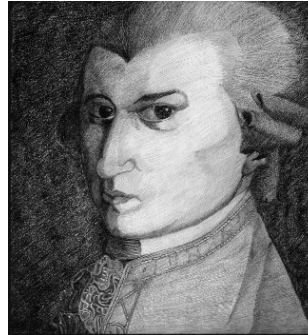




Together Again:
MOZART & BRAHMS

Capitol Hill Chorale

Frederick Binkholder, *Artistic Director*

Capital City Symphony

Victoria Gau, *Artistic Director*

March 17, 2012

Capitol Hill Presbyterian Church

March 18, 2012

Atlas Performing Arts Center



Together Again: **MOZART & BRAHMS**

March 17 & 18, 2012

CAPITOL HILL CHORALE

Frederick Binkholder, Artistic Director

And

CAPITAL CITY SYMPHONY

Victoria Gau, Artistic Director

Overture to *Don Giovanni*, K. 527.....Wolfgang Amadeus Mozart
(1756-1791)

Nänie, Op. 82.....Johannes Brahms (1833-1897)

INTERMISSION

Requiem, K. 626.....Mozart

- I. Introitus:
Requiem
- II. Kyrie
- III. Sequenz:
Dies irae
Tuba mirum
Rex tremendae
Recordare
Confutatis
Lacrimosa
- IV. Offertorium:
Domine Jesu
Hostias
- V. Sanctus
- VI. Benedictus
- VII. Agnus Dei
- VIII. Communio:
Lux aeterna

Capital City Symphony wishes to thank the Music Division of the Martin Luther King DC Public Library for the loan of the orchestral parts for the Overture to Don Giovanni.

A SEXY DON JUAN, A SERENE BRAHMS, AND A GLORIOUSLY SPOOKY MOZART

Mozart, whom we celebrate in these March 17-18 concerts, is routinely recognized as a great genius — perhaps the greatest musical genius ever.

By age 4, he was playing the piano with sensitivity. At 5, he composed his first short piece. His dad, a popular composer, wrote the piece down for him, but soon young Mozart was writing the scores himself. His compositions, more than six hundred of them by the time he died at 35, seemed to arrive fully imagined from his amazing mind. His first drafts were his last. There was no need to revise. The music was perfect. And wonderfully entertaining.

Mozart appears to have dashed off the overture to *Don Giovanni* the day before the opera's first performance, or perhaps even the day of the performance itself. That has not prevented it from becoming a favorite orchestral classic — just as *Don Giovanni* itself has become the seventh most popular opera (in terms of number of performances worldwide).

Who, then, better to write a serio-comic opera about an entertaining but arrogant and sexually aggressive nobleman — Don Giovanni — than an entertaining but arrogant and sexually aggressive musician, Wolfgang Amadeus Mozart?

Yes, the young composer, while a genius, was by many accounts also a brat. Imagine Mozart pounding his chest and exclaiming, a la Muhammad Ali, "I am the greatest!" You get the picture.

But the music! The Capital City Symphony opens these concerts with his (Mozart's that is) lively *Don Giovanni* overture, a sure-fire delight.

A ROMANTIC GENIUS

Following Mozart onto the Germanic musical scene, Johannes Brahms was almost his opposite. He labored over his work, writing and re-writing, and destroying many works he decided weren't first rate. He was also a humbler sort, not so buddy-buddy with the nobility, not nearly so much on the make. But you and I would enjoy a beer with this guy, who scratched his way up from a beginning playing piano in beer halls and brothels to support himself and his family.

When Tchaikovsky met Brahms he found him somewhat crude — and he never entirely warmed up to his music either. Fortunately, by that time, Brahms had already become known to composer and music critic Robert Schumann, who wrote articles praising Brahms' compositions and even arranged for their publication.

Grateful, Brahms proved a steady friend when Schumann had a breakdown and attempted suicide. For the next few years Brahms stayed

close, at the expense of his own career, and helped Schumann's wife Clara in that crisis and again when she was widowed in 1856.

As recognition of his talent grew, Brahms moved to Vienna. His secular *German Requiem*, written as a memorial to his mother, drew attention throughout Europe. He was by now in his 30s and reaching his full powers — just as he approached the age, 35, at which Mozart died.



Brahms' later years were wonderfully productive — giving us many pieces that remain staples of the concert hall today. His genius was in taking the shape and musical control of the Germanic classicists like Bach, Mozart, and Beethoven and adding great warmth, ushering in the Romantic Period that has inspired many composers and filled concert halls ever since.

His *Nänie* is seldom performed, according to Wikipedia, because of its difficulty. Another reason may be that *Nänie* is a setting for Schiller's dirge-poem which begins, "All beauty must die..."

Sounds grim, doesn't it? However, Brahms' *Nänie* is not gloomy but serenity itself. And the music for *Nänie* belies Schiller's words, for this beautiful music has lived on for generations. The Capitol Hill Chorale joins the Capital City Symphony for *Nänie*.

THE FEATURED WORK — WELL REHEARSED!

Right after the Chorale's standing room only "Jazzy Christmas" concerts of December 3 and 4, Artistic Director Fred Binkholder felt a bit off his feed. But being Fred, as his wife might say, he ignored the illness — until he ended up in a hospital with double pneumonia.

"And there I lay with Mozart's stirring *Requiem* sweeping over me," Fred told the Chorale. Pretty spooky, since there was no Muzak or iPod near, and nobody else heard anything. Especially spooky because Mozart wrote his *Requiem* as he was dying. In his state, he came to believe the anonymous donor who commissioned the music was really the Dark Angel of Death. Thus, in Mozart's mind, he was writing the *Requiem* to memorialize his own death. And, in a way, he was.

Death came to Mozart on December 5, a day after the "Jazzy Christmas" concert, but in 1791. A student who had been working with Mozart finished parts of it.

As for Fred: "I fought the music, but I couldn't get it out of my head." Indeed, Fred stopped trying. He succumbed to the glorious music.

What a way to go, eh?

No, not yet. As his fever cleared, Fred saw the experience more clearly as a kind of pre-rehearsal for the Chorale's concert with the Capital City Symphony.

We don't know if some disease like pneumonia killed Mozart. Some have speculated the illness was rheumatic fever. Antonio Salieri, Mozart's rival for some commissions and the teacher of his son, suffered dementia and died in his mid-70s after (it was rumored) he confessed that he poisoned Mozart. A short poetic play by Alexander Pushkin advanced that idea in the 19th century, and that dramatic theme more recently appeared in Peter Shaffer's play and movie *Amadeus*. Most musicologists doubt the poisoning story.

But if you saw *Amadeus* you saw a Wolfgang Amadeus Mozart who was a salacious lout — a braggart, a skirt chaser and evil prankster, who just never grew up, even when a husband and a father. So who wouldn't want to poison him?

The tragedy for us, Fred says, is that when Mozart died, he surely had many additional works of genius swirling about in that head of his.

Sad. But the *Requiem* itself is not sad or dreary. Maybe it is a bit scary at first, but it almost immediately moves compulsively ahead — exciting, fast and furious, like a teenager driving full-throttle in a new car. The music is full of contrasts and even a kind of musical gamesmanship.

Can anybody think of three better compositions to hear in a single concert? In Muhammad Ali's words, it is "the greatest!" — a three-round KO.



— Bill Grigg

NÄNIE (BRAHMS)

Auch das Schöne muß sterben! Das
 Menschen und Götter bezwinget,
 Nicht die ehernen Brust rührt es
 dem stygischen Zeus.
 Einmal nur erweichte die Liebe
 den Schattenbeherrscher,
 Und an der Schwelle noch, streng,
 rief er zurück sein Geschenk.
 Nicht stillt Aphrodite dem schönen
 Knaben die Wunde,
 Die in den zierlichen Leib grausam
 der Eber geritzt.
 Nicht errettet den göttlichen Held
 die unsterbliche Mutter,
 Wann er am skäischen Tor fallend
 sein Schicksal erfüllt.
 Aber sie steigt aus dem Meer mit
 allen Töchtern des Nereus,
 Und die Klage hebt an um den
 verherrlichten Sohn.
 Siehe! Da weinen die Götter, es
 weinen die Göttinnen alle,
 Daß das Schöne vergeht, daß das
 Vollkommene stirbt.
 Auch ein Klaglied zu sein im Mund
 der Geliebten ist herrlich;
 Denn das Gemeine geht klanglos
 zum Orkus hinab.

Also Beauty must perish! What
 gods and humanity conquers,
 Moves not the armored breast of
 the Stygian Zeus.
 Only once did love come to soften
 the Lord of the Shadows,
 And at the threshold at last, sternly
 he took back his gift.
 Nor can Aphrodite assuage the
 wounds of the youngster,
 That in his delicate form the boar
 had savagely torn.
 Nor can rescue the hero divine his
 undying mother,
 When, at the Scaean gate now
 falling, his fate he fulfills.
 But she ascends from the sea with
 all the daughters of Nereus,
 And she raises a plaint here for her
 glorified son.
 See now, the gods, they are
 weeping, the goddesses all
 weeping also,
 That the beauteous must fade, that
 the most perfect one dies.
 But to be a lament on the lips of
 the loved one is glorious,
 For the prosaic goes toneless to
 Orcus below.

REQUIEM (MOZART)

I. INTROIT: REQUIEM

Requiem aeternam dona eis,
 Domine,
 et lux perpetua luceat eis.
 Te decet hymnus, Deus, in Sion,
 et tibi reddetur votum in Jerusalem.
 Exaudi orationem meam,
 ad te omnis caro veniet.
 Requiem aeternam dona eis,
 Domine,
 et lux perpetua luceat eis.

Grant them eternal rest, Lord,
 and let perpetual light shine on
 them.
 You are praised, God, in Zion,
 and homage will be paid to You in
 Jerusalem.
 Hear my prayer,
 to You all flesh will come.
 Grant them eternal rest, Lord,
 and let perpetual light shine on
 them.

II. KYRIE

Kyrie, eleison.
 Christe, eleison.
 Kyrie, eleison.

Lord, have mercy on us.
 Christ, have mercy on us.
 Lord, have mercy on us.

III. SEQUENCE

1. DIES IRAE

Dies irae, dies illa
 Solvet saeculum in favilla,
 teste David cum Sibylla.
 Quantus tremor est futurus,
 quando iudex est venturus,
 cuncta stricte discussurus!

Day of wrath, day of anger
 will dissolve the world in ashes,
 as foretold by David and the Sibyl.
 Great trembling there will be
 when the Judge descends from
 heaven
 to examine all things closely.

2. TUBA MIRUM

Tuba mirum spargens sonum
 per sepulchra regionum,
 coget omnes ante thronum.

The trumpet will send its wondrous
 sound
 throughout earth's sepulchres
 and gather all before the throne.

Mors stupebit et natura,
 cum resurget creatura,
 judicanti responsura.
 Liber scriptus proferetur,
 in quo totum continetur,
 unde mundus judicetur.
 Iudex ergo cum sedebit,
 quidquid latet, apparebit,
 nil inultum remanebit.

Death and nature will be
 astounded,
 when all creation rises again,
 to answer the judgement.
 A book will be brought forth,
 in which all will be written,
 by which the world will be judged.
 When the judge takes his place,
 what is hidden will be revealed,
 nothing will remain unavenged.

Quid sum miser tunc dicturus?
quem patronum rogaturus,
cum vix justus sit securus?

3. REX TREMENDAE

Rex tremendae majestatis,
qui salvandos salvas gratis,
salva me, fons pietatis.

4. RECORDARE

Recordare, Jesu pie,
quod sum causa tuae viae;
ne me perdas illa die.
Quaerens me, sedisti lassus,
redemisti crucem passus;
tantus labor non sit cassus.

What shall a wretch like me say?
Who shall intercede for me,
when the just ones need mercy?

King of tremendous majesty,
who freely saves those worthy ones,
save me, source of mercy.

Remember, kind Jesus,
my salvation caused your suffering;
do not forsake me on that day.
Faint and weary you have sought
me,
redeemed me, suffering on the
cross;
may such great effort not be in
vain.

Juste judex ultionis,
donum fac remissionis
ante diem rationis.

Ingemisco, tamquam reus:
culpa rubet vultus meus;
supplicanti parce, Deus.

Qui Mariam absolvisti,
et latronem exaudisti,
mihi quoque spem dedisti.

Preces meae non sunt dignae,
sed tu bonus, fac benigne
ne perenni cremer igne.

Inter oves locum praesta,
et ab haedis me sequestra,
Statuens in parte dextra.

Righteous judge of vengeance,
grant me the gift of absolution
before the day of retribution.

I moan as one who is guilty:
owning my shame with a red face;
suppliant before you, Lord.

You, who absolved Mary,
and listened to the thief,
give me hope also.

My prayers are unworthy,
but, good Lord, have mercy,
and rescue me from eternal fire.

Provide me a place among the
sheep,
and separate me from the goats,
guiding me to Your right hand.

5. CONFUTATIS

Confutatis maledictis,
 flammis acribus addictis,
 Voca me cum benedictis.
 Oro supplex et acclinis,
 cor contritum quasi cinis,
 Gere curam mei finis.

When the accused are
 confounded,
 and doomed to flames of woe,
 call me among the blessed.
 I kneel with submissive heart,
 my contrition is like ashes,
 help me in my final condition.

6. LACRIMOSA

Lacrimosa dies illa,
 qua resurget ex favilla
 judicandus homo reus.
 Huic ergo parce, Deus,
 pie Jesu Domine,
 dona eis requiem. Amen.

That day of tears and mourning,
 when from the ashes shall arise,
 all humanity to be judged.
 Spare us by your mercy, Lord,
 gentle Lord Jesus,
 grant them eternal rest. Amen.

IV. OFFERTORY**I. DOMINE JESU**

Domine Jesu Christe, Rex gloriae,
 libera animas omnium fidelium
 defunctorum de poenis inferni
 et de profundo lacu.
 Libera eas de ore leonis,
 ne absorbeat eas tartarus,
 ne cadant in obscurum.
 Sed signifer sanctus Michael
 repraesentet eas in lucem sanctam.

Lord Jesus Christ, King of glory,
 liberate the souls of the faithful,
 departed from the pains of hell
 and from the bottomless pit.
 Deliver them from the lion's
 mouth,
 lest hell swallow them up,
 lest they fall into darkness.
 Let the standard-bearer, holy
 Michael,
 bring them into holy light.

Quam olim Abrahae promisisti
 et semini ejus.

Which was promised to Abraham
 and his descendants.

2. HOSTIAS

Hostias et preces tibi, Domine,
laudis offerimus.
Tu suscipe pro animabus illis,
quarum hodie memoriam facimus.
Fac eas, Domine,
de morte transire ad vitam,
Quam olim Abrahae promisisti
et semini ejus.

Sacrifices and prayers of praise,
Lord,
we offer to You.
Receive them in behalf of those
souls
we commemorate today.
And let them, Lord,
pass from death to life,
which was promised to Abraham
and his descendants.

V. SANCTUS

Sanctus. Sanctus, Sanctus,
Dominus Deus Sabaoth!
Pleni sunt caeli et terra gloria tua.
Osanna in excelsis.

Holy, holy, holy,
Lord God of Sabaoth.
Heaven and earth are full of Thy
glory.
Hosanna in the highest.

VI. BENEDICTUS

Benedictus qui venit in nomine
Domini.
Osanna in excelsis.

Blessed is He who cometh in the
name of the Lord.
Hosanna in the highest

VII. AGNUS DEI

Agnus Dei, qui tollis
peccata mundi,
dona eis requiem.
Agnus Dei, qui tollis
peccata mundi,
dona eis requiem.
Agnus Dei, qui tollis
peccata mundi,
dona eis requiem sempiternam.

Lamb of God, who takes away
the sins of the world,
grant them eternal rest.
Lamb of God, who takes away
the sins of the world,
grant them eternal rest.
Lamb of God, who takes away
the sins of the world,
grant them eternal rest forever.

VIII. COMMUNIO:

LUX AETERNA

Lux aeterna luceat eis, Domine,
cum sanctis tuis in aeternum,
quia pius es.
Requiem aeternum dona eis,
Domine,
et lux perpetua luceat eis,
cum sanctis tuis in aeternum,
quia pius es.

Let eternal light shine on them,
Lord,
as with Your saints in eternity,
because You are merciful.
Grant them eternal rest, Lord,
and let perpetual light shine on
them,
as with Your saints in eternity,
because You are merciful.

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 *Divine 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 or find the Capitol Hill Chorale on Facebook.

ABOUT THE CAPITAL CITY SYMPHONY

The Capital City Symphony strives to make great orchestral music approachable by presenting affordable concerts to the public, performing creative 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 as the Georgetown Symphony Orchestra. In 2005 the orchestra chose to relocate to H Street, NE and rename itself the Capital City Symphony. The 2006-07 concert season marked the orchestra's first season fully in residence as a Founding Arts Partner at the Atlas Performing Arts Center.

Under the direction Victoria Gau, Artistic Director and Conductor, the Capital City Symphony performs standard symphonic repertoire and explores the best of 20th and 21st-century music. The orchestra consists of approximately 100 volunteer musicians of all ages. CCS frequently collaborates with the Capitol Hill Chorale and Congressional Chorus to enhance its traditional instrumental format with a diverse offering of choral works. In December the Capital City Symphony, in partnership with the Congressional Chorus and the Atlas Performing Arts Center, provides free admission to a concert of holiday music and sing-along carols.

The Capital City Symphony has also presented both instrumental and vocal soloists on its concert programs. In addition, CCS has pushed the boundaries of traditional orchestral music, collaborating with contemporary composers Charlie Barnett and David Matthews, incorporating jazz, pop, and funk elements and instruments. These concerts have been presented both as part of our regular concert season, and as part of INTERSECTIONS: A New America Arts Festival at the Atlas Performing Arts Center.

Encouraging young musicians, and young audience members, is also important to the Capital City Symphony. Every two years the Capital City Symphony performs a piano concerto with the winner of the Novik Piano Competition, a competition open to young pianists living in the Washington area. In alternate years, the orchestra provides a performance opportunity for the winner of another youth concerto competition, such as those held by the DC-based Levine School of Music.

Children aged 16 and under are admitted free to all Capital City Symphony concerts. In particular, the annual Family Concert offers a program specifically geared for young listeners, with an "instrument petting zoo," special children's program book, and a narrated, interactive performance.

CAPITOL HILL CHORALE

Frederick Binkholder, Artistic Director

Jinsun Cho, Assistant Director

Carl H. Ford, President, Governing Board

Virginia Gano, Administrator

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Katherine Brucker	Esther Heiden	Lorna Neill	Sharon Poel
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Holly Degn	Katherine Hoppe	Peggy Rainwater	Emily B. Tibbott
Sarah Dwyer-	Megan Kauffmann	Claire Rogers	Shelley Vinyard
Heidkamp	Jill Kempenaar	Teal Ruland	Jan Wolf
Jessica Estepa	Helena Kosanovic	Kimberly Skerritt	
Virginia C. Gano†	Susan Leidich	Kay Sidahmed*	<i>Not Singing</i>
Carlin Gayer	Elizabeth McMahon	Alexandra Spaulding	<i>A. Brooke Bennett†</i>
Elizabeth Hang	Jill Meyer	Adaline R. Strumolo	

ALTOS

Judy Buelow	Rachel Gwaltney	Julie Meyer	Lilly Shoup
Marian Connolly	Summer Hornsby	Kathy Nawyn	Ewa Sobczynska
Chantal Dalton	Deborah Jones	Janie O'Connor	Lauren Statman
Amy Davis†	Katy June-Friesen	Virginia Pasley	Rebecca Sterzinar
Meg Eichler	Katharine Kendrick	Laura Rear	Leigh Tivol
Heidi Einsweiler	Debby Ann Kermer	McLaughlin	Kathy Wood
Katie Franklin	Maggie Kruesi	Leanne Repko*	<i>Not Singing</i>
Cecelia Gondek	Laura Martinez	Katherine Rubida†	<i>Angela Han†</i>

TENORS

Jonathan P. Brandt	David Greengrass*	Rick Potts	Paul Selker
Tom Casey	David Holsinger	Steven Pruitt	Marko Tomicic
Silvio Eberhardt	Harrison Killefer	Andrew Salunga	
Carl H. Ford†	Erik Lundgren		

BASSES

John Paul Barringer	Parker Jayne†*	Eric N. Richardson	Leo Surla, Jr.
Ronald E Bogle	Robert Mantel	Dale Rose	Timothy O. Temple
Fletcher Daniels†	Christopher	Kit Ruland	Lawrence Thompson
Arthur Fox	McGahey	Read Scott Martin	Christopher Wilson
William Grigg	Kevin W. Mohr	Michael Silber	John L. Wodatch
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Ann Richards, Jeff Serfass, Julia Christian

† Members of the Governing Committee

* Section Leaders

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* principal

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Maurice Gatewood*
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 Carrie Cabelka
 Anna Cross
 Susie Dantzig
 Orianne Dutka
 Eric Froman
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 Kara Snesko
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 Aurleien Billot
 Maggie DuPree
 Kelsey Griswold
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Cello

Lindsey Burkholder*
 Katie Daugert
 Amy Driscoll
 Liz Hartman
 Becky Laneri
 Robert Morgan
 Katy Nelson

Bass

Deborah Edge*
 Bill Bentgen
 Jeff Cole
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Flute

Sharyn Byer*
 Rhonda Bowen

Oboe

Emily Bentgen*
 Avital Barnea

Clarinet

Robert Little*
 Kwame Lewis

Bassoon

Eric Hall*
 David Bell

Horn

Kyle Minor*
 Steve Brinegar

Trumpet

Michael Jacko*
 Catherine Kozub

Trombone

Christopher Lasmanis*
 Sean Carlson
 Rob Heim
 Sarah Safford

Harp

Melissa Tardiff-Dvorak

Timpani

Allan Lewis

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VICTORIA GAU, ARTISTIC DIRECTOR AND CONDUCTOR, CAPITAL CITY SYMPHONY

Lauded by critics for her “strong sense of style and drama” and her “enthusiastic and perceptive conducting,” conductor Victoria Gau brings a wide range of musical experience and expertise to the CCS. She is also Associate Conductor of the National Philharmonic and Chorale.

Maestra Gau is well-known in the Washington, DC area for her work as Artistic Director and Music Director/Conductor of the Other Opera Company in Bethesda, Maryland, which she co-founded in 1992. She has also 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 guest conducted the Heights Civic Orchestra (Cleveland, OH), the Akron (OH) Symphony, 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 Philharmonic Orchestra in Richmond, VA.

She is in demand around the region as a conductor and string educator at youth orchestra festivals and workshops. She is the former conductor of the Young Virtuosi Chamber Orchestra of the DC Youth Orchestra Program, an elite group of string players from the DC Youth Orchestra Program, and has conducted youth orchestras in Virginia, Ohio, and New York.

Ms. Gau has served on the opera faculty at George Mason University, and has worked with 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 the state of Maryland. She is a free-lance violist, pianist, and teacher. Ms. Gau holds degrees in Viola Performance and Conducting from the Oberlin Conservatory of Music, where she won the Phi Kappa Lambda Prize for Musicianship.

FREDERICK BINKHOLDER, ARTISTIC DIRECTOR, CAPITOL HILL CHORALE

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, CAPITOL HILL CHORALE

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.

JENNIFER CASEY CABOT, SOPRANO

In the 2011-12 season Jennifer Casey Cabot sings as soloist in *Messiah* with the National Philharmonic, Stan Engbretson conducting, and as soloist in an evening of Russian music for the Russian Chamber Art Society of Washington, D.C. She also performs as Rosina with Opera Lafayette, in a semi-staged production of Paisiello's *Il Barbiere di Siviglia*. Her recent successes include singing Giulietta in *Casanova's Homecoming* with Minnesota Opera; appearing as soloist in *Messiah* with the Nashville Symphony, Verdi's *Requiem* with New Jersey Symphony Orchestra, and Mahler's *Symphony No. 2* with Oberlin Conservatory of Music; returning to the Metropolitan Opera roster, and to San Diego Opera as Ellen Orford in *Peter Grimes*; her debut with Minnesota Opera as Konstanze in *Die Entführung aus dem Serail*, and singing as soloist in Haydn's *Lord Nelson Mass* and Vaughan Williams' *Serenade to Music* with the Columbus Symphony Orchestra.

Other career highlights include joining the roster of the Metropolitan Opera for their production of *Le Nozze di Figaro*, a return to the National Symphony Orchestra as soloist in *Messiah*, appearing in recital for Yale University at Carnegie's Weill Hall, featuring music by Charles Ives, performances of Konstanze with Florida Grand Opera, Countess in *Le nozze di Figaro* at Boston Lyric Opera, and Violetta in *La traviata* in a return to Central City Opera. Other highlights include performances of well known Mozart, Puccini, and Verdi heroines on leading stages throughout the country. Before returning to Boston Lyric Opera last season as the Countess, she appeared with the company as both Konstanze and as Fiordiligi in *Così fan tutte*. She has performed the roles of Konstanze, Countess, Violetta, and Don Giovanni's Donna Elvira at the Washington National Opera and, following her debut at New York City Opera as Donna Elvira, she returned to NYCO to perform Violetta and the role of Musetta in *La bohème*. She has also joined San Diego Opera to portray Fiordiligi, Donna Elvira, and the role of Pamina in *Die Zauberflöte*, also performing the latter two roles with Arizona Opera.

MONICA SOTO-GIL, MEZZO-SOPRANO

Mezzo-soprano Monica Soto-Gil was recently praised by the Washington Post for her "delicious acting," fluid mezzo voice," and "nailing the coloratura gloriously" in her performance of Rosina in the Maryland Opera Studio's production of *Il Barbiere di Siviglia*. This season, Monica was seen in Poor Richard's Opera Company's *Dido and Aeneas* as a guest soloist with the Young Artists of America, and as Mrs. Balandard in Bel Cantanti Opera's *M. Choufleuri restera chez lui le*. She is looking forward to singing the role of Sarah in Argento's *Miss Havisham's Fire* as part of the University of Maryland's Argento Celebration this spring, as well as her company debut with Urban Arias as part of their 2012 festival season in *The Filthy Habit* by Peter Hilliard and Matt Boresi. This summer, Monica will be an Apprentice Artist at Central City Opera where she will perform the roles of Mrs. Gobineau in *The Medium*, Kate in *Oklahoma!* and cover Mrs. Grose in Britten's *A Turn of the Screw*. She has performed the roles of Paula in *Florencia en el Amazonas* and Dido in *Dido and Aeneas*, and was chosen as a finalist for the Virginia Opera Bravissimo Society competition in 2011. Ms. Soto-Gil received her Bachelor of Music from New England Conservatory of Music in Vocal Performance and earned her Master of Music in Opera Performance as a member of the Maryland Opera Studio, where she studied with Delores Ziegler. She currently studies with Elizabeth Daniels and resided in the D.C. Metro area where she teaches and performs regularly.

TIMOTHY AUGUSTIN, TENOR

The *Washington Post* describes tenor Timothy Augustin as an "outstanding performer" who possesses a "particularly lovely voice." Hailed for his artistry, Mr. Augustin has won numerous awards and competitions

including the Washington International Competition for Singers. He is a past national finalist in the Ryan Opera Center for American Artists of the Lyric Opera of Chicago auditions, as well as winning several awards from the Metropolitan Opera's National Council Auditions among many other honors. He has performed in such venues as Carnegie Hall and Alice Tully Hall in New York, on all of the stages at The Kennedy Center in Washington, The Mormon Tabernacle, The Ordway Theater in St. Paul and many others.

Mr. Augustin's numerous television appearances include ABC's *Good Morning America*, NBC's *Today Show*, *The CBS Morning Show* and ABC's *World News Tonight*. His many radio broadcasts include: Tenor Soloist in the world premiere of Nick White's *Full Freedom* at the Kennedy Center Concert Hall, which was broadcast on NPR. A much sought after artist, Mr. Augustin is a regular performer with many of Washington's most respected musical organizations including the National Symphony Orchestra, The National Chamber Orchestra, the Master Chorale of Washington, the Cathedral Choral Society, Masterworks Chorus and many others. More recently, Mr. Augustin has performed the role of Don Ramiro in *La Cenerentola* with Baltimore Concert Opera and has sung numerous concerts in China, Canada and Mexico. A regular with The Washington National Opera, Mr. Augustin's numerous past productions include more than a twenty roles and more than 250 performances.

JAMES SHAFFRAN, BASS

Baritone James Shaffran's versatility and audience appeal have established him as a Washington favorite, equally at home on concert and opera stages. His work on the RCA Red Seal disc *Of Rage and Remembrance*, with NSO, helped earn the recording the Best Classical Album Grammy. Highly regarded for his sensitive and powerful concert work, Mr. Shaffran is a frequent guest performer with most instrumental organizations and choral societies in the Washington-Baltimore area, and across the nation. He has soloed under the batons of Leonard Slatkin, Mstislav Rostropovich and Christopher Hogwood, receiving critical renown from chamber to concert hall.

Well-known for his operatic versatility, Mr. Shaffran has performed roles with virtually every opera company in the Washington, DC area, as well as several other East Coast companies. He has shared the stage as principal with Plácido Domingo, Jose Carreras, Kiri Te Kanawa, Sherrill Milnes, Samuel Ramey and Denyce Graves — a veteran of over 250 performances and over 50 principal roles with Washington National Opera. This season he appears as bass soloist in the Durufle *Requiem* with Amadeus Orchestra, performs Bach with the National Chamber Players, and in several WNO productions in 2010-2011 (including Sciarone in *Tosca* — simulcast at Nationals Park — and Imperial Commissioner in *Madama Butterfly*).

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