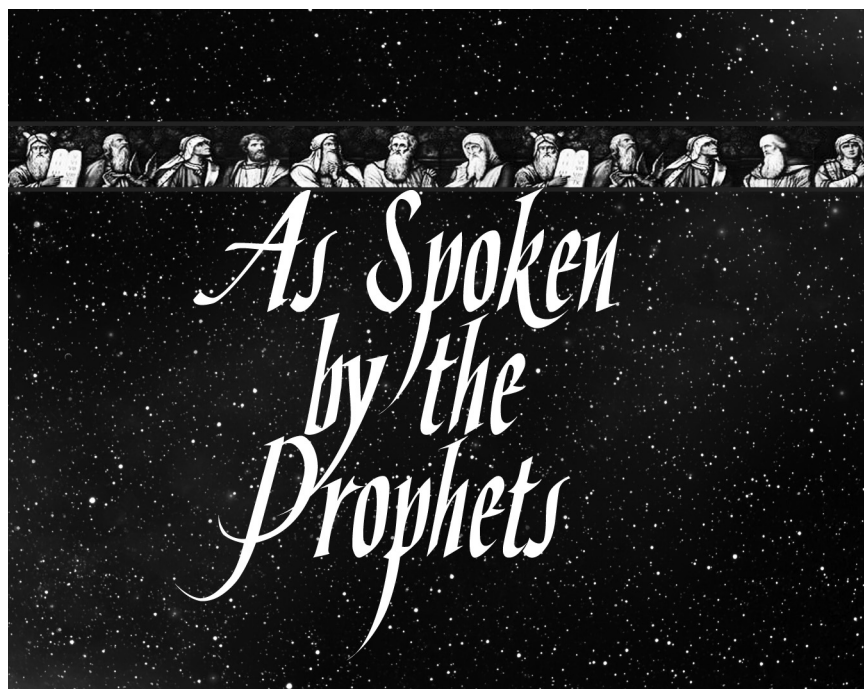




CAPITOL HILL CHORALE
FREDERICK BINKHOLDER, ARTISTIC DIRECTOR

December 1 and 2, 2012

Lutheran Church of the Reformation
Washington, D.C.

TO OUR FOUNDER

PARKER JAYNE

Twenty years ago, you had an idea and the attendant energy that have blossomed into this wonderful chorale of over a hundred voices which is enjoyed by hundreds of patrons of our art.

Thank you for your imagination, dedication, and pursuit of excellence, all of which continue to be reflected in the joy on the faces of your fellow singers and our audiences. It has been a great ride...thanks for being in the saddle...and for having brought it.

Your Original "Usual Suspects"

GINNY, JON, AND TIM

As Spoken by the Prophets

CAPITOL HILL CHORALE

FREDERICK BINKHOLDER, ARTISTIC DIRECTOR

DECEMBER 1 AND 2, 2012

LUTHERAN CHURCH OF THE REFORMATION, WASHINGTON, D.C.

Cry Out and Shout.....Knut Nystedt (b. 1915)

The Lamentation of Jeremiah, Part I.....Thomas Tallis (c. 1505-1585)

Os justiAnton Bruckner (1824-1896)

Beati Quorum Via, Op. 38C.V. Stanford (1852-1924)

Fest- und Gedenksprüche, Op. 109, No. 1Johannes Brahms (1833-1897)

Unsere Väter hofften auf dich

Abendlied, Op. 69, No. 3Josef Rheinberger (1839-1901)

The Peaceable KingdomRandall Thompson (1899-1984)

I. Say ye to the righteous

II. Woe unto them

V. The paper reeds by the brooks

VII. Have ye not known?

VIII. Ye shall have a song

INTERMISSION

A Festive Voluntary from Variations on

Good King WenceslasPetr Eben (1929-2007)

JINSUN CHO, organ

Good King Wenceslas.....traditional

Lo, how a Rose e'er Blooming.....arr. Michael Praetorius (1571-1621)

Magnificat and Nunc DimittisHerbert Howells (1892-1983)

Tenor Soloist: EDWARD BURGESS

Quando nascette Ninnotraditional Neapolitan carol

A Virgin UnspottedWilliam Billings (1746-1800)

Winter.....Z. Randall Stroope (b. 1953)

Tomorrow shall be my dancing day..... arr. John Gardner (1917-2011)

PROGRAM NOTES

Holiday concerts seem to call for Joyousness and Goodness! — and Artistic Director Frederick Binkholder has chosen music for the Capitol Hill Chorale’s holiday concerts that abounds in these great qualities, as well as Purity and Charity. And Peace.

But Fred’s additional theme, *As Spoken by the Prophets*, prevents the concerts from becoming dangerous to diabetics. As the Rev. Susan Flanders recently described the Bible Prophets to me, they could be strident and tough, speaking truth to the Powerful, much like today’s writers of Op Ed columns who pull no punches in the *Post* and the *Times*. Reformers, these prophets pushed for an end to idolatry, human sacrifice, and debauchery.

In these Old Testament times, life was seriously rough: The people suffered famine, Jerusalem fell, and the Jews were taken into bondage. The nation’s troubles are reflected in our sober second work, *The Lamentations of (the Prophet) Jeremiah*. The setting is by Thomas Tallis who wrote in the 16th Century.

The prophecy theme not only adds exciting music by Johannes Brahms and Anton Bruckner, but texts that realistically emphasize that the good results we hope for do not arrive automatically but require work, soul-searching, and reform.

We begin the concert with *Cry Out and Shout*, its “lyrics” adapted from Isaiah, the greatest, some say, of the Old Testament prophets. (“With joy shall ye draw water from the wells of salvation,” Isaiah writes.)

A particularly lively choral joy comes towards the end of the concert with *Tomorrow Shall be My Dancing Day*, its bouncy rhythms reflecting an ancient carol’s words — words that portray Christ’s life as a dance to His beloved mankind.

The story of Christmas is also told via sprightly dance-like music in *A Virgin Unspotted*, by William Billings (1746-1800). A rough-hewn, little-educated tanner with one eye, a deformed arm, harsh voice and an addiction to snuff, Billings not only married and had six children, but fathered American choral music, producing a unique American style that persists today.

Many, in fact, hear a similarly vigorous American, beat-driven style in the 20th Century masterpiece, *The Peaceable Kingdom*, by Randall Thompson, the major choral work of our program. Writing this sophisticated choral cantata in 1936, Thompson, like so many other composers, turned to the words of the eloquent Isaiah.

Here we have, in Isaiah’s phrases, a reform motif common to most major religions: “Say ye to the righteous, it shall be well with him... For ye shall go out with joy, and be led forth with peace. [But] woe unto the wicked; it shall be ill with him.” As with prophets in the secular world (think Global Warming) — Isaiah spells out how he believes the future can be very good or very bad for us, depending on our current actions.

Another 20th Century work being performed, Herbert Howells' *Magnificat*, brings beautiful soprano and alto lines to St. Mary's prophetic words: "And his mercy is on them that fear him throughout all generations."

Speaking of words, Fred points out that a favorite carol of his, *Good King Wenceslas*, is often truncated, even using just the first verse. Fred will have us sing the complete version that tells the full story of a caring, saintly ruler and provides a prophetic moral: "Ye who now will bless the poor shall yourselves find blessing."

Happy Holidays!

—BILL GRIGG

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the Hill
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THE TEXTS

CRY OUT AND SHOUT

Adapted from Isaiah 12

Cry out and shout, ye people of God! The Lord is strength and song!
Therefore with joy shall ye draw water from the wells of salvation.

LAMENTATIONS OF JEREMIAH

Lamentations 1:1-2

Incipit lamentatio Ieremiae prophetae:

Aleph. Quomodo sedet sola civitas plena
populo: facta est quasi vidua domina
gentium, princeps provinciarum facta est
sub tributo.

Beth. Plorans ploravit in nocte, et lacrimae
eius in maxillis eius: non est qui
consoletur eam ex omnibus caris eius:
omnes amici eius spreverunt eam, et facti
sunt ei inimici.

Ierusalem, Ierusalem, convertere ad
Dominum Deum tuum

Here begins the lamentation of Jeremiah
the prophet.

A. How lonely sits the city that was full of
people! How like a widow has she
become, she that was great among the
nations! She that was a princess among
the cities has become a vassal.

B. She weeps bitterly in the night, tears on
her cheeks; among all her lovers she has
none to comfort her; all her friends have
dealt treacherously with her, they have
become her enemies.

Jerusalem, turn again to the Lord your
God.

OS JUSTI

Psalms 37:30-31

Os iusti meditabitur sapientiam,
et lingua ejus loquetur iudicium.
Lex Dei ejus in corde ipsius:
et non supplantabuntur gressus ejus.
Alleluia.

The mouth of the righteous utters wisdom,
and his tongue speaks what is just.
The law of his God is in his heart;
and his feet do not falter. Alleluia

BEATI QUORUM VIA

Psalms 119:1

Beati quorum via integra est,
qui ambulant in lege Domini.

Blessed are the undefiled in the way,
who walk in the law of the Lord.

UNSERE VÄTER HOFFTEN AUF DICH*Psalm 22:4-5, Psalm 29:11*

Unsere Väter hofften auf dich;
 und da sie hofften, halfst du ihnen aus.
 Zu dir schrieen sie und wurden errettet;
 sie hofften auf dich und wurden nicht zu
 Schanden,
 Der Herr wird seinem Volk Kraft geben;
 der Herr wird sein Volk segnen mit
 Frieden.

Our fathers trusted in thee;
 they trusted, and you delivered them.
 They cried unto thee, and were saved;
 they trusted in thee, and were disappointed.
 The Lord will give strength to his people;
 The Lord will bless his people with peace.

ABENDLIED*Luke 24:29*

Bleib bei uns, denn es will Abend werden,
 und der Tag hat sich geneiget.

Bide with us, for evening shadows darken,
 and the day will soon be over.

PEACEABLE KINGDOM*From the Book of the Prophet Isaiah***I SAY YE TO THE RIGHTEOUS**

Say ye to the righteous, it shall be well with him:
 For they shall eat the fruit of their doings.
 Woe unto the wicked! It shall be ill with him:
 For the reward of his hands shall be given him.
 Behold, my servants shall sing for joy of heart,
 But ye shall cry for sorrow of heart and shall howl for vexation of spirit.

II WOE UNTO THEM

Woe unto them that draw iniquity with cords of vanity, and sin as it were with a cart rope!
 Woe unto them that call evil good, and good evil; that put darkness for light and light for
 darkness; that put bitter for sweet and sweet for bitter!
 Woe unto them that are wise in their own eyes, and prudent in their own sight!
 Woe unto them that are mighty to drink wine, and men of strength to mingle strong
 drink!
 Woe unto them that rise up early in the morning, that they may follow strong drink; that
 continue till night, till wine inflame them! And the harp, and the viol, the tabret, and
 pipe, and wine are in their feasts: but they regard not the work of the Lord, neither
 consider the operations of his hands.
 Woe to the multitude of many people, which make a noise like the noise of the seas!
 Woe unto them that join house to house, that lay field to field, till there be no place, that
 they may be placed alone in the midst of the earth! Woe!

V THE PAPER REEDS BY THE BROOKS

The paper reeds by the brooks, by the mouth of the brooks, and everything sown by the
brooks, shall wither, be driven away, and be no more.

VII HAVE YE NOT KNOWN?

Have ye not known? Have ye not heard? Hath it not been told you from the beginning?
Have ye not understood from the foundations of the earth?

VIII YE SHALL HAVE A SONG

Ye shall have a song as in the night when a holy solemnity is kept; and gladness of heart, as
when one goeth with a pipe, to come into the mountain of the Lord.

GOOD KING WENCESLAS

Good King Wenceslas look'd out
On the feast of Stephen
When the snow lay round about
Deep and crisp and even
Brightly shone the moon that night
Though the frost was cruel
When a poor man came in sight
Gath'ring winter fuel

"Hither, page, and stand by me
If thou know'st it, telling
Yonder peasant, who is he?
Where and what his dwelling?"
"Sire, he lives a good league hence
Underneath the mountain;
Right against the forest fence
By Saint Agnes' fountain."

"Bring me flesh and bring me wine
Bring me pine logs hither.
Thou and I will see him dine
When we bear him thither."
Page and monarch forth they went,
Forth they went together.
Through the rude wind's wild lament
And the bitter weather.

"Sire, the night is darker now
And the wind blows stronger
Fails my heart, I know not how,
I can go no longer."
"Mark my footsteps, my good page
Tread thou in them boldly
Thou shalt find the winter's rage
Freeze thy blood less coldly."

In his master's steps he trod
Where the snow lay dinted
Heat was in the very sod
Which the Saint had printed.
Therefore, Christian men, be sure
Wealth or rank possessing
Ye who now will bless the poor
Shall yourselves find blessing

LO, HOW ROSE E'ER BLOOMING

Lo, how a Rose e'er blooming from tender stem hath sprung!
 Of Jesse's lineage coming, as men of old have sung.
 It came, a floweret bright, amid the cold of winter,
 When half spent was the night.

Isaiah 'twas foretold it, the Rose I have in mind;
 With Mary we behold it, the Virgin Mother kind.
 To show God's love aright, she bore to us a Savior,
 When half spent was the night.

The shepherds heard the story proclaimed by angels bright,
 How Christ, the Lord of glory was born on earth this night.
 To Bethlehem they sped and in the manger they found Him,
 As angel heralds said.

This Flower, whose fragrance tender with sweetness fills the air,
 Dispels with glorious splendor the darkness everywhere;
 True man, yet very God, from sin and death He saves us,
 And lightens every load.

MAGNIFICAT

Luke 1:46-55

My soul doth magnify the Lord and my spirit hath rejoiced in God my Saviour.
 For he hath regarded the lowliness of his handmaiden.
 For behold, from henceforth all generations shall call me blessed.
 For he that is mighty hath magnified me and holy is his Name.
 And his mercy is on them that fear him throughout all generations.
 He hath shewed strength with his arm, he hath scattered the proud in the imagination of
 their hearts.
 He hath put down the mighty from their seat, and hath exalted the humble and meek.
 He hath filled the hungry with good things and the rich he hath sent empty away.
 He remembering his mercy hath holpen his servant Israel as he promised to our
 forefathers, Abraham and his seed forever.
 Glory be to the Father, and to the Son, and to the Holy Ghost;
 As it was in the beginning, is now, and ever shall be, world without end. Amen.

NUNC DIMITTIS

Luke 2:29-32

Lord, now lettest thou thy servant depart in peace according to thy word.
 For mine eyes have seen thy salvation,
 Which thou hast prepared before the face of all people;
 To be a light to lighten the Gentiles, and to be the glory of thy people Israel.

QUANDO NASCETTE NINNO

Neapolitan traditional

Quando nascette Ninno a Bettalemme
Era nott', e pareva miezo juorno
Maje le Stelle - lustre e belle
Se vedetteno accossì:
E a cchiù lucente
Jett'a chiammà li Magge all'Urie.

When Ninno was born in Bethlehem,
It was night but it looked like noon...
Never were the stars
So brilliant and beautiful,
So visible...
And the most sparkling
Went to summon the Magi in the East.

No nc'erano nemmice pe la terra,
La pecora pasceva co lione;
Co o caprette - se vedette
O liupardo pazzè;
L'urzo e o vitiello
E co lo lupo 'n pace o pecoriello.

There were no enemies on earth:
The sheep pastured with the lion,
The leopard was seen
Playing with the kid goat,
The bear with the calf
And the wolf with the lamb were in peace.

Guardavano le ppecore i Pasturi,
E n'Angelo sbrannente cchiù do sole
Comparette - e le decette:
No ve spaventate no;
Contento e riso
La terra è arreventata Paraviso.

The sheep looked at the shepherds
And an angel, more resplendent than the sun,
Appeared and told them,
"Don't be afraid, no!
Happiness and laughter!
Earth has become Paradise!"

A VIRGIN UNSPOTTED

Traditional English

A virgin unspotted, the prophet foretold,
Should bring forth a Saviour, which now we behold,
To be our Redeemer from death, hell and sin,
Which Adam's transgression involved us in.

Then let us be merry, put sorrow away:
Our Saviour, Christ Jesus, was born on this day.

In Beth'lem the city of David it was,
Where Joseph and Mary together did pass,
And there to be taxed with many one mo',
For Caesar commanded the same should be so.

Then let us be merry, put sorrow away:
Our Saviour, Christ Jesus, was born on this day.

To teach us humility all this was done;
 Then learn we from hence, haughty pride for to shun:
 A manger's His cradle, who came from above,
 The great God of mercy, of peace, and of love.

Then let us be merry, put sorrow away:
 Our Saviour, Christ Jesus, was born on this day.

WINTER

Kahlil Gibran (1883-1913)

Come close to me my strength, my life
 Let not winter's touch enter between us
 Sit down by the hearth, come close by the fire
 The only fruit of winter.

Come close to me my strength, my life
 The wine which we pressed is closing our eyes
 Once more read with tears what life with me
 has written on your face.

Speak to me of your glory
 Obscure the elements beyond the door
 And sing the song of remembrance
 to Springtime's carefree sowing
 And Summer's watchful tending
 And Autumn's bounty at harvest.

Bind the door and seal the transoms
 Guard the windows, watch the rooftops
 The snow laden fields make my soul mourn
 Stoke the ashes, light the fire
 Fill the lamps and close the shutters!

Come beloved fear no more the slumber of winter!
 Come close to me my strength my life,
 Let not winter's touch enter between us
 Sit down by the hearth, come close by the fire
 The only fruit of winter.

Come close to me, come close my slumber
 How deep and wide the ocean of slumber.

TOMORROW SHALL BE MY DANCING DAY

Tomorrow shall be my dancing day;
I would my true love did so chance
To see the legend of my play,
To call my true love to my dance.

Sing, oh! my love, oh! my love, my love, my love,
This have I done for my true love.

Then was I born of a virgin pure,
Of her I took fleshly substance
Thus was I knit to man's nature
To call my true love to my dance.

Sing, oh! my love, oh! my love, my love, my love,
This have I done for my true love.

In a manger laid and wrapped I was
So very poor, this was my chance
Betwixt an ox and a silly poor ass
To call my true love to my dance.

Sing, oh! my love, oh! my love, my love, my love,
This have I done for my true love.

Then afterwards baptized I was;
The Holy Ghost on me did glance,
My Father's voice heard from above,
To call my true love to my dance:

Sing, oh! my love, oh! my love, my love, my love,
This have I done for my true love.



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ABOUT THE CHORALE

(In recognition of the Chorale's 20th anniversary, the program notes during the course of the 2012-13 season will recount the Chorale's twenty year history, beginning with the Chorale's first years under Artistic Director Jim Turk.)

The idea for a Capitol Hill chorus grew out of the community Broadway shows and musical reviews that the Capitol Hill Arts Workshop (CHAW) used to present in the 1980's, drawing neighbors of all ages from Capitol Hill to stages at Hine Junior High School and Christ Church.

In the summer of 1993, the idea became a possibility when the then-existing Capitol Hill Choral Society announced it was disbanding its larger group to form a smaller ensemble instead, leaving a core of choral singers looking for a home. Betty Buchanan, director of CHCS, offered helpful advice on starting a new chorus.

One of her key suggestions was to consider Jim Turk to lead the new group. Parker Jayne and Bonny Wolf, the Chorale's two organizers, met Jim Turk for the first time for dinner at the Monocle Restaurant for what became Jim's 'audition'. The chemistry was good from the beginning, and he was invited to become the new group's Artistic Director. The tradition of interviewing potential Directors at the Monocle continued in finding Jim's replacement seven years later.

Jim Turk served as the Chorale's Artistic Director for seven seasons. During his tenure, the Chorale performed 19 concerts, all on Capitol Hill, including a number of major works — Gretchaninov's *All-Night Vigil*, Rachmaninov's *All-Night Vigil*, Bach's *St. John Passion*, and Mozart's *C-minor Mass*. His programs set the Chorale's tradition for performing a wide range of choral literature, including early and modern works, lighter material, and pieces drawn from a folk tradition.

From the beginning, the Chorale was intended to be an auditioned group based on Capitol Hill, but open to singers from the whole Washington metropolitan area. The name "Capitol Hill Community Chorus" was rejected in favor of the "Capitol Hill Chorale". The Capitol Hill Community Foundation provided a welcome initial grant, and has continued to be a leading supporter.

The initial rehearsal was held in early September 1993 in the upstairs dance studio at CHAW, followed by a "get-acquainted" reception downstairs in the CHAW gallery. After that initial meeting, regular Tuesday evening Chorale rehearsals moved to the sanctuary of the Capitol Hill Presbyterian Church.

The Chorale's first concert was held on Friday night, December 11, 1993 at the Capitol Hill Presbyterian Church. The Monocle Restaurant graciously hosted a pre-concert reception for a small set of initial boosters. On the program were pieces by Poulenc, Rutter, Vaughan Williams, and two settings by Leo Nestor, who

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was a Capitol Hill resident and then music director at the Shrine of the Immaculate Conception. The Chorale commissioned a new work from Mr. Nestor in honor of its 10th anniversary, performed in March 2003. Of the 47 singers in the Chorale's first concert, five have continued to affiliate with the Chorale regularly over the next 20 seasons, including singers Tim Temple, Jon Brandt, Ginny Gano and Parker Jayne, and current community board member Jeff Serfass.

During the first Christmas season in 1993, members of the Chorale formed a small ensemble to sing carols from house-to-house as part of a CHAW holiday house tour, appearing in a segment on CBS television about Christmas celebrations in America.

Jim Turk planned an extremely ambitious program for the Chorale's second set of concerts, including the American premiere of Gretchaninoff's *All-Night Vigil* (1912), a major *a cappella* work, which had been lost during the Russian revolution, and which he had been editing as part of his doctoral dissertation at the University of Maryland. The program also included Aaron Copland's *In the Beginning*, and the Samuel Barber's *Agnus Dei*. Originally scheduled for March 1994, the performances were delayed to allow for more rehearsal time, and were finally held on May 20 and 22, 1994 at the Church of the Reformation and St. Joseph's Catholic Church, with 57 singers performing, including current members Larry Thompson and Marian Connolly. These concerts helped establish a special place in the Chorale's repertoire for Russian liturgical works.

During the Chorale's second season, Ginny Gano from the soprano section began to take on a key role as the Chorale's administrator, a role she continues to perform today. As the Chorale's "den mother", Ginny takes care of all the day-to-day organizational tasks of a large group, including publishing the weekly *Chorale Notes*, organizing volunteers for concerts, scheduling auditions, and a thousand other tasks.

As has been its regular pattern since, the Chorale presented three concerts in its second season. The December concert featured Pinkham's *Christmas Cantata* and Vaughan Williams' *Fantasia on Christmas Carols*. In March 1995, the Chorale presented a program of light music, including Brahms' *Neue Liebeslieder*, settings of Shakespeare poems by George Shearing, and a setting of Scottish folksongs. The program also included an arrangement of *Cindy*, by Mack Wilberg that became an "inside joke" for the Chorale because of the stomping and clapping called for in the score. For its final concert that season, the Chorale performed a setting of *Leaves of Grass* by Paul Creston, and John Rutter's *Requiem*. During the second season, five current singers joined: Jill Meyer, Carl Ford, Kathy Nawyn, Arthur Fox, and John Wodatch.

Two March 1995 concerts were performed at Unity Church on "A" Street, N.E., and two June 1995 concerts were performed at the Capitol Hill United Methodist Church. Thus, the Chorale performed at five different locations on Capitol Hill during its first two years.

Jeffery Watson joined the Chorale for the 1994–1995 season as its new accompanist. Jeffery served as accompanist and later Assistant Director of the Chorale for five seasons. Jeffery appeared as a principal conductor for four concerts: a program of spirituals in March 1996, a Christmas program featuring the live premiere of Daron Hagen’s *Silent Night: A Christmas Collection* in December 1998, a program of Broadway show tunes in March 1999, and a Christmas program featuring Benjamin Britten’s *A Boy Is Born* in December 1999.

In the summer of 1996 following the performance of the Bach *St. John Passion*, the Chorale began to broaden its management. In true Capitol Hill fashion, several singers volunteered to create a governing structure with elected officers by writing an “un-Constitution” which was ratified by the singers in the fall. Richard Lindeborg was elected as the first President of the Governing Committee in the fall of 1996, and was followed in office by Bob Mantel and Jon Brandt.

Membership on the Governing Committee included outside community members. Judge Stefan Graae, Gary Abrecht, Betsy Barnett, Kathleen Milanich, and Steve Cymrot were early outside community members, dedicating a number of years of service.

Several Chorale traditions were begun including an annual Spaghetti Supper held in the Parish Hall at Christ Church, as an opportunity for Chorale members and their families to share a meal (thanks to head chefs Sharon and Scott Thompson), raise money for the Chorale, and exhibit a range of talent, organized by Jess Chaiken, from musical to pet obedience. For many years, the Chorale also organized a yard sale at Eastern Market to raise money.

In 1999, Jim Turk announced that he intended to step down as Artistic Director of the Chorale, because of the press of his other commitments as a teacher and conductor at DeMatha High School, director of the Women’s Glee Club at the Naval Academy, and as a church musician. With Jim’s help, the Chorale organized an extensive search campaign to select his successor. Vacancy announcements were posted in early 2000, drawing inquiries via the Internet from around the world. Twenty-five applications were finally submitted, from which the selection committee identified five principal candidates. Each of the five finalists conducted a portion of a Chorale rehearsal during the spring of 2000, and were invited to a formal and an informal “social” interview.

At the conclusion of the selection process, the Chorale selected Frederick Binkholder most recently from Atlanta, to be its second Artistic Director. Fred’s first concert as Music Director was December 8, 2000.

(In the program for the Chorale March concerts....Fred Binkholder takes over as the Chorale’s Artistic Director.)

—PARKER JAYNE



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CAPITOL HILL CHORALE

Frederick Binkholder, Artistic Director
 Jinsun Cho, Assistant Director
 Katherine Rubida, President, Governing Committee
 Virginia Gano, Administrator

SOPRANOS

Amy Ames	Heidkamp	Helena Kosanovic	Kimberly Skerritt
Theadocia Austen	Sara Edelson	Susan Leidich	Kay Sidahmed*
Ellen Bachman	Jessica Estepa	Elizabeth McMahon	Adaline R. Strumolo
A. Brooke Bennett†	Virginia C. Gano†	Jill Meyer	Emily Sudmeier
Meredith Bowen	Kristin Henrikson	Lorna Neill	Sharon Poel Thompson
Katherine Brucker	Jill Hong-Martin	Margaret Neily†	Emily B. Tibbott
Jessica Chaiken†	Katherine Hoppe	Peggy Rainwater*	Whitney Blair Wyckoff
Holly Degn	Megan Kauffmann	Collette Lynn Ryder	Janice M. Wolf
Sarah Dwyer-	Jill Kempenaar	Deborah Schechner	Katherine Wood

ALTOS

Robyn Alexander	Summer Hornsby†	Rebecca Maurer	Ariel Shaker-Brown
Judy Marie Buelow	Deborah Jones	Kathy Nawyn	Lilly Shoup
Marian Connolly	Katy June-Friesen	Virginia Pasley	Ewa Sobczynska
Chantal Dalton	Michelle Kanter Cohen	Tohry V. Petty	Rebecca Sterzinar
Amy Davis†	Deborah Ann Kermer	Cassie Powers	M. Mercedes Stickler
Meg Eichler	Sara Klucking	Laura Rear McLaughlin	Karen M. Wahl
Cecelia Gondek	Maggie Kruesi	Leanne Repko*	
Rachel Gwaltney	Katie Lundgren	Katherine Rubida†	

TENORS

Alex Baron	Silvio Eberhardt	Matthias Klestil	Rick Potts
Jonathan P. Brandt	Carl H. Ford	Erik Lundgren*	Steven Pruitt
Edward Burgess	David Greengrass†	John Maurer	Andrew Salunga
Tom Casey	Harrison Killefer	Andrew Pierce	Paul Selker

BASSES

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BIOGRAPHIES

FREDERICK BINKHOLDER, ARTISTIC DIRECTOR

Frederick Binkholder is 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, conducts both the Concert Choir and the Chamber Singers, and teaches a course on Vocal Technique. He also teaches voice students privately. Fred 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 is Assistant Director, Capitol Hill Chorale, after joining the Chorale as accompanist in February 2008. Ms. Cho's experience spans performance, accompanist, musical leadership and academic roles in the Baltimore/Washington area, and her native South Korea. She has served on the music faculty of universities in 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, and a Master of Music degree and Graduate Performance Diploma from the Peabody Conservatory in Baltimore. She holds the Doctor of Musical Arts degree in Organ Performance from Catholic University. 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.

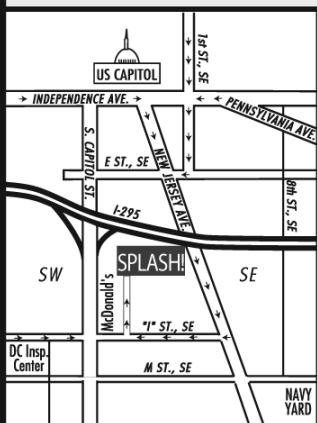
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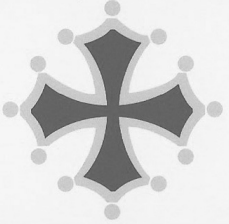
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