



Capitol Hill Chorale

Frederick Binkholder, Artistic Director

child of earth

June 4 and 5, 2011

**Capitol Hill
Presbyterian Church
Washington, DC**







Child of Earth

Concerto Grosso, Op. 6 No. 8.....Arcangelo Corelli (1653-1713)

Orchestra

Ombra Mai Fu, from the opera Serse.....George Frideric Handel (1685-1759)

Sarah Markovits, soprano

Orchestra

Shen Khar Venakhi

("Thou Art a Vineyard")Zakaria Paliashvili (1873-1937)

from the *Georgian Sacred Chants on the Liturgy of St. John Chrysostom*

Vinea Mea Electa

("O Vineyard, My Chosen One")Francis Poulenc (1899-1963)

from *Quatre motets pour un temps de penitence*

The Woman with the Alabaster BoxArvo Pärt (b. 1935)

Music, When Soft Voices DieEric Nelson (b. 1959)

Funeral Ikos.....John Tavener (b.1944)

Amen.....Henryk Górecki (1933-2010)

Capitol Hill Chorale

I N T E R M I S S I O N

Media VitaKevin Siegfried (b. 1969)

Capitol Hill Chorale

Dirge in Woods.....Hubert Parry (1848-1918)

Sarah Markovits, soprano

Jinsun Cho, piano

Variations for Healing of Arinushka.....Arvo Pärt

Jinsun Cho, piano

Child of EarthKevin Siegfried

Capitol Hill Chorale, Sarah Markovits, Orchestra



Texts

OMBRA MAI FU (TEXT: UNKNOWN)

Frondi tenere e belle
del mio platano amato
per voi risplenda il fato.
Tuoni, lampi, e procelle
non v'oltraggino mai la cara pace,
nè giunga a profanarvi austro rapace.

Tender and beautiful fronds
of my beloved plane tree,
let Fate smile upon you.
May thunder, lightning, and storms
never bother your dear peace,
nor may you by blowing winds
be profaned.

Ombra mai fu
di vegetabile,
cara ed amabile,
soave più.

A shade there never was,
of any plant,
dearer and more lovely,
or more sweet.

SHEN KHAR VENAKHI (TEXT: KING DEMETRE I OF GEORGIA (1093-1156 AD))

shen khar venakhi, akhlad aqvavebuli.
norchi k'etili, edems shina nerguli.
alva suneli, samotkhes amosuli.
ghmertman shegamk'o vervina gjobs
kebuli.
da tavit tvisit mze khar da
gabrts'qinvebuli.

You are a vineyard newly blossomed.
Young, beautiful, growing in Eden,
A fragrant poplar sapling in Paradise.
May God adorn you. No one is more
worthy of praise.
You yourself are the sun, shining
brilliantly.

VINEA MEA ELECTA (TEXT: UNKNOWN)

Vinea mea electa, ego te plantavi;
quomodo conversa es in
amaritudinem,
ut me crucifegeres et Barrabam
dimitteres.
Sepivi te et lapides elegi ex te,
et ædificavi turrim.

O vineyard, my chosen one! I planted
you:
how are you changed from sweet to
bitter,
to have crucified me and released
Barrabas?
I protected you; I have removed stones
that could bother you
and built a tower for your defense.

THE WOMAN WITH THE ALABASTER BOX (TEXT: MATTHEW 26:6-13)

Now when Jesus was in Bethany, in the house of Simon the leper,
 There came unto him a woman having an alabaster box of very precious
 ointment, and poured it on his head, as he sat at meat.
 But when his disciples saw it, they had indignation, saying, To what purpose is
 this waste?
 For this ointment might have been sold for much, and given to the poor.
 When Jesus understood it, he said unto them, Why trouble ye the woman? for she
 hath wrought a good work upon me.
 For ye have the poor always with you; but me ye have not always.
 For in that she hath poured this ointment on my body, she did it for my burial.
 Verily I say unto you, Wheresoever this gospel shall be preached in the whole
 world, there shall also this, that this woman hath done, be told for a memorial
 of her.

MUSIC, WHEN SOFT VOICES DIE (TEXT: PERCY BYSSHE SHELLEY, 1792-1822)

Music, when soft voices die,
 Vibrates in the memory;
 Odours, when sweet violets sicken,
 Live within the sense they quicken.

Rose leaves, when the rose is dead,
 Are heap'd for the beloved's bed;
 And so thy thoughts, when thou art gone,
 Love itself shall slumber on.

FUNERAL IKOS (TEXT: FROM THE GREEK CHURCH'S ORDER FOR THE BURIAL OF DEAD PRIESTS)

Why these bitter words of the dying, o brethren, which they utter as they go
 hence? I am parted from my brethren. All my friends do I abandon and go hence.
 But whither I go, that understand I not, neither what shall become of me yonder;
 only God who hath summoned me knoweth. But make commemoration of me
 with the song:

Alleluia! Alleluia! Alleluia!

But whither now go the souls? How dwell they now together there? This mystery
 have I desired to learn; but none can impart aright. Do they call to mind their
 own people, as we do them? Or have they forgotten all those who mourn them
 and make the song:

Alleluia! Alleluia! Alleluia!

We go forth on the path eternal, and as condemned, with downcast faces, present ourselves before the only God eternal. Where then is comeliness? Where then is wealth? Where then is the glory of this world? There shall none of these things aid us, but only to say oft the psalm:

Alleluia! Alleluia! Alleluia!

If thou hast shown mercy unto man, o man, that same mercy shall be shown thee there; and if on an orphan thou hast shown compassion, the same shall there deliver thee from want. If in this life the naked thou hast clothed, the same shall give thee shelter there, and sing the psalm:

Alleluia! Alleluia! Alleluia!

Youth and the beauty of the body fade at the hour of death, and the tongue then burneth fiercely, and the parched throat is inflamed. The beauty of the eyes is quenched then, the comeliness of the face all altered, the shapeliness of the neck destroyed; and the other parts have become numb, nor often say:

Alleluia! Alleluia! Alleluia!

With ecstasy are we inflamed if we but hear that there is light eternal yonder; that there is Paradise, wherein every soul of Righteous Ones rejoiceth. Let us all, also, enter into Christ, that we may cry aloud thus unto God:

Alleluia! Alleluia! Alleluia!

MEDIA VITA (TEXT: ANTIPHON TO THE NUNC DIMITTIS)

Media vita in morte sumus.

Quem quaerimus adiutorem nisi te,

Domine?

Sancte Deus, Sancte fortis,

Sancte et misericors Salvator,

Amarae morti ne tradas nos.

In the midst of life we are in death.

Whom can we seek as our helper but
you, Lord?

Holy God, Holy and mighty,

Holy and merciful Savior,

Deliver us not into bitter death.

Noli claudere aures tuas ad preces
nostras.

Sancte Deus, Sancte fortis, etc.

Do not close your ears to our prayers.
Holy God, Holy and mighty, etc.

Qui cognoscis occulta cordis,
Parce peccatis nostris.

Sancte Deus, Sancte fortis, etc.

You who know the secrets of our
hearts,

Forgive us our sins.

Holy God, Holy and mighty, etc.

Ne proicias nos in tempore senectutis;
Cum defecerit virtus nostra ne
derelinquas nos.

Do not cast us away in our old age;
When our strength fails do not
abandon us.

DIRGE IN WOODS (TEXT: GEORGE MEREDITH 1828-1909)

A wind sways the pines,
 And below
 Not a breath of wild air;
 Still as the mosses that glow
 On the flooring and over the lines
 Of the roots here and there.
 The pine-tree drops its dead;
 They are quiet, as under the sea.
 Overhead, overhead
 Rushes life in a race,
 As the clouds the clouds chase;
 And we go,
 And we drop like the fruits of the tree,
 Even we,
 Even so.

CHILD OF EARTH**I. (TEXT: GENESIS 3:19)**

You are dust, and to dust you shall return.
Kyrie eleison

II. (TEXT: PSALM 61:1-2, 102:3, 9)

Hear my cry, O God,
 And listen to my prayer.
 For my days drift away like smoke,
 And my bones are hot as burning coals.

I call upon you from the ends of the earth,
 With heaviness in my heart.
 For I have eaten ashes for bread
 And mingled my drink with weeping.

III. (TEXT: JOB 16:18; PSALM 104:28-31)

O earth, cover not my blood,
 And let my cry find no resting place.
 For when a few years have come
 I shall go the way from which I shall not return.

We look to you, Lord,
 To give us our food in due season.

You open wide your hand, and we are filled with good things.
 You take away our breath, and we return to the dust.

You send forth your spirit, and we are created,
And so you renew the face of the earth.

IV. (TEXT: PSALM 65:6, 74:15, 89:9, 90:3, 5, 103:13-15)

Our days are like the grass;
We flourish like a flower of the field.
When the wind goes over it, it is gone,
And its place shall know it no more.

You sweep us away like a dream;
We fade away suddenly like the grass.
You turn us back to the dust and say
“Go back, child of earth.”

You make fast the mountains by your power;
They are girded about with might.
You rule the raging of the sea
And still the surgin of its waves.

Yours is the day, yours is the night;
You established the moon and sun.
You turn us back to the dust and say
“Go back, child of earth.”

O child of earth.

V. (TEXT: ECCLESIASTES 1:4, 7; TETON SIOUX)

All streams run to the sea,
But the sea is not full;
To the place where the streams flow,
There they continue to flow.

A generation goes, and a generation comes.
The earth only endures.



Program Notes

The Capitol Hill Chorale is delighted to be singing the music of Kevin Siegfried again and honored to be performing the premiere of *Child of Earth*, which the Chorale commissioned from Mr. Siegfried in honor of Frederick Binkholder's tenth anniversary as its Artistic Director. We invite our audience to join the Chorale in expressing its appreciation for ten years of inspired music-making under Fred's baton.

This concert program exemplifies Fred's many gifts as a choral director: his passion for collaborating with other musicians, both amateur and professional, his intense interest in building programs that are more than the sum of the individual pieces, and his love for choral art from a wide range of styles and nationalities, with a special attraction for the spiritual.

The genesis of this concert program took place in the summer of 2005, as Fred sat in the stacks at Dale Music in Silver Spring, reading scores. Discovering a piece by Kevin Siegfried, a composer new to him, Fred remembers being instantly impressed by Kevin's gift as a composer for the voice. This led soon to the Chorale's first commission from Kevin, *I sing of a maiden*, which was performed by the Chorale in December 2007, and was published by E. C. Schirmer Music of Boston as the second of *Three English Carols*.

The possibility of another project remained fresh, and Fred's tenth anniversary occasioned a second commission. Although many pieces evolve as a solitary expression of the composer, *Child of Earth* grew out of a collaboration between composer and conductor of texts and musical ideas beginning in 2008. An idea referencing America's tradition of shape-note singing came and went. Slowly a deeper conception emerged of a multi-movement cantata for chorus, mezzo-soprano soloist, string orchestra and harp solemnly expressing man's transitory presence within the omnipresence of God, nature, and the earth's natural cycles. All the pieces on today's program speak musically to this theme in varied ways.

We first hear an echo of the instrumentation for *Child of Earth* in Arcangelo Corelli's *Concerto grosso in G minor*, Op. 6, No. 8 (nicknamed the "Christmas Concerto"). Published posthumously in 1714 as one of twelve Op. 6 concerti grossi, No. 8 is probably Corelli's most famous piece of music, especially the Pastorale with which it ends, a peaceful 12/8 finale.

In Handel's *Ombra mai fu*, the singer extols the beauty of nature in the shade of a tree. *Ombra mai fu di vegetabile, cara ed amabile, soave più*. "A shade there never was of any plant, dearer and more lovely, or more sweet." Enrico Caruso's recording of *Ombra mai fu* in 1920 helped make it one of Handel's best-known pieces, presented often in concert settings as *Largo* from *Xerxes*.

Shen Khar Venakhi is a well-known hymn from the Republic of Georgia. The Chorale sings the version written by Zakaria Paliashvili for his setting of the *Liturgy of St. John Chrysostom* of the Orthodox Christian church, performed by the Chorale in June 2010. As a religious piece, it honors the Mother of God, describing her in terms of nature's beauty. "You are a vineyard newly blossomed, young, beautiful, growing in Eden, a fragrant poplar sapling in Paradise."

Francis Poulenc's *Vinea Mea Electa* (1939) presents the first of several sharply contrasting images of man's fate. "O vineyard, my chosen one! I planted you: how are you changed from sweet to bitter." Poulenc's text comes from an anonymous ancient source but is based on Isaiah 5:1-7. *Vinea Mea Electa* is the second of four motets for the season of Lent by Poulenc, which express the frailty of human life and the composer's turn towards deeper spiritual concerns, following the death of a close friend in a car accident.

The four pieces that follow are by Arvo Pärt, John Tavener, and Henryk Górecki, three late 20th century composers loosely associated with each other and others under the terms "spiritual or mystic minimalism." Finding inspiration in chant or the *a cappella* music of the Orthodox Christian church, these composers write powerful religious music, using simple repetitive melodies and spare compositional textures.

Arvo Pärt's *The Woman with the Alabaster Box* (1997) recounts the Biblical story that foreshadows Jesus' death, with symbolic connections to feminine love, and devotional dedication and sacrifice. *Variations for Healing of Arinushka* (1977) is a short piece for solo piano in the pared-down, bell-like style that characterizes much of Pärt's music. The piece was heard on the soundtrack of the Ken Burns' film *The War* about the Second World War.

Sir John Tavener's *Funeral Ikos* (1981) is a setting of text from the Greek Orthodox Church's Order for the Burial of Dead Priests. The text combines the fatal ("youth and the beauty of the body fade at the hour of death") with the fateful ("with ecstasy are we inflamed...that there is Paradise, wherein every soul of Righteous Ones rejoiceth.")

Henryk Górecki became famous almost overnight after a recording of his *Third Symphony* was released in 1992 and sold over a million copies. His *Amen* that concludes the first half of our concert was written in 1975, a year before the *Third Symphony*. Rejecting the serialism and extreme dissonance that characterized his earlier work, *Amen* anticipates the new style of simplified, repetitive harmonic minimalism that characterizes the *Third Symphony*.

English poets George Meredith and Percy Bysshe Shelley provide the texts for two pieces by Hubert Parry and Eric Nelson, respectively. *Dirge in Woods* and *Music, When Soft Voices Die* incorporate natural images of pine trees, sweet violets, and rose leaves to describe man's fate.

KEVIN SIEGFRIED AND CHILD OF EARTH

The second half of the concert features two pieces by Kevin Siegfried. Described as using "simple, Pärt-like musical material," *Media Vita* (2000) sets a Lenten text, "In the midst of life we are in death. Whom can we seek as our helper but you, Lord?" Although written more than ten years before *Child of Earth*, *Media Vita* presages the cantata both musically and textually.

Child of Earth, Cantata, Op. 35, premiering at these concerts, is a 5-movement work setting Biblical texts. According to Kevin Siegfried,

The themes of the cantata are ones I have been mulling over for many years. When initially discussing the commission with Fred, I expressed a strong de-

sire to work on a large-scale dramatic work for choir, soloist, and orchestra, and was delighted when Fred encouraged me to pursue the idea. I thought perhaps a Requiem, but as I read through those texts, I felt restricted by the concepts of the traditional texts. I had a vision of something more universal. When perusing the Psalms for potential texts to use, I was very struck by the passage from Psalm 90, “You turn us back to the dust, and say “Go back, child of earth.” It contained the seed for the entire cantata. Everything else grew out of that. As I continued my reading, I continued to find a line here, a line there that seemed to match the sense of where I wanted to the work to go. Although this initially terrified me when I realized I had just unwittingly put myself in the position of constructing the libretto myself, something I had never done before. The whole process of writing the text was a bit like sitting down with a piece of wood and a knife with the intention of making a sculpture, with nothing but a vision and phrase for guidance.

Much of the music featured in today’s concert is written by composers whom I deeply respect and I have learned a great deal from. Fred is very sensitive about programming, and has very thoughtfully chosen music that is coming from a similar “place.” The music I write is contemplative at heart. It grows out of silence and mindful listening. Whenever I lose my way during the composition process, or when the noise of life has thrown me off center, I turn to Gregorian chant. That’s my home base. I travelled to India in my 20’s to learn from a living sacred chant tradition. I sang Gregorian chant in Hindu temples and homes throughout India, a form of Western music people are entirely unfamiliar with there, and was amazed to witness the way in which it was embraced, and heard as a parallel to the Vedic tradition. Similar to composers like Pärt, Tavener, and Górecki, my music at times embraces stasis, repetition, modality, pitch centers, drones, and often references pre-baroque musical styles, chant, and other sacred musical traditions. It is also frequently occupied with animating and projecting sacred texts into a contemporary context, and has a certain ethos that at times leans a bit more to the temple than the concert stage.

The cantata concludes not with a Biblical text, but one from the Teton Sioux, “the Earth only endures.” This quotation is an excerpt from a warrior song quoted in Dee Brown’s *Bury My Heart at Wounded Knee*. It is a phrase that has stuck with me for probably two decades since reading that book. I wrote many versions of the libretto but somehow they always seemed to lead to this phrase, like so many rivers to the sea. It contained the perfect consummation of the ideas and feeling expressed within the cantata, both elegiac and redemptive.

Since this is the first cantata I have written, I spent a good deal of time studying the way in which Bach used the form. The Bach cantatas, particularly BWV 198, 106, and 82, which explore similar elegiac themes, were particularly helpful as a guide in creating the libretto. As a result, *Child of Earth* is my first truly dramatic work, with a narrative — albeit an interior one — moved forward by the distinct voices of soloist, choir, strings, and harp. I am grateful to

Fred Binkholder and the Chorale for the opportunity to explore a new large-scale form with this commission, and honor an important milestone in the history of the Capitol Hill Chorale.

The work is inscribed “Commissioned by the Capitol Hill Chorale in honor of Frederick Binkholder’s 10th Anniversary as Artistic Director.”

—Parker Jayne

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About the Capitol Hill Chorale

Since its first program in December 1993 at the Capitol Hill Presbyterian Church, the Chorale has performed a wide range of repertoire in over 50 programs, from the Bach *St. John Passion*, the Brahms *Requiem*, Beethoven's Ninth Symphony and other major works in the choral canon, to works by 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. The Chorale looks forward to continuing to explore the rich world of choral music.

The Chorale is celebrating a decade of inspired leadership by Frederick Binkholder, since his first concert as the Chorale's Artistic Director in December 2000. To honor Fred, the Chorale commissioned a new work by Boston composer, Kevin Siegfried, the second work commissioned by the Chorale from Mr. Siegfried during Fred's tenure. Please join the Chorale in congratulating Fred as we continue in our second decade under Fred's baton.

A major highlight of last season was the American premiere of Zakaria Paliashvili's *Georgian Sacred Songs on the Liturgy of St. John Chrysostom* (1909), only the second performance in full anywhere since the time of the Bolshevik Revolution. The Chorale performed from its own edition, researched and prepared over a two-year period by members of the Chorale, based on a microfilm copy of the original score found in the Lenin Library in Moscow. These performances continued the Chorale's tradition of performing major works of the Orthodox liturgy. In its first year, under the direction of its first Artistic Director, James Turk, the Chorale gave the American premiere of the *All-Night Vigil*, Opus 59 (1912) by the Russian composer, Alexander Gretchaninoff. Since then, the Chorale has also performed both the Rachmaninoff and Tchaikovsky settings of the *Liturgy of St. John Chrysostom*, Rachmaninoff's *All-Night Vigil*, and many other shorter works by Russian and other Slavic composers.

For many years an affiliate of the Capitol Hill Arts Workshop, the Chorale is now an independent 501c(3) organization. However, the Chorale remains committed to maintaining strong ties with the Capitol Hill business and residential community, to performing a broad range of choral literature at a highest possible level, and to maintain a strong connection among current and former singers.

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

The Chorale sends best wishes for a full recovery to Peggy Rainwater, Soprano section leader, who is undergoing a serious medical condition, and to her husband, Leo Surla.

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Capitol Hill Chorale

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Jinsun Cho, Assistant Director

Carl H. Ford, President, Governing Committee

Virginia C. Gano, Administrator

SOPRANOS

Theadocia Austen	Carlin Gayer	Elizabeth McMahon	Sharon Poel Thompson
Priya Bhanu	Dana D. Hirsch	Margaret Neily†	Emily B. Tibbott
A. Brooke Bennett†	Donna Kamm	Trisha Lyons Presto	Katherine Wood
Jessica Chaiken	Katherine Kendrick	Kay Sidahmed	Irene Wilson
Holly Degn*	Helena Kosanovic	Adaline R. Strumolo	<i>Not Singing:</i>
Virginia C. Gano† ^F	Susan Leidich	Emily Sudmeier	Peggy Rainwater*

ALTOS

Meredith Anderson	Katie Franklin	Julie Meyer	Leanne Repko*
Judy Boyd	Rachel Gwaltney	Kathy Nawyn	Katherine Rubida
Marian Connolly	Angela Han†	Donna Oberholtzer	Ewa Sobczynska
Chantal Dalton	Summer Hornsby	Jane O'Connor	Lauren Statman
Amy Davis	Katy June-Friesen	Megan E. O'Neil	Rebecca Sterzinar
Meg Eichler	Maggie Kruesi	Laura Rear McLaughlin	M. Mercedes Stickler

TENORS

Craig Benson	Lawson Fite†	David Holsinger	Paul Selker
Jonathan P. Brandt ^F	Carl H. Ford†	Harrison Killefer	Marko Tomicic
Tom Casey	David Greengrass*	Steven Pruitt	
Silvio Eberhardt	Eric Haglund	Andrew Salunga†	

BASSES

John Paul Barringer	Willard R. Jones	Read Scott Martin	Jeff Vanderwolk
Ronald E Bogle	Robert Mantel	Michael Silber	Alan Wyatt
Fletcher Daniels	Kevin W. Mohr	Caleb Smith	John L. Wodatch
Dave Gustafson	David Rapp	Leo Surla	<i>Not singing:</i>
F. Matthew Hale II	Dale Rose	Timothy O. Temple ^F	Christopher Wilson†
Parker Jayne† ^F	Kit Ruland†	Lawrence Thompson*	

* Section Leaders † Board of Directors ^F Founding Member

Community Members of the Board: Ann Richards, Jeff Serfass, Julia Christian

ORCHESTRA

Violin 1: Janet Bailey, Stephan Matthie, Kelley Williams, Bruce Taylor, Chuck Gambrell

Violin 2: Bruno Nasta, Allison Bailey, Rachael Gladys, Sarah Taylor

Viola: Jim Kelly, Caroline Castleton, Hannah Burris

Cello: John Gockel, Marion Baker, Jihea Choi

Double Bass: Tom Fowler

Harp: Anna Odell

FREDERICK BINKHOLDER, ARTISTIC DIRECTOR

A native of St. Louis, Artistic Director Frederick Binkholder sang with the St. Louis Symphony Chorus, St. Louis Chamber Chorus and toured with the Cornerstone Chorale. 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, Virginia, and Director of the Chamber Singers at Georgetown University. He lives on Capitol Hill with his wife, Mikyoung Cho, and son. Mikyoung is Music Director at Capitol Hill Presbyterian Church.

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, 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 the first prize in the Arthur Poister Organ Competition, the 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.

KEVIN SIEGFRIED, COMPOSER

Acclaimed by the UK magazine *Choir & Organ* as writing music of "austere beauty" that exhibits the "pressure and presence of personal conviction," Kevin Siegfried (b. 1969) is a composer with an emerging international voice. His music

was recently described as “hypnotic and beautifully written” by the Boston Musical Intelligencer, and is known for its direct expression, lyricism, and accessibility.

Siegfried’s music is published by E. C. Schirmer, Earthsongs, and Trinitas and has been performed and recorded by leading ensembles including The Dale Warland Singers, The Tudor Choir, and Conspirare. The Tudor Choir’s Gentle Words CD, the premiere recording of Siegfried’s Shaker song arrangements, received wide acclaim and was praised as “a stunning addition to the repertoire” by Fanfare Magazine. Siegfried has received grants and awards from ASCAP, Choral Arts New England, New Hampshire State Council on the Arts, and The Carlton Savage Endowment’s “Waging Peace Through Singing” Competition.

A passionate advocate for choral music and the expressive power of the human voice, Siegfried has devoted increasing attention to the composition of vocal music in recent years. In 2008, he was in residence with the Nashua Symphony Orchestra and Chorus, as a participant in the Nashua Symphony’s “Ripple Effect” project. The residency culminated in the performance of his choral symphony *Three Songs for a New World* in 2009. Other recent projects include: *Songs for the Journey* for chorus and chamber orchestra, commissioned by the Concord Chorale (2010); *Three Horizons* for chorus and piano, commissioned by the Phillips Exeter Academy Concert Choir (2010); and *Child of Earth*, a cantata for mezzo-soprano, choir, strings, and harp, commissioned by the Capitol Hill Chorale, to be premiered in June, 2011.

Siegfried graduated from The New England Conservatory with a Doctor of Musical Arts degree in Composition. He studied additionally in Paris, through the European American Musical Alliance, and in India, with South Indian classical musician Sriram Parasuram. His teaching experience includes Harvard University, The New England Conservatory, and The Northwest School in Seattle. Since 2004, he has been a faculty member at The Boston Conservatory.

SARAH B. MARKOVITS, SOPRANO

Soprano Sarah B. Markovits is a versatile performer, comfortable singing across a wide spectrum of musical styles. Her roles have included Blanche in *Dialogues des Carmelites*, Arminda in *La Finta Giardiniera*, Laurie in *The Tender Land*, Belinda in *Dido and Aeneas*, and Grizabella in *Cats*. This spring, she performed in Bach’s *Mass in B Minor* in Honolulu, and was also a featured soloist in a concert by Seattle’s Choral Arts, which included a premiere of Eric Barnum’s *Sing in the Dark Times*. She has appeared as a soloist with the Tacoma Symphony, the Seattle Men’s Chorus, and the Rose Consort of Viols. From 2005-2007 Ms. Markovits served on the voice faculty at the University of Hawai’i at Manoa and taught voice at Punahou School in Honolulu. From 2009-2010, she taught voice, piano, and music theory at Pierce College in Lakewood, WA. She is a Candidate for a Doctor of Musical Arts degree at the University of Washington, under the tutelage of soprano Jane Eaglen. Ms. Markovits currently lives in Washington, DC, where she teaches children’s choir, voice, and music appreciation at Capitol Hill Arts Workshop.

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