

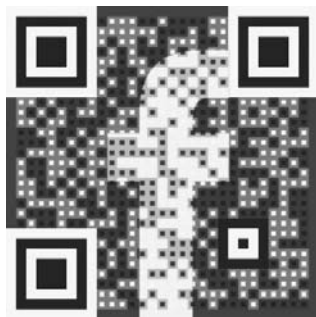
Messiah

Handel Mozart

Capitol Hill Chorale
Frederick Binkholder, Artistic Director

March 16 and 17, 2013

Lutheran Church of the Reformation
Washington, DC



Messiah

Capitol Hill Chorale

Frederick Binkholder, Artistic Director

Jaely Chamberlain, Soprano

Sarah Davis, Mezzo-soprano

Youngsoo An, Tenor

Jeffrey Tarr, Bass

PART I

Sinfonia

Comfort ye

Ev'ry valley shall be exalted

And the glory of the Lord

Thus saith the Lord

But who may abide the day of his
coming?

And He shall purify

Behold, a virgin shall conceive

O thou, that tellest good tidings to Zion

For behold, darkness shall cover the
earth

The people that walked in darkness

For unto us a child is born

Pifa (Pastoral Symphony)

There were shepherds abiding in the
field

And lo! The angel of the Lord came
upon them

And the angel said unto them

And suddenly there was with the angel

Glory to God

Rejoice greatly, O daughter of Zion

Then shall the eyes of the blind

He shall feed his flock like a shepherd

His yoke is easy

INTERMISSION

PART II

Behold the Lamb of God

He was despised

Surely he hath borne our griefs

And with His stripes we are healed

All we like sheep have gone astray

All they that see him laugh him to
scorn

He trusted in God

Thy rebuke hath broken His heart

Behold, and see if there be any sorrow

He was cut off out of the land of the
living

But Thou didst not leave His soul in
hell

Lift up your heads, O ye gates

The Lord gave the word

How beautiful are the feet

Why do the nations so furiously rage
together?

Let us break their bonds asunder

Hallelujah

PART III

I know that my redeemer liveth

Since by man came death

Behold, I tell you a mystery

The trumpet shall sound

Worthy is the Lamb that was slain

JAELY LOUISE CHAMBERLAIN, SOPRANO

Australian-born soprano Jaely Louise Chamberlain is a recent graduate of Shepherd University, where she achieved Bachelor's degrees in Voice Performance and Music Education. While at Shepherd, she studied voice under Brooke Evers and flute under Anne Munro. As an emerging performer in the Greater Washington, DC, region, she is equally at home on the opera, concert, recital, and musical theater stages. Production credits at Shepherd include: *L'Enfants et les Sortilèges* (Le Feu), *Candide* (Cunégonde), *Hänsel und Gretel* (Hansel), *Guys and Dolls* (Adelaide), *The Tenderland* (Mrs. Jenks), and *The Mikado*. She has also appeared with the Masterworks Chorale as soprano soloist for Handel's *Messiah* and Mozart's *Requiem*. The highlight of her undergraduate career was a month of musical study and performance in Salzburg, Austria, with the University of Miami Frost School of Music in the summer of 2011. Jaely frequently performs on Embassy Row and in area schools with the Opera Camerata of Washington, DC, under the batons of Stephen Czarkowski and Metropolitan Opera conductor Gregory Buchalter. In the summer of 2012, she was a participant in the Apprentice Artist Program at Ash Lawn Opera. There, she performed the role of First Spirit in *Die Zauberflöte* and covered the role of Papagena. She also sings frequently at the Washington National Cathedral as a choir substitute. Recently, she has premiered works by new composer Kipyn Martin. She currently studies voice under Elizabeth Daniels. Upcoming engagements include Robert Xavier Rodriguez's children's opera, *Monkey See, Monkey Do* (Maria) with the Northern Virginia Opera Guild, and soprano soloist for Handel's *Messiah* with J. Reilly Lewis (May).

SARAH DAVIS, MEZZO-SOPRANO

Sarah Davis, mezzo-soprano, a native of Northern Virginia, holds a Bachelor of Music from James Madison University and a Master of Music from the University of Michigan. During graduate studies at the University of Michigan, she performed as Cecilia March in Adamo's *Little Women*, Meg Page in Verdi's *Falstaff*, Dorabella in Mozart's *Così fan tutte*, and Baba the Turk in Stravinsky's *The Rake's Progress*. In the fall of 2011, Sarah was seen as Angelina in *La Cenerentola* with Bel Cantanti Opera Company. An active advocate of contemporary music, Sarah has premiered music for mezzo and piano by acclaimed composers Vera Ivanova, Zachary Wadsworth, Michael-Thomas Foumai, and Shen Yiwen. In February 2010, she performed in the New York premiere of Jeremy Beck's one-act contemporary opera review (mezzo-soprano). In the summer of 2012, Sarah was a Young Artist with the Caramoor Bel Canto Opera program, where she covered Romeo in Bellini's *I Capuleti e i Montecchi*. She was recently seen as Rosina in *Il barbiere di Siviglia* with Bel Cantanti, and performing with the Staunton Music Festival in Staunton, Virginia, where she performed a variety of music ranging from Renaissance to world premieres. She began 2013 performing with Opera Lafayette in David's *Lalla Roukh* and in the upcoming months, she can be seen as Miss Todd in *The Old Maid and the Thief* with Loudoun Lyric Opera. Sarah is equally at home in the world of oratorio, having performed solos in Durufle's *Requiem*, Handel's *Messiah*, Vaughan Williams' *Mass in G Minor*, Handel's *Dixit Dominus*, and Vivaldi's *Gloria*. Sarah has studied with In Dal Choi, Carrie Stevens, and Melody Racine.

YOUNGSOO AN, TENOR

The Korean tenor Youngsoo An is drawing attention for his powerful and lyrical voice. He is currently pursuing his Graduate Performance Diploma at the Peabody Institute of the Johns Hopkins University under the tutelage of Dr. Stanley Cornett. Youngsoo completed his Bachelor's degree at Yonsei University. He performed at the Republic of Korea (ROK) and U.S Marine's Festival of the ROK-U.S. Combined Forces Command as a member of Army Solo and Ensemble. He also performed with the Yonsei Concert Choir as a soloist of the concert tour in the United States (New York, Washington, San Francisco, Los Angeles) and Japan (Tokyo, Osaka, Kyoto) for the 120th Anniversary of Yonsei University. Youngsoo's past opera roles include Germont in *La Traviata* at Seoul Volks Kammer Opera, Monostatos from *The Magic Flute* at the Sookmyung Women's University regular opera season, Leicester in *Maria Stuarda* (opera workshop) at the Peabody Institute of Johns Hopkins University, Pinkerton (opera workshop) in *Madama Butterfly* at Maryland Lyric Opera, and Fiorello in *Il Barbiere di Siviglia* at Daegu Opera House. He has also performed for the 40th Anniversary Concert of Korean Air at the John F. Kennedy Center as a soloist. Youngsoo is currently a choir conductor at the Korean Methodist Church of Love in Maryland.

JEFFREY TARR, BASS

Possessing a rich, warm voice with "rock-solid vocalism and powerful projection" (*The Capital*), bass Jeffrey Tarr is equally in demand for opera and concert work. He has appeared with the Washington National Opera, Opera Bel Cantanti, Opera Vivente, Urban Arias, Baltimore Concert Opera, Chesapeake Chamber Opera, and Maryland Concert Opera. Jeffrey's portrayal of Basilio in Annapolis Opera's production of *Il Barbiere di Siviglia* was described by *The Washington Post* as "fervent [&] robust." Other operatic credits include Sarastro in *Die Zauberflöte*, Osmin in *Die Entführung aus dem Serail*, Benoit in *La Bohème*, Ceprano in *Rigoletto*, Frère Laurent in *Roméo et Juliette*, Bartolo in *Le Nozze di Figaro*, Alidoro in *La Cenerentola*, Superintendent Budd in *Albert Herring*, Notaro in *Don Pasquale* and Collatinus in *Rape of Lucretia*. On the concert stage, Jeffrey has performed in Handel's *Messiah*, Haydn's *Lord Nelson Mass*, Faure's *Requiem*, Bach's *St. John's Passion*, Mozart's *Requiem*, Brahms' *Requiem* and Bach's *Magnificat* with the Concert Artists of Baltimore, the Handel Choir of Baltimore, DC Summer Sings, Hood College Chamber Choir, and the New Dominion Chorale. His performance of *Messiah* with the New Dominion Chorale was lauded by *The Washington Post* as "outstanding...a large, resonant voice, filled with both power and clarity." Jeffrey received a Master of Music degree from the Peabody Conservatory of Music of the Johns Hopkins University and is a former prize winner in the Annapolis Opera Competition, the Orpheus Vocal Competition, the Marie Crump Vocal Competition, and the Gretchen Hood Vocal Competition. As winner of the DC Vocal Arts Art Song Discovery Series, Jeffrey presented four recital programs at prestigious venues throughout the DC area including the Kennedy Center and the Odeon Concert Series. He presently serves as an adjunct faculty member in the voice department at American University.

PROGRAM NOTES — WHY THE MOZART *MESSIAH*, AND WHY YOU'LL LOVE IT

FREDERICK BINKHOLDER, ARTISTIC DIRECTOR

Members of the Chorale have asked over the years if we would ever perform the *Messiah*. I've known about the Mozart version of the *Messiah* for 25 years or more, since I sang it as a singer in St. Louis. It's been on my mind to program for a long time. I don't know why, but the Mozart version seems better known in other parts of the country, and not so well known in Washington.

I find when I'm programming I have to find the right frame, the right moment to program a piece. I thought this was the right moment to do this special piece, in part because of the Chorale's 20th anniversary. Obviously the *Messiah* is performed very often, usually at Christmas, even though only Part 1 is about Christ's birth. It's really more appropriate to perform it during Lent when the events of Parts 2 and 3 take place. That's why I wanted to program it for the Chorale's March concert.

The Mozart orchestration came about because, like many artists, Mozart needed to earn a living. Mozart belonged to a musical society headed by a Baron Von Swieten. Von Swieten loved Handel, had the idea, and asked Mozart in 1789 to fill out the new orchestration at a time when Mozart needed the money. At Von Swieten's request, Mozart made similar arrangements of other Handel pieces, and the orchestration of all these pieces reflected the players that Von Swieten had. For example, they all have new and very Mozartian clarinet parts that didn't exist in Handel's original scores.

Handel continued to rewrite *Messiah* several different times in order to fit the voices and the instrumentalists that he had available. In the editions we have now, you'll see different variants that he wrote. By the time Mozart came along 50 years after the first performance of the *Messiah*, we had moved from the Baroque to the Classical period and performance practices were different. Mozart wanted to "modernize" Handel's score. Now it seems strange to people today to think of taking a composer's work and rearranging it, but it's actually not that uncommon in musical history.

Mozart was particularly interested in updating the orchestral accompaniment to fit the tastes of the Classical period. He's added some instruments in the woodwind, brass, and string sections. He's added some music, though not much — you'll hear it in the Sinfonia, the overture that starts *Messiah* — and he deleted some music. He's added dynamic markings that a Baroque composer wouldn't have added. He's eliminated some of the Baroque articulation, using 16th notes to accommodate the larger bows that Classical string players had.

Doing the Mozart version affects the performance choices made. In the 19th century, the *Messiah* was performed with bigger and bigger orchestras and choruses, so that you'd have performances with hundreds of musicians. In the 20th century,

we had a reaction to that, so that now there is great attention to understanding and presenting music as the composer would have heard it. If I were to do a true Baroque performance, I would use a much smaller chorus than the Chorale. The orchestra would tune to a lower pitch than we do now. I might try to use authentic instruments from the period. Trills and other ornaments would be different. By doing a Mozart version that is reimagined for the Classical period, we authentically get to use a larger chorus; in this case, the 100 voices of the Chorale. I also can lean toward performance practices from the Classical period that are better understood by modern audiences, rather than the Baroque period. We get to use modern instruments. Handel's original scoring was actually pretty lean. One choice I did make — we will sing it in English rather than the German translation that would have been used when Mozart's version was first performed.

I do think Handel would have been pleased that his music is continuing to be performed. As I said earlier, Handel himself continued to rewrite *Messiah* after the initial performance as a practical measure to fit the needs of new performances. I think he would have approved of other composers continuing to adapt his music to new times.

Final thoughts: I am very struck by the similarity between the chorus "And with his stripes we are healed" in *Messiah* and the Kyrie in Mozart's *Requiem*. I have to think that Mozart consciously or unconsciously drew from the *Messiah* when he began composing his *Requiem* a couple of years later.

Why this version is special? It's Mozart! It's Handel!



HANDEL'S MESSIAH

George Frederic Handel (1695-1759)

PART I

SINFONIA

COMFORT YE

Isaiah 40:1-3

1. Comfort ye, comfort ye my people, saith your God. 2. Speak ye comfortably to Jerusalem, and cry unto her, that her warfare is accomplished, that her iniquity is pardoned. 3. The voice of him that crieth in the wilderness, Prepare ye the way of the Lord, make straight in the desert a highway for our God.

EV'RY VALLEY SHALL BE EXALTED

Isaiah 40:4

4. Every valley shall be exalted, and every mountain and hill made low, the crooked straight, and the rough places plain.

AND THE GLORY OF THE LORD

Isaiah 40:5

5. And the glory of the Lord shall be revealed, and all flesh shall see it together: for the mouth of the Lord hath spoken it.

THUS SAITH THE LORD

Haggai 2:6-7 Malachi 3:1

6. Thus saith the Lord of Hosts; Yet once, a little while and I will shake the heavens, and the earth, and the sea, and the dry land; 7. And I will shake all nations, and the desire of all nations shall come. 1. The Lord, whom ye seek, shall suddenly come to His temple, even the messenger of the covenant, whom ye delight in: Behold, He shall come, saith the Lord of Hosts.

BUT WHO MAY ABIDE THE DAY OF HIS COMING?

Malachi 3:2

2. But who may abide the day of His coming? and who shall stand when He appeareth? For He is like a refiner's fire.

AND HE SHALL PURIFY

Malachi 3:3

3. And He shall purify the sons of Levi. . . that they may offer unto the Lord an offering in righteousness.

BEHOLD, A VIRGIN SHALL CONCEIVE

Isaiah 7:14

14. Behold, a virgin shall conceive, and bear a Son, and shall call his name EMMANUEL, God with us.

O THOU, THAT TELLEST GOOD TIDINGS TO ZION*Isaiah 40:9, 60:1*

9. O thou that tellest good tidings to Zion, get thee up into the high mountain; O thou that tellest good tidings to Jerusalem, lift up thy voice with strength; lift it up, and be not afraid; say unto the cities of Judah, Behold your God! 1. Arise, shine; for thy light is come, and the glory of the Lord is risen upon thee.

FOR BEHOLD, DARKNESS SHALL COVER THE EARTH*Isaiah 60:2-3*

2. For, behold, darkness shall cover the earth, and gross darkness the people; but the Lord shall arise upon thee, and His glory shall be seen upon thee. 3. And the Gentiles shall come to thy light, and kings to the brightness of thy rising.

THE PEOPLE THAT WALKED IN DARKNESS*Isaiah 9:2*

2. The people that walked in darkness have seen a great light: and they that dwell in the land of the shadow of death, upon them hath the light shined.

FOR UNTO US A CHILD IS BORN*Isaiah 9:6*

6. For unto us a Child is born, unto us a Son is given: and the government shall be upon His shoulder: and His name shall be called Wonderful, Counsellor, the mighty God, the everlasting Father, the Prince of Peace.

PIFA (PASTORAL SYMPHONY)**THERE WERE SHEPHERDS ABIDING IN THE FIELD***Luke 2:8*

There were shepherds abiding in the field, keeping watch over their flocks by night.

AND LO, THE ANGEL OF THE LORD CAME UPON THEM*Luke 2:9*

And lo! the angel of the Lord came upon them, and the glory of the Lord shone round about them: and they were sore afraid.

AND THE ANGEL SAID UNTO THEM*Luke 2:10-11*

10. And the angel said unto them, Fear not; for, behold, I bring you good tidings of great joy, which shall be to all people. 11. For unto you is born this day in the city of David a Saviour, which is Christ the Lord.

AND SUDDENLY THERE WAS WITH THE ANGEL*Luke 2:13*

13. And suddenly there was with the angel a multitude of the heavenly host praising God, and saying,

GLORY TO GOD

Luke 2:14

14. Glory to God in the highest, and on earth peace, good will toward men.

REJOICE GREATLY, O DAUGHTER OF ZION

Zechariah 9:9-10

9. Rejoice greatly, O daughter of Zion; Shout, O daughter of Jerusalem: behold, thy King cometh unto thee. He is the righteous Savior. 10. And he shall speak peace unto the heathen.

THEN SHALL THE EYES OF THE BLIND

Isaiah 35:5-6

5. Then the eyes of the blind shall be opened, and the ears of the deaf shall be unstopped. 6. Then shall the lame man leap as an hart, and the tongue of the dumb shall sing.

HE SHALL FEED HIS FLOCK LIKE A SHEPHERD

Isaiah 40:11 Matthew 11:28-29

11. He shall feed his flock like a shepherd; and he shall gather the lambs with His arm, and carry them in His bosom, and shall gently lead those that are with young. 28. Come unto [Him], all ye that labour and are heavy laden, and [He shall] give you rest. 29. Take [His] yoke upon you, and learn of [Him]; for [he is] meek and lowly of heart: and ye shall find rest unto your souls.

HIS YOKE IS EASY

Matthew 11:30

30. [His] yoke is easy, and [his] burden is light.

PART II

BEHOLD THE LAMB OF GOD

John 1:29

29. Behold the Lamb of God, that taketh away the sins of the world.

HE WAS DESPISED

Isaiah 53:3 Isaiah 50:6

3. He is despised and rejected of men: a man of sorrows, and acquainted with grief. 6. [He] gave [His] back to the smiters, and [His] cheeks to them that plucked off the hair: [He] hid not [His] face from shame and spitting.

SURELY HE HATH BORNE OUR GRIEFS

Isaiah 53:4-5

4. Surely he hath borne our griefs, and carried our sorrows. 5. He was wounded for our transgressions, he was bruised for our iniquities: the chastisement of our peace was upon him.

AND WITH HIS STRIPES WE ARE HEALED

Isaiah 53:5b

5. And with His stripes we are healed.

ALL WE LIKE SHEEP HAVE GONE ASTRAY

Isaiah 53:6

6. All we like sheep have gone astray; we have turned every one to his own way; and the Lord hath laid on him the iniquity of us all.

ALL THEY THAT SEE HIM LAUGH HIM TO SCORN

Psalms 22:7

7. All they that see [him] laugh [him] to scorn: they shoot out their lips, they shake their heads, saying.

HE TRUSTED IN GOD

Psalms 22:8

8. He trusted [in God] that he would deliver him: let him deliver him, if he delight in him.

THY REBUKE HATH BROKEN HIS HEART

Psalms 69:20

20. [Thy] rebuke hath broken [his] heart; [He is] full of heaviness. [He] looked for some to have pity [on Him], but there was none; neither found [He] any to comfort [Him].

BEHOLD, AND SEE IF THERE BE ANY SORROW

Lamentations 1:12

12. Behold, and see if there be any sorrow like unto [his] sorrow.

HE WAS CUT OFF OUT OF THE LAND OF THE LIVING

Isaiah 53:8b

8. He was cut off out of the land of the living: for the transgression of [Thy] people was He stricken.

BUT THOU DIDST NOT LEAVE HIS SOUL IN HELL

Psalms 16:10

10. [But] thou [didst] not leave [his] soul in hell; neither [didst] thou suffer Thy Holy One to see corruption.

LIFT UP YOUR HEADS, O YE GATES

Psalms 24:7-10

7. Lift up your heads, O ye gates; and be ye lift up, ye everlasting doors; and the King of Glory shall come in. 8. Who is the King of Glory? The Lord strong and mighty, the Lord mighty in battle. 9. Lift up your heads, O ye gates; and be ye lift up, ye everlasting doors; and the King of Glory shall come in. 10. Who is the King of Glory? The Lord of Hosts, He is the King of Glory.

THE LORD GAVE THE WORD

Psalm 68:11

11. The Lord gave the word: great was the company of [the preachers].

HOW BEAUTIFUL ARE THE FEET

Romans 10:15

15. How beautiful are the feet of them that preach the gospel of peace, and bring glad tidings of good things!

WHY DO THE NATIONS SO FURIOUSLY RAGE TOGETHER?

Psalm 2:1-2

1. Why do the heathen rage, and why do the people imagine a vain thing? 2. The kings of the earth rise up, and the rulers take counsel together, against the Lord, and against His Anointed.

LET US BREAK THEIR BONDS ASUNDER

Psalm 2:3

3. Let us break their bonds asunder, and cast away their yokes from us.

HALLELUJAH

Revelation 19:6 Revelation 11:15 Revelation 19:16

6. Hallelujah! for the Lord God omnipotent reigneth. 15. The kingdoms of this world are become the kingdoms of our Lord, and of His Christ: and He shall reign for ever and ever. 16. KING OF KINGS, LORD OF LORDS.

PART III

I KNOW THAT MY REDEEMER LIVETH

Job 19:25-26 1 Corinthians 15:20

25. I know that my redeemer liveth, and that He shall stand on the latter day upon the earth: 26. And though worms destroy this body, yet in my flesh shall I see God. 20. [For] now is Christ risen from the dead. . . the first fruits of them that [sleep].

SINCE BY MAN CAME DEATH

1 Corinthians 15:21-22

21. Since by man came death, by man came also the resurrection of the dead. 22. For as in Adam all die, even so in Christ shall all be made alive.

BEHOLD, I TELL YOU A MYSTERY

1 Corinthians 15:51-52

51. Behold, I tell you a mystery: We shall not all sleep; but we shall all be changed, 52. In a moment, in a twinkling of an eye, at the last trumpet.

THE TRUMPET SHALL SOUND*1 Corinthians 15:52b-53*

52. The trumpet shall sound, and the dead shall be raised incorruptible, and we shall be changed. 53. For this corruptible must put on incorruption, and this mortal must put on immortality.

WORTHY IS THE LAMB THAT WAS SLAIN*Revelation 5:12-13*

12. Worthy is the Lamb that was slain to receive power, and riches, and wisdom, and strength, and honour, and glory, and blessing. 13. Blessing, and honour, glory and power, be unto Him that sitteth upon the throne, and unto the Lamb for ever and ever. Amen.

**I live on
the Hill
& Love it!**



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ABOUT THE CAPITOL HILL CHORALE

In 2012-2013, the Capitol Hill Chorale celebrates its twentieth season of concerts. 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 also the 13th 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 the premier of *Child of Earth*, a cantata by Boston composer Kevin Siegfried, commissioned by the Chorale in honor of Fred's 10th season as Artistic Director. Fred also led the Chorale in recent performances of two settings of the Orthodox *Divine Liturgy of St. John Chrysostom*. In June 2010, the Chorale performed the 1910 setting by Georgian composer Zakaria Paliashvili (1871-1933), which had not been performed in full since the time of the Bolshevik Revolution. In June 2012, the Chorale presented the 1895 setting 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 also has led 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, most recently in performances of Mozart's *Requiem* and Johannes Brahms' *Nänie*.

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.



CAPITOL HILL CHORALE

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FREDERICK BINKHOLDER, ARTISTIC DIRECTOR

Frederick Binkholder, Artistic Director of the Capitol Hill Chorale, is a native of St. Louis. Frederick 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.

Frederick moved to Washington, DC, in 2000, accepting the post of Artistic Director of the Capitol Hill Chorale. He is also Visiting Professor of Music at Georgetown University, conducting both the Concert Choir and the Chamber Singers and teaching a course on Vocal Technique. He also teaches voice students privately. Frederick is also Music Minister at St. Alban's Episcopal Church in Annandale, Virginia. He 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. Jinsun'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, DC. Jinsun 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 has 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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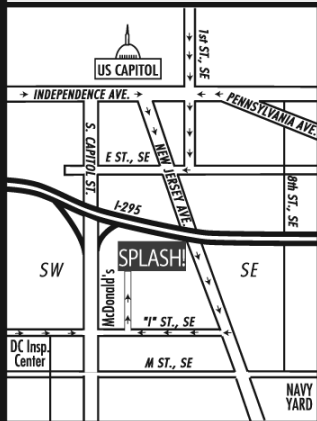
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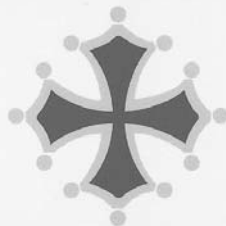
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