



CAPITOL HILL CHORALE

Frederick Binkholder, Artistic Director

December 3 and 4, 2011

Lutheran Church of the Reformation
Washington, DC



CAPITOL HILL CHORALE

Frederick Binkholder, Artistic Director

presents

JAZZY CHRISTMAS

Featuring the David Jellema Quintet,

David Jellema, cornet

Eric Apland, piano

Henning Hoehne, clarinet

Dallas Smith, bass

Russ Wilson, drums

with jazz interpretations of *White Christmas*,
The Christmas Song (Chestnuts Roasting on an Open Fire),
Have Yourself A Merry Little Christmas
and other popular tunes....
with best wishes from us to you for
a happy holiday season.

December 3 and 4, 2011



SWINGIN' INTO CHRISTMAS

While the Capitol Hill Chorale and its musical director Frederick Binkholder are best known for performances of the music of Rachmaninov and other Eastern European composers, the group sings happily in English, even in that unclipped version of English called “Jazz American.”

So, with the terrific jazz cornetist and clarinetist David Jellema and his group, the Chorale presents the kind of cool American Christmas music known not only by Baptist and Catholic, but by Jew and Muslim, Nativist and non-believer alike. You'll recognize most every one:

The universally known *White Christmas* was written by the son of a Jewish cantor named Moses Baline who brought his family to New York after his entire town in Russia had been burned to the ground in Tsar Nicholas II's brutal anti-Jewish pogroms, which continued until 1906. It created an exodus that also brought us the families of George and Ira Gershwin, Al Jolson, Sophie Tucker, Louis B. Mayer and the Warner Brothers—heck, a major part of the fledgling American entertainment industry. But not only was Moses Baline unable to find work as a cantor, he soon died. One son found work in a sweatshop, three sisters worked wrapping cigars, and Israel, 13, hawked newspapers. He learned that if he sang as he sold, he got tips as well. One story is that a crane knocked the boy into the river where he went under three times before being dragged out—still clutching a few pennies he had earned for the family. Uneducated, his hope in life was to be a saloon singer. He taught himself piano, but never mastered anything but the key of F-sharp, so when he eventually had money he had a special piano made that itself transposed his tunes into other keys.

In 1911, in his early 20s, he had his first song published. *Alexander's Ragtime Band* became an international hit—#1 even in his native Russia—and he, as a result of a misunderstanding of this new composer's name, became on the original score, “I. Berlin.”

Irving Berlin thereafter sought to write a song, words and music, every day, whatever else was going on. This discipline, in a 60-year career, produced some 1,500 pieces, including Kate Smith's signature *God Bless America*, the scores for 18 movies and 19 Broadway shows, such as *There's No Business Like Show Business* for Ethel Merman in his still popular *Annie Get Your Gun*.

White Christmas, released soon after the U.S. entered the Second World War, was one of Berlin's last big hits, but what a hit. It was featured in two movies and the recording by Bing Crosby remained the best-selling single record for more than 50 years! Simple and short, very American and patriotic, it captured the yearning of the soldier for his home.

Our contemporary version was arranged by Kirby Shaw, who has literally written the book on jazz—a manual called *Vocal Jazz Style*. He and his wife Markita have re-written a famous Charles Dickens story as a musical called *Scroogical*, soon to be at a theater near you, they hope.

Another holiday classic, *The Christmas Song (Chestnuts Roasting on an Open Fire)*, was written by the jazz stylist called the Velvet Fog, Mel Torme. Chicago born but also the son of Russian Jewish immigrants, Mel Torme was a child musical prodigy who sang with an orchestra professionally at age 4 and wrote a major hit for famous bandleader Harry James at 16. He became a composer, lyricist, famous jazz singer, and a film and television performer. (He also performed as a radio actor on the long-running serials the *Romance of Helen Trent* and *Jack Armstrong, All American Boy*.) A pioneer of cool jazz himself, his Mel-Tones vocal quintet also paved the way for such groups as The Manhattan Transfer.

The music for *Santa Claus Is Coming to Town* was written in 1934 by New York banker-turned-composer John (You Go to My Head) Frederick Coots in ten minutes using lyrics handed him by Haven Gillespie, a newspaper typesetter who also wrote several hit songs. Their publisher thought *Santa* would be just a kids' song, but after Eddie Cantor sang it on his popular radio show, it became one of the best sellers of all time.

Have Yourself a Merry Little Christmas originally had a dark second line, "It may be your last." Luckily for them, and us, musical collaborators Hugh Martin and Ralph Blane were told by Judy Garland that she couldn't sing anything like that to little Margaret O'Brien, her co-star in *Meet Me In St. Louis*. With lighter words, the song became a Christmas classic, one of three hits from the movie. (*Trolley Song* and *The Boy Next Door* were the others.)

A slow swing ballad, *Snowfall*, which is also from the 1940s, was written by pianist and orchestra leader Claude Thornhill, whose dance orchestra developed a reputation for cool music in the days when "cool" meant "hot." It has been recorded by almost everyone from Glen Gray and Glenn Miller to Tony Bennett, the aforementioned The Manhattan Transfer, the Mexican band leader Esquivel!, and the Boston Pops. (And now the Capitol Hill Chorale.)

Moving to more recent music, *Christmas Time is Here* was written by Lee Mendelson in 1966 for TV's perennial *A Charlie Brown Christmas*, while *Jolly Old Saint Nicholas*; *Sing We Now of Christmas*; *Bring a Torch, Jeanette Isabella*; and *God Rest Ye Merry Gentlemen* are old, traditional tunes recently arranged in a playful, swing manner.

As an exception to the Jazz American theme—maybe Fred and the Chorale can't stray too far from Eastern Europe—a Czech carol, *Jajej, nunjej* will also be performed. The Chorale's version is in English and called *Rocking*, a reference not to jazz but to snuggling the baby Jesus. It's as sweet as it is short, and the group knows you'll love it!

— Bill Grigg

ABOUT THE CAPITOL HILL CHORALE

Since its first program in December 1993 at the Capitol Hill Presbyterian Church, the Chorale has sung over 50 programs on Capitol Hill, covering a wide repertoire...from the Bach *St. John Passion*, the Brahms *Requiem*, Beethoven's *Ninth Symphony* and other major works in the choral canon, to works by early music masters, to works by Poulenc, Britten and other contemporary composers, and to works representing many other genres of choral literature.

Last season the Chorale celebrated Frederick Binkholder's tenth anniversary as its Artistic Director. To honor Fred, the Chorale commissioned and performed *Child of Earth*, a cantata by Boston composer Kevin Siegfried. We congratulate Fred on this milestone and look forward to continuing in our second decade under his baton.

During the 2009-2010 season, the Chorale presented the American premiere of Zakaria Paliashvili's Georgian Sacred Songs on the *Liturgy of St. John Chrysostom* (1909), which had not been performed in full 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 by Rachmaninov, Tchaikovsky, Gretchaninoff, and other composers. In June 2012, the Chorale continues its exploration of Orthodox liturgical music with performances of the *Liturgy of St. John Chrysostom* by Serbian composer Stevan Stojanovi Mokranjac (1856–1914).

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, performing a broad range of choral literature at a highest possible level, and maintaining a strong connection among current and former singers. The Chorale was thrilled to be a runner-up for this year's Capitol Hill Hilly Award for Arts Business of the Year, sponsored by CHAMPS, the Capitol Hill Chamber of Commerce.

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

Find the Capitol Hill Chorale on Facebook



THE CAPITOL HILL CHORALE

Frederick Binkholder, Artistic Director
Jinsun Cho, Assistant Director
Carl H. Ford, President, Governing Committee
Virginia Gano, Administrator

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Brooke Bennett†	Anne Hunt	Peggy Rainwater	Adaline Strumolo
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Sarah Dwyer-	Helena Kosanovic	Claire Rogers	Sharon Thompson
Heidkamp	Susan Leidich	Teal Ruland	Emily Tibbott
Sara Edelson	Elizabeth McMahon	Deborah Schechner	Jan Wolf
Virginia Gano†	Lorna Neill	Becky Schechter	
Esther Heiden	Margaret Neily†	Kay Sidahmed*	

ALTOS

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Chantal Dalton	Katy June-Friesen	Laura Rear	Lauren Statman
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Meg Eichler	Deborah Ann Kermer	Leanne Repko*	M. Mercedes Stickler
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Tom Casey	David Holsinger	Rick Potts	Paul Selker

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Fletcher Daniels†	Robert Mantel	Kit Ruland	John L. Wodatch
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BIOGRAPHIES

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 Visiting Professor of Music at Georgetown University and conducts both the Concert Choir and the Chamber Singers and teaches private voice. He is also Music Minister at St. Alban's Episcopal Church in Annandale, Virginia. 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 a Bachelor of Music Degree from Yonsei University in Seoul, Korea. During her undergraduate studies, she traveled and studied extensively in Switzerland, Italy, Germany, and the Netherlands. After receiving a 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, D.C. She also won numerous organ competitions, including the first prize in the Arthur Poister Organ Competition, and 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, Virginia.

DAVID JELLEMA — CORNET

Cornetist and clarinetist David Jellema was born in the Nation's Capital and raised in its suburbs. While growing up in D.C., David played his first gigs with local traditional bands such as Southern Comfort, Buck Creek Jazz Band, the Storyville Seven, the Last Chance Jazz Band, The Bay City Seven, and the Federal Jazz Commission.

After obtaining his BA in Classical Civilizations, and after further coursework in Middle Eastern studies, Jellema lived in Egypt for two years (1989-1991) working with Horn of Africa refugees. He then spent a few months in northern Iraq and southeastern Turkey doing relief work with Kurdish residents and refugees. On his return to the D.C. area in 1992, Jellema began his coursework towards obtaining a Masters in Library Sciences at the University of Maryland. His course of study there procured him a practicum at the Smithsonian Institution's National Museum of American History Archives Center, where he organized a collection of Herman Leonard's photographic prints. He stayed on to do contract work in the Duke Ellington Collection. Also at this time Jellema joined the New Traditional Jazz Band.

In January of 1996, Jellema moved to Murfreesboro, Tennessee to work in the Center for Popular Music, a sizeable archives and library of American popular and vernacular music genres and media. After five years there, Jellema left in order to play music full-time in the Middle Tennessee area.

In July 2007, Jellema moved to Texas where he freelances as a jazz musician, with a six-piece traditional jazz band in San Antonio, and with six other small groups in Austin, performing at restaurants, clubs, and swing dance events.

HENNING HOEHNE — CLARINET, SOPRANO SAX AND ALTO SAX

Hening Hoenhe is a freelance reed instrumentalist in the Baltimore/Washington area. Originally from Hamburg, Germany, Henning started playing clarinet at age 13, joined Dr. Abbi Huebner's Low Down Wizards in 1954, and then Huebner/Vohwinkel's Original Barrelhouse Orchestra. Henning came to the U.S. in 1955 and joined the United States Navy as a musician in 1957. He was the leader/founder of USNA Band's Original Crab Town Stompers. After retiring from the Navy in 1980, Henning earned a B.S. in IT from University of Baltimore in 1984. Along with being a freelance musician in the Baltimore/Washington area, Henning has performed with many groups such as: Southern Comfort, Paradise Jazz Band, and the Federal Jazz Commission.

DALLAS SMITH — BASS

After attending The Eastman School of Music, where he studied clarinet, Dallas Smith has maintained a busy and varied professional career as a string bassist.

In 1972, he joined the Army Blues Jazz Ensemble, the premiere jazz ensemble of The United States Army, based in the Washington, D.C., area. As a member of the Blues, Dallas led a dual musical life. Initially a woodwind doubler — playing saxophone, flute and clarinet — he was equally comfortable on upright bass and

electric bass and eventually moved full-time to the string bass chair. He performed regularly at the White House, the Vice President's residence and many diplomatic functions as well as many concerts and jazz festivals, including the Montreux Jazz Festival (Switzerland) and the Monterey Jazz Festival (California). For the final 10 years of his career, he served as the Blues' enlisted group leader and retired as sergeant major.

Dallas has recorded and performed with such artists and personalities as Bob Hope, Steve Allen, Clark Terry, Patti LaBelle, Stanley Turrentine, Louis Bellson, Herbie Hancock, Arturo Sandoval and Lou Rawls. He can be heard on recordings for Warner Brothers, Hal Leonard, CPP Belwin, Busch Gardens and Kings Dominion.

RUSS WILSON — DRUMS

Currently located in Hendersonville, North Carolina, Russ Wilson has been working as a professional musician for almost 30 years. Although vintage jazz remains his first love, he has created groups playing many different styles of music, including jump blues/swing/rock n' roll (with The Mighty Mighty Men), honky tonk country/rockabilly (with Ashvegas Playboys), hot jazz and dance music of the 20's & 30's (with the Nouveau-Passe Orchestra), and dixieland/swing (with the Russ Wilson Swingtette). Russ' favorite drummers are Gene Krupa, Chick Webb, Zutty Singleton, and Baby Dodds.

In 2007 Russ made his premier as conductor with his orchestra performing George Gershwin's Rhapsody In Blue. Since then he has directed numerous concerts and shows. He also runs The Wilson Music Company and Wondertone Records

ERIC APLAND — PIANO

Erik Aplan, originally from Bruce, South Dakota, obtained a BA at South Dakota State University and acquired his Masters in Music from the University of Cincinnati College-Conservatory of Music, studying classical piano. He is largely self-taught in playing jazz piano and notes that his musical influences include Oscar Peterson, Nat "King" Cole, and Teddy Wilson. For five years Aplan played piano on cruise ships, leading the dance and show orchestras. For two years he toured the Mississippi, Ohio, and Tennessee River systems on the historic Delta Queen steamboat, which brought him as far as New Orleans, Pittsburgh, and St. Paul. After a tour of duty as one of three pianists for "The President's Own" United States Marine Band, he played with the tenor saxophonist Sam Butera, who was renowned for his work with Louis Prima and Keely Smith. Currently freelancing in the Baltimore, Washington, and Annapolis area, Aplan serves as pianist for the Annapolis Chorale. He also leads musical worship from the piano at the Wallace Presbyterian Church in College Park, Maryland.

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WILLIAM A. NISKANEN (1933 - 2011)



The Chorale is dedicating this concert to the memory of Bill Niskanen, a long-time and devoted member of the Chorale's bass section, who passed away in October. A Washington intellectual giant, Bill served on the Council of Economic Advisers under President Ronald Reagan and was Chairman of the Cato Institute for 23 years before stepping down in 2008. Bill also served as director of economics at the Ford Motor Company, as a professor of economics at the University of California, and in positions at the Office of Management and Budget, the Rand Corporation, and in the Office of the Secretary of Defense.

Even while serving in these important public policy positions, we know that the Chorale occupied an important place in his life. He brought the same dedicated focus to working on his music as to his economic policy books and papers. He reveled in the different and occasionally exotic languages members of the Chorale find themselves singing. With his wife Kathy, Bill was also a prominent member of the Capitol Hill residential community, and they supported each other in positions serving a number of Capitol Hill's institutions. In recent years, when not performing with the Chorale, he and Kathy would sit up front in the audience at Chorale concerts. Those singing on stage would search out his 6' 4" frame and absorb the smile and look of pride that he reflected back at the performers.

Our best wishes and love go to Kathy and the rest of Bill's family.

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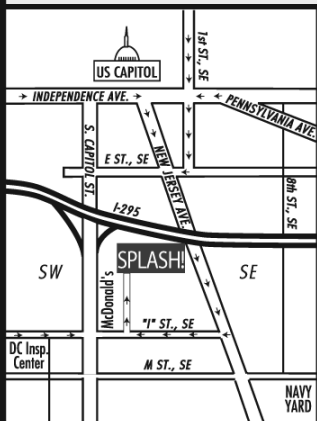
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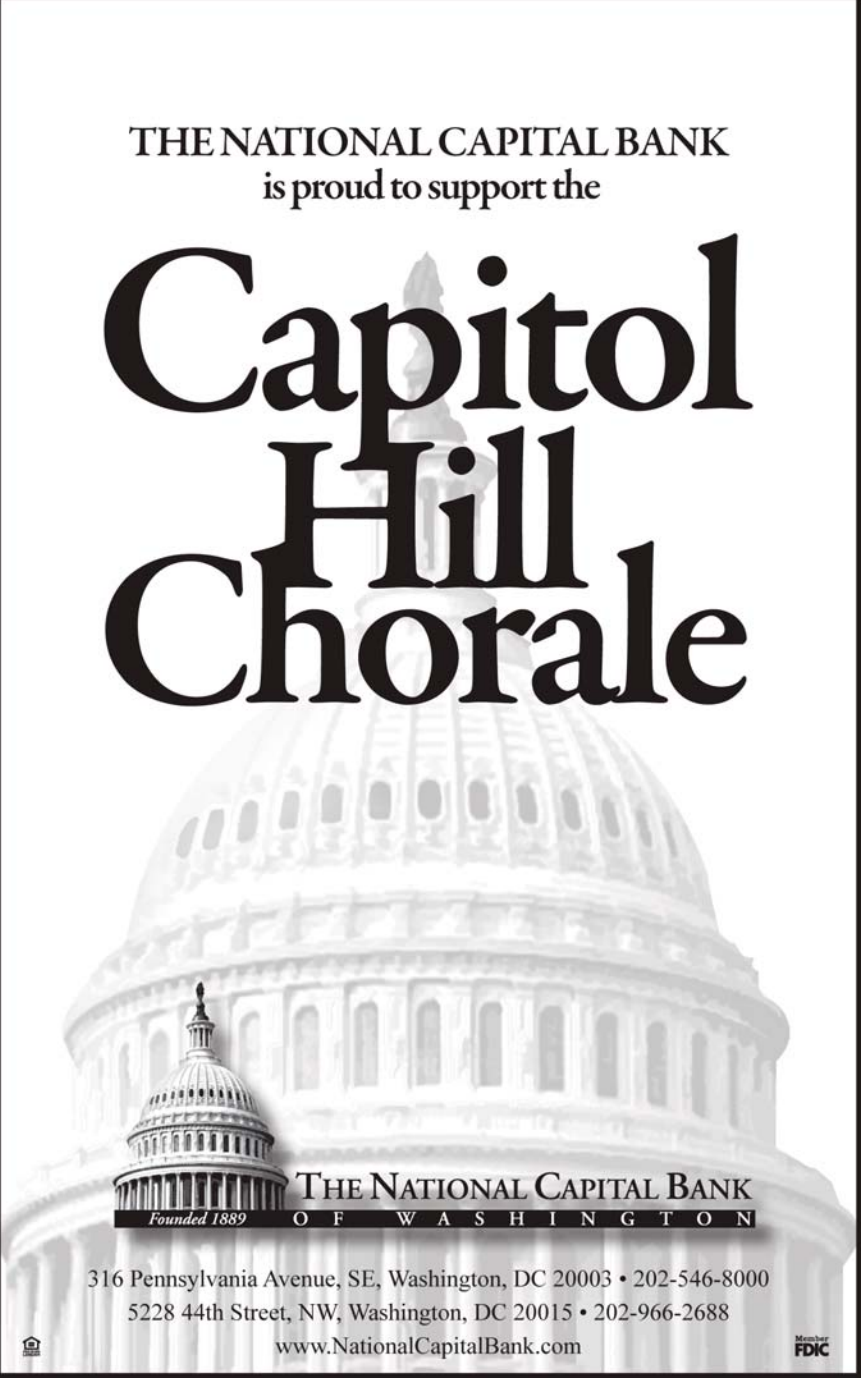
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