



REVELING IN WINTER

CAPITOL HILL CHORALE

Frederick Binkholder, Artistic Director

HESPERUS

Tina Chancey, Director, fiddle, viola da gamba, recorder, lyra Pontica

Howard Bass, lute, guitar, percussion

Amy Domingues, viola da gamba, percussion

David Giusti, recorder, fiddle

December 7 and 8, 2013

Capitol Hill Presbyterian Church

Washington, D.C.

Cover illustration: Kelly Murphy

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Cuncti simus concanentes: Ave Maria 14th century Spanish, *from Llibre Vermell*

L'Homme Armé 15th century French chanson, arr. Jerome Epstein

Jumalisten joucko Trad. Finnish chant, arr. Stephen Chatman

Maoz Tsur 13th century Jewish, arr. Jerome Epstein

Hanukah Flory Jagoda (b. 1925), arr. Tina Chancey

Gower Wassail Trad. Welsh, arr. Jerome Epstein

Suite of Dances (1599) Anthony Holborne (1545-1602)

Pavan: The Cradle

Galliards: Heigh ho Holiday, The Sighes, As it Fell on a Holie Eve,

The Widowes Myte

Coventry Carol Trad. English, arr. Martin Shaw

Huron Carol Trad. Canadian,
arr. Eleanor Daley, lyrics Jesse Edgar Middleton

Cherry Tree Carol Trad. English, arr. Tina Chancey, text from Jean Ritchie

The Holly & Ivy Trad. English, arr. Edward Stauff

INTERMISSION

My Lord, what a morningAfrican-American Spiritual, arr. H.T. Burleigh
 Wondrous Love (1840)Shape Note tune (American South),
 arr. James Christopher
 Sherburne (1783)Shape Note tune (New England),
 Daniel Read (1757-1836)

Early and Traditional Fiddle Tunes

Christmas Day in the Morning Traditional
 Spirit of Gambo (1609)Tobias Hume (1569-1645)
 Old Christmas MorningTraditional
 Breakin' up ChristmasTraditional

Los Bilbilicos.....Trad. Sephardic
 Alilo Trad. Georgian,
 arr. Kitka, Rustavi Choir, Trio Kavkasia
 Zamuchi se Bozha maika Trad. Bulgarian,
 arr. Kitka, Daniel Spassov, and Rumen Shopov
 Nova Radast' StalaTrad. Belarusian,
 arr. Kitka, Ensemble Gramnitsy
 Yorkshire WassailTrad. English,
 from *Carols Old and Carols New*, (Boston: Parish Choir, 1916)
 Gloucestershire WassailTrad. English, arr. Norman Luboff
 Convidando está la noche.....Juan García de Zéspedes (c. 1619-1678), Mexican

SOLOISTS

Cuncti simius concanentes: Ave Maria
 Steve Pruitt, Mercedes Stickler, John Vanderson.

Cherry Tree Carol

Nuška Zakrajšek, Margaret Neily, Kay Sidahmed, Virginia Pasley,
 Katy June-Friesen, Leanne Repko, Dana Hirsch, Abigail Hoffman, Collette Ryder,
 Katherine Rubida, Med Eichler, Ewa Sobczynska

Gloucestershire Wassail:

Jill Hong-Martin, Chris Wilson, Addie Strumolo, Jess Chaiken

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Fletcher Daniels and Megan Shackelford

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INTRODUCTION

*And so the Shortest Day came and the year died
And everywhere down the centuries of the snow-white world
Came people singing, dancing,
To drive the dark away.*

This is the beginning of a poem by Susan Cooper, written for and still often recited as part of Christmas Revels. A pageant of music and dance first produced in 1957, Christmas Revels has grown to become an affiliation of ten different Revels companies around the country, including in Washington D.C., that promote and perform traditional music throughout the year. Originally celebrating rituals from medieval England, Christmas Revels now vary each year and in each city, featuring the culture and traditions of peoples from different parts of the globe as they face the winter solstice and the darkness at the turning of the year.

My idea in programming our December concert is not to imitate a Christmas Revels show, but to express the theme in Susan Cooper's poem in our own way, as we drive the dark away with caroling and singing and fun and reveling, as peoples from around the world have done in their own ways for centuries.

Our program draws on traditional music from different cultures, mixing very ancient and more modern songs, both religious and secular. The particular pieces are ones that I've liked and wanted to perform, but it wasn't the particular pieces that were in my mind programming this concert as much as the idea of 'rebell' against the cold of the solstice as we look toward spring.

The Chorale is thrilled that Tina Chancey and the other musicians from Hesperus are part of this concert. Hesperus's range of musical interests is legendary and unique: early music, Spanish and British Colonial music, Irish traditional music, early American roots, and even soundtracks to silent movies. Their latest recording of music from the Civil War came out just last month. They bring deep scholarship but also joy in improvising as performers who continue to re-interpret traditional music.

I have named the Chorale's 2013-2014 season *Kindred Voices* to reflect our focus on choral settings of traditional music. In the March concert, *Rivers of Delight*, we will explore historical American music, including music from the shape note and Shaker traditions. In the June concert we will reprise our 2010 concert of the Orthodox liturgy based on traditional centuries-old Georgian chant. Because traditional music grew out of communities of ordinary people singing together, I feel the Chorale has a special affinity for this type of music, reflecting the strong bonds the Chorale's singers have for each other and with the Capitol Hill community. I hope you will join us for these next two concerts.

—Frederick Binkholder

THE SONGS

The texts and descriptions of the songs in this program suggest the complexity and richness of traditional music. Here are early songs by anonymous composers that are secular or sacred or may have been both; songs that have been composed or arranged by living composers, some of whom are bearers of a tradition by birth, some of whom are academics who are newly exploring a tradition; songs that have been collected through fieldwork and published in anthologies; songs that have been popularized by a performance ensemble, and in some cases adapted and re-popularized by another ensemble in another country; songs that are rooted in dance rhythms; songs that accompany ancient traditions of the winter season such as caroling from house-to-house, or invoke symblic rituals of fertility in anticipation of the coming of spring; songs sung in unison, in traditional harmonies, or in modern choral arrangements. Most of these songs, however, are unified in a spirit of finding joy in the darkness of winter.

CUNCTI SIMUS CONCANENTES (LET'S SING TOGETHER)

This unison and anonymous song dates from 14th century Spain. It is one of ten songs that appear in the *Llibre Vermell de Montserrat* ("Red Book of Montserrat"), which is a compilation of manuscripts of devotional texts and songs, and is still located today in the Montserrat monastery outside Barcelona. ('Red Book' refers to the binding used in the 19th century for preservation.) They were meant to give pilgrims to the shrine of Montserrat songs to sing and dance to. 'Cuncti simus' is frequently performed today — its simplicity, dance-like rhythm and folk song character are very appealing.

Cuncti simus concanentes: Ave Maria.	Let's sing together : 'Hail Mary'.
Virgo sola existente en affuit angelus.	When the Virgin was alone, an angel
Gabriel est appellatus atque missus celitus.	appeared to her.
Clara facieque dixit: Ave Maria.	His name was Gabriel, and he was sent
Clara facieque dixit, audite, karissimi.	from heaven.
En concipies, Maria: Ave Maria.	Radiantly, he said, 'Hail Mary'.
En concipies, Maria. audite, karissimi.	Radiantly , he said — listen , my
Pariesque filium: Ave Maria.	precious ones —
Pariesque filium, audite, karissimi.	You will conceive, Mary: 'Hail Mary'.
Vocabis eum Ihesum: Ave Maria.	You will conceive — listen, my
Cuncti simus concanentes: Ave Maria.	precious ones —
	You will give birth to a son: 'Hail
	Mary'.
	You will give birth to a son — listen ,
	my precious ones —
	You will name him Jesus: 'Hail Mary'

L'HOMME ARMÉ (THE ARMED MAN)

'L'homme Armé' is a song from 15th century France, at the time of the Renaissance. Considerable debate and research have focused on the meaning of 'the armed man'; one theory holds that it refers to a popular tavern, another theory a crusade against the Ottoman Turks at the time of the fall of Constantinople. Although a secular tune, probably composed, the tune was frequently used in settings of the Latin Mass by many composers, and has now begun to reappear in secular arrangements by modern composers.

Several of the arrangements performed by the Chorale in this concert are by Jerome Epstein, long-time music director of New York Revels. The Revels organization publishes many of the arrangements used in their performances in the Revels Choral Series, including 'L'homme Armé'.

L'homme, l'homme, l'homme armé,	The man, the man, the armed man,
L'homme armé	The armed man
L'homme armé doit on doubter, doit on doubter.	The armed man should be feared, should be feared.
On a fait partout crier,	Everywhere it has been proclaimed
Que chascun se viengne armer	That each man shall arm himself
D'un haubregon de fer.	With a coat of iron mail.

JUMALISTEN JOUCKO (PEOPLE OF GOD, REJOICE)

This is a modern arrangement of a medieval Finnish chant. First performed in 2002, it uses a bass drone and parallel harmonies that appear often in traditional music. Born in Minnesota and graduate of Oberlin Conservatory and the University of Michigan, Stephen Chatman is now Professor of Composition at the University of British Columbia, and is regarded as one of Canada's prominent composers. According to his website, the style of his choral music began moving away from modernism in the early 1980s toward more traditional styles. "These post-1982 secular and sacred choral works ... embrace a predominantly pan-diatonic tonal language, lyricism, melody, folk song, and more traditional musical gestures, forms, and compositional techniques."

Jumalisten joucko ratk riemuidacan.	People of God, rejoice.
Äiti neitsynä on pojan synnyttän Bethlehemis.	In Bethlehem, a boy is born of a virgin.

MAOZ TSUR (ROCK OF AGES)

'Maoz Tsur' (usually translated 'Rock of Ages') is a popular and well-known Hanukkah song. The text was probably written in the 13th century was adapted to the tune of an old German folk song. There are six stanzas and the first word of each stanza in Hebrew forms the letters of the author's name — Mordechai. The

poem recalls different instances when Jews were saved from their enemies, with references to the exodus from Egypt, the Babylonian captivity, the miracle of the holiday of Purim, and then the victory that is commemorated by Hanukah. The Chorale is singing an arrangement published as part of the Revels Choral Series, again by Jerome Epstein. In this performance, the Chorale is interspersing the first three Hebrew verses with English verses. Verses 2 and 4 are late nineteenth century English translations of a popular non-literal German translation. Verse 6 was written for Revels by Lawrence Rosenwald.

(1) Maoz tsur yeshuati, lecha noeh
 leshabeach.
 Tikon bet tefilati vesham todah
 nezabeach.
 Le'et tochin matbeach mitsar
 hamnabeach.
 Az egmor beshir mizmor chanukat
 hamizbeach.

O mighty Rock of my salvation,
 To praise You is a delight.
 Restore my House of Prayer
 And there we shall bring a thanksgiving
 offering.
 When you will have prepared the
 slaughter
 For the blaspheming foe,
 Then I shall complete with a song of
 hymn
 The dedication of the Altar.

(2) Rock of ages, let our song,
 Praise Thy saving power;
 Thou, amidst the raging foes,
 Wast our shelt'ring tower.
 Furious they assailed us,
 But thine arm availed us.
 And Thy word broke their sword,
 When our own strength failed us.

(3) Raot savah nafshi, byagon kochi kilah.
 Chayay mareru bekoshi, beshibud
 malchut eglah.
 Uvyado hagdelah hotsi et hasegulah.
 Chel parah vechol zaro yaredu chaeven
 bimetsulah.

My soul was sated with misery, my
 strength was spent with grief.
 They embittered my life with hardship,
 when enslaved under the rule of
 Egypt.
 But God with his mighty power
 brought out His treasured people;
 While Pharaoh's host and followers
 sank like a stone into the deep.

4. Kindling new the holy lamps, priests, approved in suffering,
Purified the nation's shrine, brought to God their offering.
And His courts surrounding, hear, in joy abounding,
Happy throngs, singing songs with a mighty sounding.

5. Devir kodsho heviani, vagam sham lo shakateti. Uva noges vehigiani, ki zarim avadti. Veyeyn raal masachti, kimat sheavarti. Kets bavel zerubavel, lekets shivim noshati.	He brought me to His holy abode; Even there, I found no rest. The oppressor came and exiled me, Because I served strange gods, and drank poisonous wine. Yet scarcely had I gone into exile, When Babylon fell and Zerubbabel took charge; Within seventy years I was saved.
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6. Light in darkness let us sing,
brightness is returning.
House of prayer once dark and cold,
Now with candles burning
When the lamp seemed empty,
And its fire forever spent,
Then the flame sprang up anew
For our hearts' deep yearning.

HANUKAH

This song was composed by Flory Jagoda, one of the best-known bearers of the Sephardic musical tradition. Born in 1925 and brought up in Sarajevo, she was interned during World War II and came to America as a war bride in 1946. As a Sephardic folksinger, performing her own songs and songs that she learned from her family as a young girl, she led a revival of interest in songs in Ladino, the Spanish-based language of the Sephardic Jews who were exiled from Spain in 1492, and settled in lands bordering the Mediterranean. Flory received a National Heritage Fellowship in 2002 for her work passing on the tradition of Ladino music. A resident of Alexandria, Virginia, she celebrated her 90th birthday with performances by her family and friends at the Library of Congress in September 2013. This arrangement is by Tina Chancey, founder and director of HESPERUS.

Hanukah, Hanukah, ocho dias di felicitia! Lai, lai, lai Hanukah, Hanukah, ocho dias di kantar! Hanukah, Hanukah, ocho dias di baliyar! Hanukah, Hanukah, ocho dias di guzar! Hanukah, Hanukah, ocho dias di kumer! Hanukah, Hanukah, ocho dias di felisita!	Hanukah, Hanukah, 8 days of happiness! Lai, lai, lai Hanukah, Hanukah, 8 days of singing! Hanukah, Hanukah, 8 days of dancing! Hanukah, Hanukah, 8 days of fun! Hanukah, Hanukah, 8 days of eating! Hanukah, Hanukah, 8 days of happiness!
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GOWER WASSAIL

'Wassailing' is an English tradition that captures the theme of our concert, finding joy in the dark of the winter. It originated as a southern English singing and drinking ritual to ensure a good harvest of the apple crop. The ceremony involved a wassail King and Queen, a procession from one orchard to the next, toasts, and other rituals. Since then, wassailing has become associated with the Christmas holiday, as revelers process house-to-house "all over the town" toasting with cups of 'wassail'. If a wealthy house, the revelers expected the best of provisions, in exchange for goodwill for another year. The roving wassailers often perform songs for the master while drinking his beer, in toasts for continued health and wealth to him, his family, and his livestock. 'Gower Wassail' is from Gower, a peninsula in South Wales projecting into Bristol Bay. This arrangement is from the Revels Choral Series, and is by Jerome Epstein.

(1) A-wassail, a-wassail throughout all the town
Our cup it is white and our ale it is brown
Our wassail is made of the good ale and true
Some nutmeg and ginger, it's the best we can brew
Fol de dol...

(2) Our wassail is made of the elderberry bough
And so my good neighbors we'll drink unto thou
Besides all on earth, you have apples in store
Pray let us come in for it's cold by the door
Fol de dol...

(3) There's a master and a mistress sitting down by the fire
While we poor wassailers do wait in the mire
And if we're alive for another new year
Perhaps we may call and see who do live here
Fol de dol...

(4) We know by the moon that we are not too soon
And we know by the sky that we are not too high
And we know by the stars that we are not too far
And we know by the ground that we are within sound
Fol de dol...

SUITE OF DANCES (1599)

Anthony Holborne (c. 1545-1602) was an English composer during the reign of Elizabeth I. In 1599, he published *The Pavans, Galliards, Almaines and other short Aeirs, both grave and light, in five parts, for Viols, Violins, or other Musicall Winde Instruments*, a collection of his pieces, one of which was included aboard the

Voyager, which was sent into space in 1977. These are dance pieces from the court. A Pavan was slow and stately. A Galliard was more vigorous, with leaps and jumps. Performed by HESPERUS.

COVENTRY CAROL

Christmas carols began as Christian songs in the Roman empire, and became associated with Christmas in the late Middle Ages. Some, such as ‘Coventry Carol’ are among the oldest songs regularly sung today and retain some of the ambiguous harmonic patterns of early music — in ‘Coventry Carol’, for example, you will hear both major and minor chords, and some at the same time. Originally secular, Christmas carols now are performed on both secular and sacred occasions, and in settings by classical composers. The Chorale has performed both Ralph Vaughan Williams’s *Fantasia on Christmas Carols* and Benjamin Britten’s *A Ceremony of Carols*. ‘Coventry Carol’ probably dates to 16th century and is believed to have originated as part of a mystery play, *The Pageant of the Shearmen and Tailors*, depicting the massacre ordered by Herod of all male infants. This version is arranged by Martin Shaw (1875-1958).

Lully, lullay, Thou little tiny Child,

Bye, bye, lully, lullay.

(1) O sisters too, how may we do, For to preserve this day

This poor youngling for whom we do sing

Bye, bye, lully, lullay.

(2) Herod, the king, in his raging, Charged he hath this day

His men of might, in his own sight, All young children to slay.

(3) That woe is me, poor Child for Thee! And ever mourn and sigh,

For thy parting neither say nor sing, Bye, bye, lully, lullay.

THE HURON CAROL

This carol was written in the 17th century and is probably Canada’s oldest carol. The lyrics were originally written by a French missionary in the language of the Hurons, one of Canada’s native people, based on a traditional French folk song. The English lyrics by Jesse Edgar Middleton (1872-1960) date from 1926, and translate the traditional Nativity story into a native North American setting: Jesus is born ‘in a lodge of broken bark’, and wrapped in a ‘robe of rabbit skin’, and the shepherds are hunters. The carol uses ‘Gitchi Manitou’, a Native American name for God. The Chorale is performing a setting by Eleanor Daley, another prominent Canadian choral composer, whose music Frederick Binkholder, the Chorale’s Artistic Director, particularly admires. Born in 1955 in Ontario, Eleanor Daley now lives in Toronto and is a church choirmaster and accompanist.

In Huron, the original text of the carol begins:

Ehstehn yayau deh tsaun we yisus ahattonnia
 O na wateh wado:kwi nonnwa 'ndasqua entai
 ehnau sherskwa trivota nonnwa 'ndi yaun rashata
 Iesus Ahattonnia, Ahattonnia, Iesus Ahattonnia.

Jesse Edgar Middleton's English text is:

(1) 'Twas in the moon of winter-time
 When all the birds had fled,
 That mighty Gitchi Manitou
 Sent angel choirs instead;
 Before their light the stars grew dim,
 And wandering hunter heard the hymn:
 "Jesus your King is born, Jesus is born,
 In excelsis gloria."

(2) Within a lodge of broken bark
 The tender Babe was found,
 A ragged robe of rabbit skin
 Enwrapp'd His beauty round;
 But as the hunter braves drew nigh,
 The angel song rang loud and high...
 "Jesus your King is born, Jesus is born,
 In excelsis gloria."

(3) O children of the forest free,
 O sons of Manitou,
 The Holy Child of earth and heaven
 Is born today for you.
 Come kneel before the radiant Boy
 Who brings you beauty, peace and joy.
 "Jesus your King is born, Jesus is born,
 In excelsis gloria."

CHERRY TREE CAROL

This is another very old English carol, dating probably to the early 15th century. It was collected and published by Francis James Child in *The English and Scottish Popular Ballads*, or 'Child Ballads', during the late 19th century, a period of growing interest in many countries for capturing and transcribing folksongs. It is believed that the version published by Child may be a combination of several different carols. The carol has been recorded often by current modern folksingers,

including the Clancy Brothers, Judy Collins, Jose Feliciano, Emmylou Harris, Peter Paul and Mary, and Jean Ritchie. The Chorale is performing an arrangement by Tina Chancey, based on text used by Jean Ritchie.

When Joseph was an old man, an old man was he
 He courted Virgin Mary, the Queen of Galilee,
 As Joseph and Mary walked through an orchard green,
 There were apples, there were cherries as thick as could be seen.
 Then Mary said to Joseph, so meek and so mild,
 "Joseph, gather me some cherries for I am with child".
 Then Joseph flew in anger, flew in anger did he.
 "Let the father of the baby gather cherries for thee."
 Then up spoke baby Jesus, from out Mary's womb,
 "Bow low ye tallest branches that my mother may have some."
 Then the cherry trees bowed low down to the ground,
 And Mary gathered cherries while Joseph stood around.
 So bent down the tallest tree to touch Mary's hand.
 Then Joseph took Mary all on his left knee
 "Oh tell me pretty baby when your birthday will be."
 On the fifth day of January, my birthday shall be,
 When the stars and the elements will tremble with glee.
 When Joseph was an old man, an old man was he,
 He courted Virgin Mary, the Queen of Galilee.

THE HOLLY AND THE IVY

Another traditional English Christmas carol, 'The Holly and the Ivy' is an example of mixed Christian references and pagan fertility imagery dating back to the time of the Druids. Holly and ivy (along with mistletoe) are hardy green plants in the English wood in winter, and may also represent the male and female. In earlier versions, holly (male) and ivy (female) appeared in the text more equally, but over time, the holly appears to have taken over, and the ivy only now appears in the first verse. This harmonization is by Ed Stauff of Nashua, N.H.

(1) The holly and the ivy, now are both full grown,
 Of all the trees that are in the wood, the holly bears the crown.
 Chorus: Oh, the rising of the sun and the running of the deer,
 The playing of the merry organ, sweet singing in the choir.

(2) The holly bears a blossom as white as lily flower,
 And Mary bore sweet Jesus Christ to be our sweet saviour. Chorus

(3) The holly bears a berry as red as any blood,
 And Mary bore sweet Jesus Christ to do poor sinners good. Chorus

(4) The holly bears a prickle as sharp as any thorn,
And Mary bore sweet Jesus Christ on Christmas Day in the morn. Chorus

(5) The holly bears a bark as bitter as the gall,
And Mary bore sweet Jesus Christ for to redeem us all. Chorus

MY LORD, WHAT A MORNING

African-American spirituals, such as 'My Lord, what a morning', are truly part of an oral tradition, originated by slaves on Southern plantations, and eventually collected and published beginning in the mid-19th century. Some scholars believe spirituals were improvised by combining Bible verses, hymns, and sermons and prayers, then embellished over time with repetitive refrains. 'My Lord, what a morning', for example, may have been derived in part from a hymn in an 1801 hymnal by the founding bishop of the African Methodist Episcopal Church in Philadelphia. Some later published versions appeared as 'My Lord, what a mourning' with other variants in the text. In 1956, a year after her Metropolitan Opera debut, Marian Anderson published her autobiography, *My Lord, What a Morning*, which became a bestseller. The Chorale is performing an arrangement by Henry Thacker Burleigh (1866-1949), a singer and African-American classical composer and arranger, who led a movement to make African-American music available to classically-trained musicians (including Dvorak!). Burleigh's arrangements became particularly popular in the 1910s and 1920s.

My Lord, what a morning!
Oh, my Lord, what a morning
when the stars begin to fall.
Done quit all my worldly ways
Join that heavenly band

WONDROUS LOVE

SHERBURNE

These two songs are examples of shape note music, which can be described as America's original community music. Originating in New England in the late eighteenth century, shape note music derives its name from the unique shapes given to notes on a music staff to enable singers more easily to determine what pitch to sing. Sung a cappella in four parts, it spread through the advent of singing schools, taught by composers such as William Billings (1746-1800), who traveled from town-to-town, and by the development of published collections of shape note tunes during the 19th century, including *Sacred Harp*, *Northern Harmony*, *Southern Harmony*, *Missouri Harmony*, and *Christian Harmony*. Eventually dying out in the North, shape note music persisted in the South, and recently has undergone a revival, including monthly meetings of the Capitol Hill Sacred Harp

Singers at Capitol Hill Prebyterian Church. The Chorale's March 2014 concert will be devoted in part to songs from this American musical tradition.

'Wondrous Love' was arranged in 1840 by James Christopher of Spartanburg, South Carolina, and was published in *Southern Harmony*.

(1) What wondrous love is this,
O my soul! O my soul!
What wondrous love is this!
O my soul!
What wondrous love is this!
That caused the Lord of bliss!
To bear the dreadful curse,
For my soul, to my soul!
To bear the dreadful curse,
For my soul!

(2) When I was sinking down,
Sinking down, sinking down;
When I was sinking down
Sinking down
When I was sinking down,
Beneath God's righteous frown,
Christ laid aside his crown
For my soul, for my soul!
Christ laid aside his crown
For my soul!

(3) To God and to the Lamb,
I will sing, I will sing;
To God and to the Lamb,
I will sing—
To God and to the Lamb,
who is the great I AM,
while millions join the theme,
I will sing, I will sing!
while millions join the theme,
I will sing!

4) And when from death I'm free,
I'll sing on, I'll sing on,
And when from death I'm free,
I'll sing on.
And when from death I'm free,

I'll sing and joyful be,
 Throughout eternity
 I'll sing on, I'll sing on,
 Throughout eternity
 I'll sing on.

'Sherburne' was composed in 1783 by Daniel Read (1757-1836) of Massachusetts. It is an example of a "fuguing tune," a form of shape note polyphony.

(1) While shepherds watched their flocks by night,
 All seated on the ground,
 The angel of the Lord came down,
 And glory shone around.

(2) All glory be to God on high
 And to the earth be peace,
 Goodwill henceforth from heaven to men
 Begin and never cease.

LOS BILBILICOS (THE NIGHTINGALE)

This is another beautiful Sephardic song in the Ladino language. It is performed by Vox Pulchra, an ensemble of women singers in the Chorale organized by Thea Austen, to sing at venues around Washington at Christmas time. They are joined by two of our instrumentalists — Tina Chancey and Howard Bass — who are two members of Trio Sefardi, a group that has worked closely with Flory Jagoda and seeks to continue her legacy of performing music from the Sephardic tradition.

(1) Los bilbilicos cantan
 Con suspiros de amor
 Mi neshama mi ventura
 Estan en tu poder

(2) La rosa enfiorese
 En el mes de mai
 Mi neshama s'escurese,
 Sufriendo del amor

(3) Mas presto ven palomba
 Mas presto ven con mi
 Mas presto ven querida,
 Corre y salvame

(1) The nightingales sing
 with sighs of love
 my spirit my luck
 they're in your power

(2) The rose blooms
 in the month of May
 my spirit feels only darkness
 suffering from the love

(3) Come faster my dove
 come faster with me
 come faster dear
 run and save me

EARLY AND TRADITIONAL FIDDLE TUNES

Traditional music has been played on the violin for centuries in many countries. Three of these fiddle tunes are traditional Christmas tunes: Christmas Day in the Morning, Old Christmas Morning, and Breakin' up Christmas. Tobias Hume (1569–1645) was a Scottish composer, musician, and soldier in the Swedish and Russian armies. He is known particularly as a composer for viol rather than the lute, which was popular during his lifetime. Performed by HESPERUS.

ALILO (ALLELUIA)

There are many different versions of 'Alilo' from the different regions of Georgia; this one is from Racha, which is in the western northern highlands bordering on Russia. The song is traditionally sung on Christmas Eve by carolers who go from house-to-house. It has taken on a new form in Tbilisi, Georgia's capital, of a massive street celebration in which people join a procession as it moves to the main cathedral. This version was performed by Rustavi Choir, who did much to introduce the west to Georgian traditional music beginning in the 1970s. It is in three-part harmony, typical for Georgian traditional music.

Alilo, alilo da ali
Alilo da aka ali, alilo
Aka alilo, aka alilo
He, aka alilo shoba,
Shoba ghmertma dagi-, dagitenot
Aka alilo, aka alilo
He, aka alilo bevri,
Bevri akhal ts'eli-, ts'elits'adi
Aka alilo, aka alilo
He, aka alilo ali,
Alilo da ali, alilo
Ts'eli alilo, aka alilo

Alleluia! Here, let us sing
Alleluia!
May God grant you a fine Christmas
and many New Years!

ZAMUCHI SE BOZHA MAIKA (THE HOLY MOTHER LABORED)

This song tells the story of Jesus's birth perhaps as it might have been told in a Bulgarian village. The text for example says that Mary was in labor beginning on St. Ignatius Day, which in folk tradition, was the winter solstice, or December 22. Marking the beginning of the transition to spring, this day would have been celebrated by a number of rituals, including symbolic sowing of grains inside the house as a blessing of fertility. The song features elements common to Bulgarian traditional music: a drone in the lower part, and 5/4 meter, known as 'pajdushko', one of the irregular meters common in Bulgarian dances. 'Koleda' is a Bulgarian word for Christmas and probably comes from Kalendae, a Roman festival dedicated to the beginning of the solar year.

(1) Zamuchi se, Kolade, Kolade le
Bozha maika ot Ignazhden do Bozice

1. The Holy Mother labored
From St. Ignatius' Day until Christmas

(2) Da si rodi mlada Boga
Bog se rodi snosti vecer

(2) Giving birth to the young Son of God
God was born last night

(3) Pa go zema Bozha maika
Pa se setna niz Jordana

(3) The Holy Mother took him
For a walk by the River Jordan

(4) Nasresta i sveti Jovan
Toi si krusti mlada Boga

(4) There she came across Saint John
Who baptized the young Son of God.

NOVA RADAST' STALA (A NEW JOY APPEARED)

It's not unusual for neighboring Slavic countries to claim the same song as their own. This version comes from Belarus, although it is popular in Ukraine as well. This song and the preceding two songs were performed, recorded, and published in a songbook by the San Francisco-based ensemble Kitka, the best-known of the many all-women groups founded in the late 1970s and 1980s to perform music of Eastern Europe and the Balkans. Kitka, whose singers are not typically from a Slavic background, learns songs from song masters of different traditions whom they meet either on trips to Eastern Europe or in America.

(1) Nova radast' stala, yakoy nye bivala,
Nad vyartepam zorka yasna svetla
zasiyala.

(1) A new joy appeared, such as never
had been known before.
Above the stable, dawn's bright light
shone

(2) Dze Xristos radyziusya, z Dzevi
vaplotsiusya,
Yak chalavek pyalyonkami u Boga
paviusya.

(2) Where Christ was born of the
Virgin, in human flesh.
He was incarnated as a man and
wrapped in swaddling clothes

(3) Anyeli spiavayuts, "slava" vasklitsaiuts,
Na nyebye i na zemli mir
pravazvyashchayuts

(3) Angels sing his glory in Heaven
They proclaim peace in Heaven and
on Earth.

YORKSHIRE WASSAIL

GLOUCESTERSHIRE WASSAIL

As we saw with Gower Wassail, different regions of Britain have produced different carols, or in this case, wassails. Yorkshire is in the northeast of England and Gloucestershire is in the southwest, on the Welsh border. This arrangement of 'Yorkshire Wassail' is from a carol collection, *Carols Old and Carols New: For Use At Christmas and Other Seasons of the Christian Year*, published in Boston in 1916. It was the largest collection of carols ever printed in the English language.

(1) Here we come a wassailing
 Among the leaves so green,
 Here we come a wandering
 So fair to be seen.
 Chorus: Love and joy come to you,
 And to you your wassail too,
 And God bless you and send you a happy New Year.
 And God send you a happy New Year.

(2) We are not daily beggars
 That beg from door to door,
 But we are neighbours' children
 Whom you have seen before. Chorus

(3) We have got a little purse
 Made of stretching leather skin,
 We want some of your small change
 To line it well within. Chorus

(4) Good Master and good Mistress,
 While sitting by the fire,
 Pray think of us poor children
 A-wandering in the mire. Chorus

(5) God bless the Master of this house,
 Likewise the Mistress too;
 And all the little children
 That round the table go. Chorus

'Gloucestershire Wassail' is in an arrangement by Norman Luboff.

(1) Wassail, wassail all over the town
Our toast it is white and our ale it is brown
Our bowl it is made of the white maple tree
With the wassailing bowl, we'll drink to thee

(2) And here is to Dobbin and to his right eye
Pray God send our master a good Christmas pie
A good Christmas pie that may we all see
With the wassailing bowl, we'll drink to thee

(3) And here is to Fillpail and to her left ear
Pray God send our master a happy New Year
And a happy New Year as e'er he did see
With the wassailing bowl, we'll drink to thee

(4) And here is to Colly and to her long tail
Pray God send our master he never may fail
A bowl of strong beer! I pray you draw near
And our jolly wassail it's then you shall hear

(5) Then here's to the maid in the lily white smock
Who tripped to the door and slipped back the lock
Who tripped to the door and pulled back the pin
For to let these jolly wassailers in.

(6) Come butler, come fill us a bowl of the best
Then we hope that your soul in heaven may rest
But if you do draw us a bowl of the small
Then down shall go butler, bowl and all

CONVIDANDO ESTÁ LA NOCHE (INVITING IS THE NIGHT)

Our final song was composed by the Mexican composer and musician, Juan García de Zéspedes (ca. 1619 – 1678). He wrote secular and sacred pieces, many inspired by folk music, and lived his entire life in Puebla, Mexico, an important Spanish colonial city, which is about 60 miles southeast of Mexico City. The song is in A-B-A-B form, and the parts are mentioned in the text. The A part ('juguete') is a choral verse. The B part ('guaracha') is a lively call and response derived from peasant street music with origins from Spain and Africa.

Convidando está la noche aquí de músicas
varias al recién nacido infante canten tiernas
alabanzas

-¡Ay, que me abraso, ay! divino dueño, ay!
en la hermosura, ay! de tus ojuelos, ¡ay!
-¡Ay, cómo llueven, ay! ciento luceros, ay!
rayos de gloria, ay! rayos de fuego, ¡ay!
-¡Ay, que la gloria, ay! del portalino, ay!
ya viste rayos, ay! si arroja hielos, ¡ay!
-¡Ay, que su madre, ay! como en su espero, ay!
mira en su lucencia, ay! sus crecimientos, ¡ay!

Alegres cuando festivas unas hermosas zagales
Con novedad entonaron juguetes por la
guaracha.

-¡En la guaracha, ay! le festinemos, ay!
mientras el niño, ay! se rinde al sueño, ¡ay!
-¡Toquen y bailen, ay! porque tenemos, ay!
fuego en la nieve, ay! nieve en el fuego, ¡ay!
-¡Pero el chicote, ay! a un mismo tiempo, ay!
llora y se ríe, ay! qué dos extremos, ¡ay!
-¡Paz a los hombres, ay! dan de los cielos, ay!
a Dios las gracias, ay! porque callemos, ¡ay!

Night-time was an invitation for
musician bands to sing tender,
joyful hymns to the new-born
babe

-Ah, how I burn, divine master,
in the beauty of your little eyes!
-Ah, how bright stars pour down
rays of glory, rays of fire!
-Ah, how the glory of the little
manger is bathed in sunlight even
as it shoots out icy shafts!
-Ah, how his mother, as if in
hope, watches him grow in the
light he creates!

Whereupon some lovely,
shepherd girls intone a new style
of juguetes for the guaracha.

-Let us toast the child with our
guaracha while he goes to sleep!
-Let them play and dance,
because we have fire in the snow,
snow in the fire!
-But the little fellow at one and
the same time cries and laughs,
what two extremes!
-Peace from heaven to all men is
given; let all give thanks to God,
that we now may be at peace!

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ABOUT THE CHORALE

In 2013-2014, the Capitol Hill Chorale is celebrating its twenty-first season of concerts on Capitol Hill. Since its first program in December 1993 at the Capitol Hill Presbyterian Church, the Chorale has sung over 55 programs, covering a wide repertoire from the Bach *St. John Passion*, the Brahms *Requiem*, and other major works in the classical choral canon to works by early music masters, contemporary composers, and other genres of choral literature.

This is the 14th season that Frederick Binkholder has served as the Chorale's Artistic Director. The Chorale is grateful to Fred for his 13 seasons of guidance, and for his vision and high standards, which have established it as a major choral ensemble in Washington.

Recent highlights of programs under Fred's leadership have included a concert of German Lieder in memory of Dietrich Fischer-Diskau, the premier of *Child of Earth*, a cantata by Boston composer Kevin Siegfried, and Handel's *Messiah* as arranged by Mozart. Fred also led the Chorale in recent performances of two settings of the Orthodox *Divine Liturgy of St. John Chrysostom*: one in June 2010 by Georgian composer Zakaria Paliashvili (1871-1933), and the other in June 2012 by Serbian master Stevan Stojanovic Mokranjac (1856-1914). These performances extend the Chorale's tradition of performing major works of the Orthodox liturgy, including works by Rachmaninoff, Tchaikovsky, Gretchaninoff, and other composers.

Fred has also lead the Chorale in the lighter side of choral music with his December 2011 program *Jazzy Christmas*, a program of jazz interpretations of many popular holiday tunes, featuring the David Jellema Quintet in its third collaboration with the Chorale. Other recent program highlights under Fred's direction have included collaborations with the Capital City Symphony at the Atlas Performing Arts Center.

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 the highest possible level, and maintaining a strong connection among current and former singers.

For more information about the Chorale, visit our website at www.capitolhillchorale.org. You can also find us on Facebook and follow us on Twitter @CapHillChorale.



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FREDERICK BINKHOLDER, ARTISTIC DIRECTOR

Frederick Binkholder is beginning his 14th season as the Artistic Director of the Capitol Hill Chorale. Along with his duties with the Chorale, Fred is also Music Minister at St. Alban's Episcopal Church in Annandale, Virginia, and is the director of choirs and vocal instructor at Georgetown University. He has served on the music faculties of Washington University, the St. Louis Conservatory and School for the Arts, Georgia State University and Mercer University. Frederick holds a master's degree in choral conducting from Georgia State University and a bachelor's degree in music education from Central Methodist University, where he studied with Dr. R. Paul Drummond. Frederick lives on Capitol Hill with his wife and son.

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.

KELLY MURPHY, ILLUSTRATOR

The Chorale is pleased to acknowledge Kelly Murphy, the illustrator of the program's cover artwork. Kelly is an award-winning illustrator working predominantly with traditional and mixed media. She is illustrator of over twenty five books, including the 2008 NY Times bestseller, *Masterpiece* by Elise Broach, and two children's books published this year, *Anton And Cecil: Cats At Sea* by Lisa and Valerie Martin and *Romping Monsters, Stomping Monsters* by Jane Yolen. She teaches illustration at Rhode Island School of Design, and has also taught at Montserrat College of Art and the Massachusetts College of Art and Design. She and her husband, illustrator Antoine Revoy, reside in New England. For more information, visit <http://www.kelmurphy.com>

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HOWARD BASS (LUTE, GUITAR)

Howard Bass is a member of Trio Sefardi and was a founding member of La Rondinella. He performs regularly with mezzo-soprano Barbara Hollinshead and Sephardic singer-composer Flory Jagoda. He has also performed and recorded with HESPERUS, the Smithsonian Chamber Players, the Folger Consort, the Baltimore Consort, and the Choral Arts Society of Washington, among others. Howard was a program producer at the Smithsonian's National Museum of American History and the National Museum of the American Indian for three decades before retiring at the end of 2010. www.hollinsheadbass.com, www.triosefardi.com

TINA CHANCEY (VIOLA DA GAMBA, FIDDLE, LYRA PONTICA)

Tina Chancey is a founding member and director of HESPERUS. She plays medieval and traditional fiddles and viola da gamba in roots music from Sephardic and blues to early music and jazz standards. A member of Toss the Feathers and Trio Sefardi, she is a former member of the Folger Consort, the rock band Blackmore's Night and QUOG. She teaches, performs, records, improvises, produces recordings, writes articles and directs the SoundCatcher workshops teaching musicians how to play by ear and improvise. Dr. Chancey has been given an Special Education Achievement Award by Early Music America and two Wammies by the Washington Area Music Association. www.tinachancey.net

AMY DOMINGUES (VIOLA DA GAMBA)

Amy Domingues received her M.M. in Early Music from Peabody Conservatory. She currently performs with The Washington Bach Consort, The Folger Consort, The Bach Sinfonia, the viol consort Sonnambula (NYC) and is a founding member of the baroque ensemble Corda Nova. Amy has also performed with the Buxtehude Consort, Zephyrus, and the Capitol Consort of Viols (DC). She is an active cellist, composer, and teacher in the D.C. area. In addition to her early music activities, she has released three cello-oriented rock albums under the name Garland of Hours, and appears as a recording artist on over fifty rock, pop, and classical albums. www.amydomingues.com

DAVID GIUSTI (RECORDER, FIDDLE)

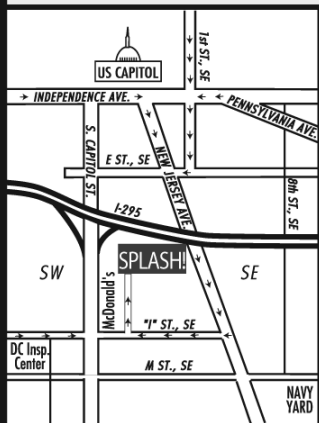
David Giusti was a student of Scott Reiss and then studied early music at Oberlin Conservatory, graduating with a B.A. in Music Theory/History. He is particularly interested in Renaissance music and musicianship, and from 2011-2013 was director of The Maryland Cantabile, a community chorus dedicated to the study of late 16th-century Masses and motets. David plays Irish and American music on the fiddle and can often be found busking at farmers' markets. In the summer he runs a small vegetable farm near Dulles, and in the winter he designs and builds new farm equipment for old tractors.

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The Chorale’s 2013-2014 season is dedicated to presenting the richness of traditional music from around the world. Beyond the expression of a particular composer, traditional music expresses communities of people as they have sung out over the centuries in their own ‘kindred voices’, in joy and celebration, in sadness, in worship, at work or while courting.

Rivers of Delight

March 22 and 23, 2014 | Capitol Hill Presbyterian Church

In its second concert, the Chorale will explore two important roots of American community singing. Begun in 18th century New England, the shape note tradition spread to the southern states, and recently has undergone a revival. The Chorale will also present settings by Boston composer Kevin Siegfried from the Shaker communities of the Northeast, including ‘Simple Gifts’.

Liturgy of St. John Chrysostom

May 31 and June 1, 2014 | St. Joseph’s Catholic Church

The Chorale will reprise its 2010 performance of the exquisite Liturgy of St. John Chrysostom in which the early 20th century Georgian composer Zakaria Paliashvili arranged settings of ancient chants of the Georgian Orthodox Church for western chorus. The Chorale will perform this work, which has long been out-of-print, from an edition especially created for the Chorale. These performances are in preparation for a professional recording by the Chorale, the first anywhere in the Georgian language.

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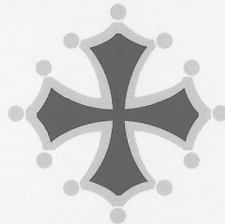
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