's presence,
world?
Seek Him beyond the starry vault!
Brothers, above the starry vault a loving
Father must dwell!

SOLI UND CHOR

Freude, Tochter aus Elysium,
Dein Zauber binden wieder,
Was die Mode streng geteilt!
Alle Menschen werden Brüder,
Wo dein sanfter Flügel weilt.
Seid umschlungen, Millionen!
Diesen Kuss der ganzen Welt!
Brüder! Über'm Sternenzelt
Muss ein lieber Vater wohnen.
Freude, schöner Götterfunken,
Tochter aus Elysium!
Freude, schöner Götterfunken.

SOLOISTS AND CHORUS

Joy, Daughter of Elysium!
Thy magic reunites,
all that custom sternly divided:
all men become loving brothers
where thy gentle wing abides.
I embrace you, all you millions!
This kiss I give to all the world!
Brothers, above the starry vault
a loving Father must dwell!
Joy, Glorious divine spark,
Daughter of Elysium!
Joy, glorious divine spark.

PROGRAM NOTES

Although other composers have written nine or more symphonies, “The Ninth” universally means Beethoven’s *Ninth Symphony, the Choral Symphony*. It is recognizable by adults and children from near and far — some of whom use a key musical phrase from it as the ring tones on their cell phones. (We hope we won’t hear them during this concert.) Also of interest to lovers of current technology: the Compact Disc, or CD, was specifically produced at a diameter of 12 centimeters because Sony’s Founder and Chairman, the late Akito Morita, said it should accommodate his favorite piece of music, the 74-minute Berlin Philharmonic version of — you guessed it — the Ninth.

The Ninth was recognized as revolutionary from its introduction in 1824 with Beethoven, now deaf, conducting. It opened the way for the great era of the Romantic Symphonies by the way it married emotion and music.

Despite its familiarity, the Ninth seems to grow in meaning. Schiller’s poem, used in the Fourth Movement, says that Joy (“Freude” in German), the “daughter” of sport and song, can make men brothers with a touch of her wing. But the music and the times have expanded the Ninth into a hymn to hope and progress. For example, just after the Berlin Wall was torn down in 1989, Leonard Bernstein conducted the Ninth in Berlin, substituting the word “Freedom” for “Freude.”

The Capitol Hill Chorale and the Capital City Symphony hope that their “intimate” Ninth — performed with an orchestra and chorale not much larger than Beethoven’s — will inspire the citizens of our city as well.

We will first perform a short Mozart piece, a church offertory called *Misericordias Domini – The Mercies of the Lord (will I sing forever)*. A graceful piece written in 1775, it contains a musical phrase much like one in Beethoven’s later (1824) Ninth Symphony. Listen for it. Maybe this is coincidence, or maybe poetic justice in that Mozart was quite a borrower himself.

— WILLIAM GRIGG

GUEST ARTISTS

Kotnim Chung, soprano, is a DMA candidate at the University of Maryland School of Music. She earned her Master of Music from Temple University and a Bachelor of Music degree from Seoul National University. A winner of the Paul Robeson Vocal Competition, she has appeared in concert at music festivals in Philadelphia, Duluth, Seoul, as well as in other cities in the United States and Korea. Her opera roles include Fiordiligi in *Così fan tutte*, Violetta in *La Traviata*, the Countess in *The Marriage of Figaro*, Lauretta in *Gianni Schicchi*, Voluptua in *La Pizza con Funghi*. Ms. Chung has made solo appearances with the Rumanian Black Sea Orchestra, the Seoul Symphony Orchestra, and the Eurasian Philharmonic Orchestra.

Elaine Dalbo, mezzo-soprano, is a native of Buffalo, New York and made her solo operatic debut with the Buffalo Philharmonic Orchestra as Gretel in *Hansel and Gretel*. She has performed at the Kennedy Center, with Opera Theater of Northern Virginia, Lyric Opera Theater in Arizona, New York Opera Forum, and Opera Bel Canto in Washington DC, and the Alexandria Symphony. In 2007, Ms. Dalbo appeared in Washington DC's Summer Opera Theater Company as Meg in Mark Adamo's *Little Women* and most recently performed at Music Fest Perugia (Italy), where she was selected to represent the festival at competitions throughout Italy and Germany. Ms. Dalbo received her B.A. in Voice Performance from the State University of New York at Buffalo, and her M.M. in Voice Performance from Arizona State University.

Rolando Sanz, tenor, recently appeared with Opera Idaho as Nemorino in *L'elisir d'Amore*, and Opera Theatre of Saint Louis, singing Nathaniel in *The Tales of Hoffmann*. This year he also is appearing as Rodolfo in *La Bohème* and Flavio in *Norma*. Other recent engagements include Alfredo in *La Traviata*, and L'Aumônier in *Dialogues des Carmélites* at the Aspen Music Festival. Mr. Sanz was a recent finalist for the Ryan Opera Center at the Lyric Opera of Chicago. In 2005, he appeared as Le Prince Charmant in Washington DC's Summer Opera Theatre Company's production of Massenet's *Cendrillon*. His concert and recital performances include the Beethoven *Ninth Symphony* in Los Angeles and Handel's *Messiah* with the New Jersey Philharmonic. Mr. Sanz was also featured as tenor soloist in Stravinsky's *Les Noces*.

Robert Burner, baritone, has performed numerous lead operatic roles, including Figaro in *Il Barbiere di Siviglia*, Marcello in *La Bohème*, Enrico in *Lucia di Lamermoor*, Mr. Ford in *Falstaff*, and the title role of Rigoletto. A Staff Sergeant and member of the United States Army Chorus, Mr. Burner has performed frequently as baritone soloist throughout the Middle Atlantic region for Orff's *Carmina Burana*, as well as Mozart's *Requiem*, Handel's *Messiah*, Durafle's *Requiem* and other works.

ABOUT THE CHORALE

These concerts are part of the Capitol Hill Chorale's sixteenth season on Capitol Hill. Since its first program in December 1993 at the Capitol Hill Presbyterian Church, the Chorale has performed 45 programs covering a wide range of repertoire, from the Bach *St. John Passion*, the Brahms *Requiem* and other major works in the choral cannon, to the Rachmaninoff *All-Night Vigil* and *Liturgy of St. John Chrysostom*, and other Russian and Slavic works, to works of Byrd and Tallis and other early music masters, to works by Poulenc, Britten and other contemporary composers, and to works representing many other genres of choral literature. 2008–2009 is Frederick Binkholder's ninth season as the Chorale's Artistic Director. The Chorale has been blessed by his knowledge, high standards, and vision.

Last season, the Chorale collaborated for the first time with the Capital City Symphony in performances of Prokofiev's *Alexander Nevsky Cantata*. The Chorale is pleased to continue its collaboration with Capital City Symphony with this performance of Beethoven's *Ninth Symphony*.

A highlight of the Chorale's current season was its collaboration in March 2009 with the Washington Saxophone Quartet (WSQ) in two performances of the Stravinsky *Symphony of Psalms*, following a similar collaboration in June 2004 of the Bernstein *Chichester Psalms* and the Poulenc *Gloria*. In these performances, the original accompanying orchestrations prepared and performed by the WSQ brought special perspectives to these 20th century masterpieces.

The Chorale's history of unique programming extends to next year, Fred's 10th as Artistic Director. For its final program next season, the Chorale will present the *Liturgy of St. John Chrysostom* by Georgian composer Zakhari Paliashvili (1871–1933). Written in 1909 and almost unknown, this stunningly beautiful work combines the ethereal beauty of Orthodox liturgy with the haunting power of ancient Georgian Orthodox chant. The Chorale is preparing its own edition for this performance based on the original 1909 score.

Since its founding, the Chorale has been an affiliate of the Capitol Hill Arts Workshop. As CHAW moves in new directions, the Chorale has begun the administrative and legal process to establish itself as an independent 501c(3) organization. As part of this move, the Chorale renewed its commitment to performing a broad range of choral literature at a highest possible level, and to maintain its strong connection among current and former singers and with the Capitol Hill community.

For more information about the Chorale, visit our website at www.capitolhillchorale.org

FREDERICK BINKHOLDER, ARTISTIC DIRECTOR

Frederick Binkholder is in his ninth season as Artistic Director of the Capitol Hill Chorale. A native of St. Louis, Fred sang with the St. Louis Symphony Chorus, St. Louis Chamber Chorus, and toured with the Cornerstone Chorale. He began his conducting career as an associate conductor with the St. Louis Children's Choirs and in the early 1990s became the co-founder and conductor of the professional vocal ensemble Pieces of 8. He also served as Director of the Vocal Jazz ensemble at Washington University, and was a private voice instructor at the St. Louis Conservatory and School for the Arts (CASA). In 1995, he accepted a fellowship for the Master of Music degree in Choral Conducting at Atlanta's Georgia State University. While in Atlanta, he directed the Vocal Jazz Ensemble, the GSU Choral Society and Choral Lab. Outside of school, he conducted two early music ensembles, Schola Cantorum and Atlanta Tapestry, and served as interim voice instructor at Mercer University.

Fred moved to Washington, D.C., in 2000, accepting the post of Artistic Director of the Capitol Hill Chorale. He is also the Director of Music at the Kingsbury Center, Music Minister at St. Alban's Episcopal Church in Annandale, VA, and Director of the Chamber Singers at Georgetown University. He lives on Capitol Hill with his wife and son.

JINSUN CHO, ASSISTANT DIRECTOR

Jinsun Cho joined the Chorale as accompanist in February 2008. She 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 in Seoul, Korea, Minister of Music, Christ Lutheran Church in Bethesda, Maryland, and Harpsichordist, Peabody Baroque Ensemble, Baltimore, Maryland. She has served on the music faculty of Yonsei University, and Mokwon University, South Korea, and the Catholic University of America, Washington, D.C.

Dr. Cho holds the Bachelor of Music Degree from Yonsei University in Seoul, Korea. During her undergraduate studies, she traveled and studied extensively in Switzerland, Italy, Germany, and Netherlands. After receiving the Master of Music degree and Graduate Performance Diploma from the Peabody Conservatory of The Johns Hopkins University in Baltimore, she completed the Doctor of Musical Arts degree in Organ Performance from the Catholic University of America in Washington, DC. She also won numerous organ competitions, including first prize in the Arthur Poister Organ Competition and second prize in the San Marino Organ Competition in 2000.

Currently, she is the accompanist and assistant director of the Capitol Hill Chorale, and the organist at St. Alban's Episcopal Church in Annandale, VA.

CAPITOL HILL CHORALE

Frederick Binkholder, Artistic Director

Jinsun Cho, Assistant Director

Rachel Gwaltney, President, Governing Committee

Virginia Gano, Administrator

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†Members of the Governing Committee

★Section Leaders

ABOUT THE CAPITAL CITY SYMPHONY

The Capital City Symphony strives to make great orchestral music approachable by presenting affordable concerts to the public, performing innovative programs in a relaxed concert format, and providing a musical outlet for talented amateur as well as professional players.

The orchestra was founded in 1967 by a Georgetown University student, Louis Fantasia. Known as the Georgetown Symphony Orchestra, the ensemble soon attracted local musicians who welcomed the opportunity to present classical music to the Washington-area community. The orchestra joined the new Atlas Performing Arts Center as an Arts Partner in 2005 and changed its name to the Capital City Symphony.

There are now some 55 talented and enthusiastic volunteer musicians under the direction of Victoria Gau who perform standard symphonic repertoire and explore the best of 20th-century music both for the joy of playing and for the delight of their audience. The concerts often include soloists or other performing arts groups, and the annual Family Concert has become a popular way of introducing our younger citizens to classical music and instruments. Every two years, the Symphony features the winner of the Novik Piano Competition, which also fosters the development of young artists.

The Capital City Symphony would like to thank our growing list of individual contributors, as well as the following community donors: Bloomberg News, Capitol Hill Community Foundation, Chapman Foundation, DC Commission on the Arts & Humanities, GEICO Philanthropic Foundation, Phillip L. Graham Fund, Lainoff Family Foundation, PNC Bank Community Support Program, Sprenger-Lang Foundation, Paul Sprenger Foundation, and Target Corporation.

To support the Capital City Symphony, please visit www.capitalcitysymphony.org; find us on <http://www.networkforgood.org/>; or support our cause on Facebook!

VICTORIA GAU, ARTISTIC DIRECTOR

Victoria Gau brings a wide range of musical experience and expertise to the Capital City Symphony. Maestra Gau has served as music director for such Washington area companies as The Washington Savoyards, Victorian Lyric Opera Company, Annapolis Opera Musicales, the Eldbrook Opera Ensemble, and the IN-Series. She has served as Artistic Director and Music Director/Conductor of The Other Opera Company in Bethesda, MD, which she co-founded in 1992. Ms. Gau has guest conducted the Friday Morning Music Club Orchestra, and has been a guest conductor for the Kennedy Center Messiah Sing-Along. She is the former Conductor and Music Director of the Richmond (VA) Philharmonic Orchestra.

Ms. Gau is Adjunct Associate Professor of Opera at George Mason University. She is an active vocal coach, working with both professional and amateur vocalists privately and in the Crittenden Opera Studio. She has toured with Odyssey Opera Theatre and the Baltimore Opera Company, performing educational outreach in schools throughout Maryland. In addition to teaching viola at the Holton-Arms Center for the Arts, she is the violist for the Envoy String Quartet, as well as an active free-lance violist, pianist, and teacher. Ms. Gau holds degrees in Viola Performance and Conducting from the Oberlin Conservatory of Music.

CAPITAL CITY SYMPHONY

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Maurice Gatewood,
concertmaster

Eric Brauner
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Carrie Cabelka
Li Jin Chew
Eric Froman
Kirby Lee
Anna Neprash
Joe Varani
Maya Weil
Abraham Ness Zolan

VIOLIN 2:

Lanae Erickson, *principal*
Kara Breissingner
Angela Dadak
Jennifer Huebner
Maybelle Kou
Dugald McConnell
Julia Phelan-Sylla
Michael Polifko
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Melinda Brooks, *principal*
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Come hear the Chorale next year!

DECEMBER 2009

Holiday Concerts with Brass!!

MARCH 2010

Jacqueline Horner from the Anonymous Four returns to the Chorale for two special concerts

JUNE 2010

Liturgy of St. John Chrysostom by Zakharia Paliashvili (1871-1933). The Chorale uncovers an unknown masterpiece combining the ethereal beauty of Orthodox liturgy and the haunting power of ancient Georgian Orthodox chant, sung from a new edition prepared for these performances.

For information about the Capitol Hill Chorale, see
<http://www.capitolhillchorale.org/>

For more information on the Capital City Symphony, see
<http://www.capitalcitysymphony.org/>

For other events at the Atlas Theater, see
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