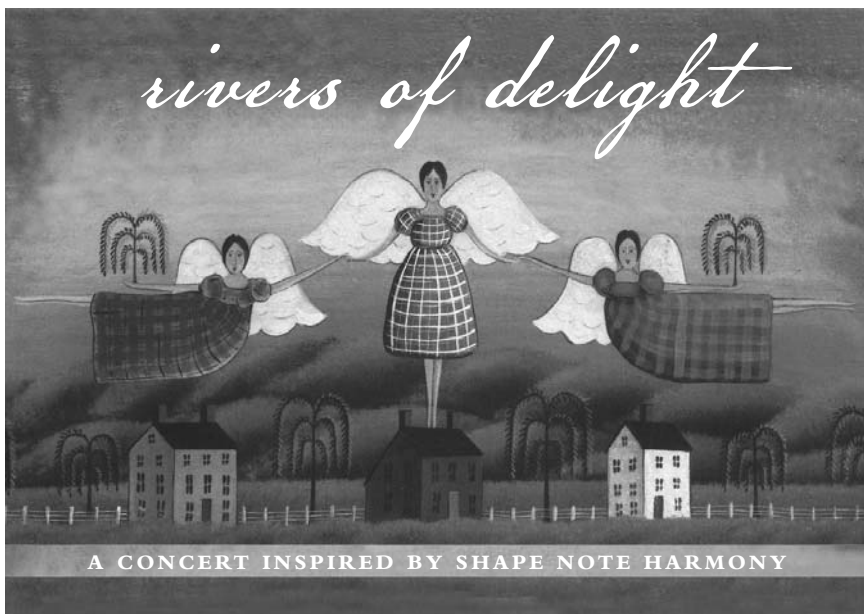




capitol hill chorale
FREDERICK BINKHOLDER, ARTISTIC DIRECTOR

March 22 and 23, 2014
Capitol Hill Presbyterian Church
Washington, DC

Cover Artwork:
Angels Gather Here by David Harden

rivers of delight

CAPITOL HILL CHORALE
Frederick Binkholder, Artistic Director
March 22-23, 2014

THE NEW ENGLAND SHAPE NOTE TRADITION

Chester	William Billings, 1770, rev. 1778. (tune and text)
Chester (<i>Let the High Heav'ns</i>)	William Billings, 1770. Philip Doddridge, 1755 and Isaac Watts, 1719.
Africa	William Billings, 1770. Isaac Watts, 1709.
David's Lamentation	William Billings, 1770. 2 <i>Samuel</i> 18:33.
Ode on Science	Jezaniah Sumner, 1798. (tune and text).
The Apple Tree	Jeremiah Ingalls, 1805. "R.H.", 1761.
Owen Sound	Don Jamison, 2004. Isaac Watts, 1719.

THE SHAKER SONG TRADITION

Gentle Words	Arr. Kevin Siegfried, 2000. From Sister Polly Rupe, c.1867. <i>Soloist, M. Mercedes Stickler</i>
Followers of the Lamb	Arr. Siegfried, 1999. From Sister Clarissa Jacobs, c. 1847. <i>Soloists, Jon Brandt and Amy Royce</i>
Angels of Heaven	Arr. Siegfried, 2000. From Brother Ephraim Frost, 1872.

THE SOUTHERN SHAPE NOTE TRADITION

The Promised Land	Matilda Durham 1835. Samuel Stennet, 1787.
Sweet Prospect	William Walker, 1833. Samuel Stennet, 1787.
Wondrous Love	James Christopher, 1840. Stith Mead, 1811.
Canaan Land	Miss Esther M. Brown, 1931. (tune and text)
Soar Away	A.M. Cagle, 1936. <i>Collection of Hymns and Spiritual Songs</i> , 1814

INTERMISSION



INSPIRATION TO MODERN COMPOSER/ARRANGERS

Angels Hovering Round	Arr. Kevin Siegfried, 2014. (Premiere) From “The Revivalist,” 1868, and <i>The Sacred Harp</i> , 1859.
Saints Bound for Heaven	Arr. Alice Parker and Robert Shaw, 1961. From J. King and W. Walker 1840. Elliott’s <i>Sacred Lyre</i> , 1828.
Captain Kidd God is Seen	Tune Traditional. Jesse Mercer, 1811. Arr. Alice Parker, 1967.
Hallelujah	Arr. Shawn Kirchner, 2012. From W. Walker, 1835. Charles Wesley, 1759.
Resignation My Shepherd Will Supply My Need	W. Walker, 1835. Isaac Watts, 1719. Arr. Virgil Thomson, 1938
Garden Hymn	Arr. Alice Parker and Robert Shaw, 1960. From <i>Kentucky Harmony</i> 1826. <i>The Christian’s Duty</i> , 1801. <i>Soloist, Teal Ruland</i>
Zion’s Wall	Arr. Aaron Copland, 1952. Choral arr. Glenn Koponen. From J. G. McCurry, 1853. (tune and text)
Hark, I Hear The Harps Eternal	Arr. Alice Parker, 1967. From INVITATION, W. Hauser and B. Turner, 1878.
New Britain (“Amazing Grace”)	<i>Columbian Harmony</i> , 1829. John Newton, 1779.



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Introduction

BY FREDERICK BINKHOLDER

On Jordan's stormy banks I stand and cast a wishful eye to Canaan's fair and happy land where my possessions lie. Oh, the transporting rapt'rous scene that rises to my sight: sweet fields arrayed in living green and rivers of delight.

During this season, entitled *Kindred Voices*, the Chorale is singing music that wasn't created originally for concert performance, but instead was sung by people in community as part of their everyday lives. For this March concert, I looked for traditional choral music from America that ordinary 18th and 19th century Americans sang. I was drawn to two of the earliest types of traditional music in America — shape note and Shaker tunes.

What are the elements that attracted me to this music? First, for me, is its raw emotional power and immediacy. Compared to European music of this period, it perhaps feels quaint, rough, and unsophisticated. It doesn't always follow the European music composition and voice leading rules we know. But the poetry of these songs powerfully expresses the patriotic fervor or strong religious beliefs of our earlier American cousins. We don't have to share their beliefs to feel the power of these words.

A second element that attracted me is the inspiration that later composers found in shape note and Shaker traditional music. The most famous example, of course, is *Simple Gifts*, Aaron Copland's setting of the Shaker tune in *Appalachian Spring*, one of the most iconic expressions in American music. I'm thrilled to include works by Alice Parker, Virgil Thomson, and Aaron Copland that demonstrate how this music inspired them. We are particularly lucky to have a new piece by the Chorale's new Resident Composer, Kevin Siegfried, to premiere at these concerts.

A third element that attracted me is personal. I know the living tradition of this music from growing up in St. Louis, where the hymns in the hymnal at my church were in shapes. One of our choir members remembers in her first job as a music teacher outside of Atlanta teaching kids who grew up with shape note singing as part of their religious practice. I am attracted by the connection this gives me and all of us with an American musical heritage that is as old as the country.

We open the concert with tunes from the New England roots of shape note singing, followed by three Shaker tunes, arranged by Kevin Siegfried. The first half concludes with tunes from the Southern shape note tradition of the 19th century and early 20th century. The second half of the concert is devoted to arrangements by modern composer/arrangers, paired with the shape note tunes that inspired them.

The Music and Texts

Shape note singing and Shaker songs are deeply part of American musical history, dating from before the Revolution. Today, shape note singing continues in a few places as a living musical practice, a link to musical roots sown in the 18th century. It is also experiencing a revival among a new community of singers who find inspiration in these classically American songs.

Shape note singing developed out of three motivations: musical literacy, religious expression, and social community-building. In 18th century New England, singing masters developed shape note singing to teach singing in a social community context. It then flowered in the 19th century rural South, frequently a powerful emotional expression of hope and optimism in the face of failed crops, disease, and privation. In singing this music and poetry, singers could open their hearts to the ecstatic hope of a better life to come, anticipating *“the transporting rap’trous scene that rises to my sight — sweet fields arrayed in living green and rivers of delight.”*

During the 18th and 19th centuries, tunes and text did not have the same close identification that they do today and typically have separate histories. Any text that fit the metrical pattern of a tune might be used, and a given hymn (i.e., text) could be sung to different tunes that fit. Shape note tunes are labeled with a “tune name” (often in capital letters) which refers to just the melody. For example, the tune for “Joy to the World” was originally known as ANTIOCH (Lowell Mason version). These “tune names” are usually arbitrary, bearing no relation to the image or place mentioned.

Many of the texts sung with shape note tunes came from a group of very popular 18th century English minister poets and hymnists, who created expressive, rhymed poems (hymns) from Biblical texts. The most famous was Isaac Watts (1674–1748). The music is in 3 or 4 parts, typically with the melody in the tenor line. It represents a fusion of 17th century English church music, Anglo-Celtic folk music, and Southern folk hymns and music from revival camp meetings. It is rugged, stark, and often strongly rhythmic, with open harmonies. Many songs are in a minor key or use the modal scale.

Shape note singing is done traditionally as a community “sing,” in which the four parts sit on four sides of a square facing each other with a leader in the center. Before singing the first verse, everyone first sings through their part using the shape note pitches (fa – sol – la, etc.).

THE NEW ENGLAND SHAPE NOTE TRADITION

The program opens with tunes from the founding New England tradition. In New England, shape note style grew out of the singing school, an institution for improving musical literacy in rural communities, with the special note shapes designed as a shortcut for pitch recognition among singers not used to reading

music. To support their activities, the singing masters published over 200 tunebooks, including tunes and texts they composed as well as familiar psalm tunes and folk hymns. The shape note tradition died out in New England in the early 19th century, when classically trained musical reformers in northern cities sought to discredit shape note singing as unsophisticated, and encouraged reforms that led to the gradual adoption of the hymn format more familiar today.

CHESTER (original Billings version)

Boston-born William Billings (1746–1800) is the best known composer and lyricist of early American music. Sometimes referred to as “the father of American choral music,” he was America’s first professional composer and the most famous singing school master of the period, traveling the New England countryside, along with many others, teaching and leading community gatherings in a cappella four-part singing. CHESTER, AFRICA, and DAVID’S LAMENTATION appeared in Billings’ first songbook, *The New England Psalm Singer*, in 1770 (with a frontspiece by Paul Revere), with revised versions in *The Singing Master’s Assistant* in 1778. CHESTER is probably Billings’s most famous tune. His patriotic text, “Let tyrants shake their iron rod,” indicates his sympathy for the Patriot cause in the Revolution. This tune and text were widely known at the time, and are often regarded as the anthem of the Revolutionary era, and by some as America’s first, unofficial national anthem. Billings was a proud New Englander who believed that “New England’s God forever reigns.”

Let tyrants shake their iron rod,
And Slav’ry clank her galling chains,
We fear them not, we trust in God,
New England’s God forever reigns.

Howe and Burgoyne and Clinton too,
With Prescot and Cornwallis join’d,
Together plot our Overthrow,
In one Infernal league combin’d.

When God inspir’d us for the fight,
Their ranks were broke, their lines were forc’d
Their ships were Shatter’d in our sight,
Or swiftly driven from our Coast.

The Foe comes on with haughty Stride;
Our troops advance with martial noise,
Their Vet’rans flee before our Youth,
And Gen’rals yield to beardless Boys.

What grateful Off’ring shall we bring?
What shall we render to the Lord?
Loud Halleluiahs let us Sing,
And praise his name on ev’ry Chord.

CHESTER

By 1786, new texts were substituted when CHESTER was republished in a new tune book, perhaps to evade new copyright laws in Massachusetts. The first verse, "Let the high heav'ns," was written by the English minister Philip Doddridge (1702-1751) and published posthumously in 1755. The second verse was published in 1719 by Isaac Watts. This is the version commonly sung today.

Let the high heav'ns your songs invite
These spacious fields of brilliant light
Where sun and moon and planets roll
And stars that glow from pole to pole.

Sun, moon, and stars convey Thy praise,
'Round the whole earth and never stand,
So when Thy truth began its race,
It touched and glanced on ev'ry hand.

AFRICA

AFRICA is a plain tune, originally published without words, but Billings later added words written in 1709 by the great English hymnist, Isaac Watts.

Now shall my inward joys arise,
And burst into a song;
Almighty love inspires my heart,
And pleasure tunes my tongue.

God, on His thirsty Zion's hill,
Some mercy drops has thrown;
And solemn oaths have bound His love
To show'r salvation down.

Why do we then indulge our fears,
Suspicious and complaints?
Is He a God, and shall His grace
Grow weary of His saints?

DAVID'S LAMENTATION

William Billings's DAVID'S LAMENTATION is a short anthem, a freer musical form than the chordal nature of a plain tune. New England shape note texts were frequently drawn from the Old Testament, in this case 2 Samuel 18:33.

David the king was grieved and moved
He went to his chamber, and wept;

And as he went he wept, and said,
"Oh my son! Would to God I had died
For thee, Oh Absalom, my son."

ODE ON SCIENCE

Jezaniah Sumner (1754-1836) was born in Taunton, Massachusetts, and composed the tune and patriotic text for ODE ON SCIENCE in 1798. The ode is another long, more complex and freer form of shape note tune from the Revolutionary period.

The morning sun shines from the east,
And spreads his glories to the west;
All nations with his beams are blest,
Where'er the radiant light appears.

So science spreads her lucid ray
O'er lands which long in darkness lay;
She visits fair Columbia,
And sets her sons among the stars.

Fair freedom her attendant waits,
To bless the portals of her gates,
To crown the young and rising states
With laurels of immortal day.

The British yoke, the Gallic chain,
Was urged upon our necks in vain,
All haughty tyrants we disdain,
And shout, Long live America!

THE APPLE TREE

Jeremiah Ingalls (1764-1838) was born in Andover, Massachusetts, and lived in various towns in Vermont. He is ranked just after Billings in importance as a New England shape note composer. Ingalls' setting of THE APPLE TREE was published in *The Christian Harmony* in 1805 in Exeter, New Hampshire, and which included not only his own composed tunes, but settings of popular folk hymns. This text was published in England by 1761.

The tree of life my soul hath seen,
Laden with fruit and always green;
The trees of nature fruitless be,
Compared with Christ the apple tree

This beauty doth all things excel
By faith, I know but ne'er can tell
The glory which I now can see
In Jesus Christ the apple tree

For happiness I long have sought
And pleasure dearly I have bought
I missed of all but now I see
'Tis found in Christ the apple tree

I'm weary with my former toil
 Here I will sit and rest a while
 Under the shadow I will be
 Of Jesus Christ the apple tree

OWEN SOUND

Although dying out in New England in the early 19th century, shape note singing has recently enjoyed a revival not only among singers but also composers. Composer Don Jamison (b. 1956) grew up in Pennsylvania, studied music at Haverford and Columbia, and now lives in Vermont, where he learned about shape note singing through Village Harmony, a widely-known world music enterprise based in that state. Jamison composed this tune in 2004 while on a tour with Village Harmony teens. His moving composition sets to music a version of the 23rd Psalm which Isaac Watts composed in 1719, one of several versions composed by Watts.

The Lord my Shepherd is,
 I shall be well supplied.
 Since He is mine and I am His,
 What can I want beside?

He leads me to the place
 Where heav'nly pasture grows,
 Where living waters gently pass
 And full salvation flows.

If e'er I go astray,
 He doth my soul reclaim
 And guides me in His own right way
 For His most holy name.

While He affords His aid,
 I cannot yield to fear;
 Though I should walk through death's dark shade,
 My Shepherd's with me there.

In sight of all my foes,
 Thou dost my table spread;
 My cup with blessing over flows,
 And joy exalts my head.

The bounties of Thy love
 Shall crown my following days,
 Nor from Thy house will I remove
 Nor cease to speak Thy praise.

THE SHAKER SONG TRADITION

The Shakers comprised a small religious sect that came to America from England in 1774. They established independent communities in rural New England and New York, Kentucky, Ohio, and Indiana based on a life of celibacy, simple living, hard work, and a form of religious practice that included ecstatic worship given to dancing, shaking, and shouting. By the mid-19th century, the number of Shaker communities peaked at twenty, after which their numbers slowly dwindled. Although only a handful of Shakers are still alive, several Shaker villages have been preserved as historic sites, and Shaker traditions, particularly in design and music, have attracted a strong interest among scholars and others. The most widely-recognized representation of Shaker culture is the Shaker tune “Simple Gifts,” which Aaron Copland incorporated in his ballet score *Appalachian Spring*. This was one of many tunes the Shakers composed for use in religious worship, and which they published in tunebooks beginning in the late 19th century.

The Chorale’s new Resident Composer, Kevin Siegfried (b. 1969), is one of the leading modern arrangers of Shaker tunes. These arrangements of Shaker hymns by Kevin Siegfried have been recorded by the Tudor Choir, Doug Fullington, Director, on their CD *Gentle Words*, Shaker Songs Arranged by Kevin Siegfried.

GENTLE WORDS

“Gentle Words” is a good representation of the directness and simplicity that infused Shaker life. It is credited to Sister Polly M. Rupe who lived in the Pleasant Hill, Kentucky, community, written around 1867 in reaction to the bloodshed of the Civil War.

What the dew is to the flower,
Gentle words are to the soul,
And a blessing to the giver,
And so dear to the receiver
We should never withhold.
Gentle words, kindly spoken,
Often soothe the troubled mind,
While links of love are broken
By words that are unkind.
Then O, thou gentle spirit,
My constant Guardian be,
“Do to others,” be my motto,
“As I’d have them do to me.”

FOLLOWERS OF THE LAMB

“Followers of the Lamb” is a good example of a strong rhythmic song that accompanied Shaker dance as part of worship. The text and tune were written by Sister Clarissa Jacobs around 1847. Sister Jacobs lived in the New Lebanon, New York community.

O brethren aren't you happy?

Chorus:

Sing on, dance on, followers of Emmanuel. Sing on, dance on, ye followers of the Lamb. Sing on, dance on, followers of Emmanuel.

O sisters, aren't you happy? (*Chorus*)

I'm glad I am a Shaker. (*Chorus*)

I'll cross my ugly nature. (*Chorus*)

ANGELS OF HEAVEN

ANGELS OF HEAVEN was written by Brother Ephraim Frost of Whitewater, Ohio in 1872.

The angels of heaven are marching around
the borders of Zion's holy ground;
Their music harmonious how it doth ring,
And this is the heavenly song they sing.
Holy, holy, holiness unto the Lord,
Love ye, love ye, love ye one another.

THE SOUTHERN SHAPE NOTE TRADITION

While shape note singing was dying out in New England, it was quickly spreading south and west at the beginning of the 19th century, accompanied by a flood of new Southern tune books. Influenced strongly by the Second Great Awakening, a Protestant revival movement, shape note singing took on stronger elements of religious expression, and Southern tunes incorporated the influence of revival camp meetings and folk hymns from the Baptist tradition. However, musical literacy remained an important goal, and most tune books began with chapters on basic musical terms and concepts. The importance of shape note singing as a social phenomenon continued with the tradition of singing conventions, weekend events drawing hundreds to sing from a common tunebook. A separate shape note tradition emerged among some African-American communities, with their own tunes and tunebook. While the shape note movement gradually dwindled after the Civil War, it remained in certain rural pockets as a living tradition to be "rediscovered" and recorded by ethnomusicologists in the 1930s-40s.

The texts from the Southern tradition, often by Isaac Watts and the other great 18th century English hymn writers, express in beautiful and powerful poetic imagery the beauty of heaven that will come after this life of privation.

THE PROMISED LAND

PROMISED LAND appeared in *Southern Harmony*, first published in 1835 by William "Singing Billy" Walker from Spartanburg, South Carolina. Walker was a singing master and compiled *Southern Harmony* for his students in singing schools in North and South Carolina, Georgia, and eastern Tennessee. It became one of the

most popular tune books in the South in the 19th century. Matilda Durham (1815–1901) is credited as composer of this tune. She was also born in Spartanburg, moving later to Georgia, a talented woman who composed several hymns including *Star Of Columbia*. The text comes from a Methodist hymnal published by Samuel Stennett (1727–1795), an English Baptist minister and hymn writer. This is a type of “revival spiritual” that grew out of camp meeting revivals, coupling Stennett’s verse with a simple easy-to-remember chorus.

On Jordan’s stormy banks I stand,
And cast a wishful eye
To Canaan’s fair and happy land,
Where my possessions lie. (Chorus)

Chorus:

I am bound for the promised land,
I am bound for the promised land;
Oh, who will come and go with me?
I am bound for the promised land.

O the transporting, rapt’rous scene
That rises to my sight,
Sweet fields arrayed in living green,
And rivers of delight. (Chorus)

Filled with delight, my raptured soul
Would here no longer stay!
Though Jordan’s waves around me roll,
Fearless I’d launch away. (Chorus)

SWEET PROSPECT

Also published in *Southern Harmony*, William Walker credited himself as the composer of this tune in 1835. He uses the same text by Samuel Stennett, but this time without the camp meeting chorus.

On Jordan’s stormy banks I stand,
And cast a wishful eye
To Canaan’s fair and happy land,
Where my possessions lie. (Chorus)

Chorus:

Oh, the transporting rapt’rous scene
That rises to my sight
Sweet fields arrayed in living green
And rivers of delight.

O’er all those wide extended plains
Shines one eternal day;
There God the Son forever reigns,
And scatters night away. (Chorus)

No chilling winds or poisonous breath
 Can reach that healthful shore;
 Sickness and sorrow, pain and death,
 Are felt and feared no more. (*Chorus*)

WONDROUS LOVE

WONDROUS LOVE is one of the best known shape note tunes, and is today included in the hymnals of many Christian denominations. The text first appeared in 1811. Many scholars attributed the tune to an early 18th century English song "The Ballad of Captain Kidd," but James Christopher, also of Spartanburg, South Carolina, was credited as composing the tune in 1840 when it was published in *Southern Harmony*. Samuel Barber composed *Wondrous Love: Variations on a Shape Note Hymn*, Op. 34 for organ in 1958.

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, for my soul,
 To bear the dreadful curse for my soul!

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.

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.

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 His love for me,
 And through eternity I'll sing on, I'll sing on,
 And through eternity I'll sing on.

CANAAN LAND

A separate African-American shape note tradition began to emerge after the Civil War, primarily in northwestern Florida and southeastern Alabama. Although some African-Americans continued to use the Cooper edition of *The Sacred Harp*, Judge Jackson published *The Colored Sacred Harp* in 1934, which included *Canaan*

Land, written by Miss Esther M. Brown in 1931. *The Colored Sacred Harp* included shape note tunes composed and arranged by African-American musicians, with the exception of one tune by a white banker who put up one thousand dollars toward publication of the book.

To Canaan's fair and happy land
Some day we all its glory see
If we from sin will be made free.
We shall dwell there eternally.
I am on my way to my blessed home
Where no stain of sin can e'er enter in
Our souls shall rest eternally
In that happy home so fair.

SOAR AWAY

The *Sacred Harp* has been in continuous publication since it first appeared in 1844. The most common version used today is the "Denson book," published originally by two brothers of the Denson family. SOAR AWAY, which appeared in the 1936 Denson edition, was composed by Alfred Marcus Cagle (1884-1968) in 1935. Born in Cedartown, Georgia, Cagle married the daughter of one of the Denson brothers, and despite divorcing her, maintained active participation in subsequent revisions. Although a relatively "new" work, SOAR AWAY maintains the basic feel of the older shape note style.

I want a sober mind,
An all sustaining eye,
To see my God above,
And to the heavens fly. (*Chorus*)

Chorus:

I'd soar away above the sky,
I'd fly to see my God above.

I want a Godly fear,
A quick discerning eye,
That looks to Thee my God,
And see the tempter fly. (*Chorus*)

INSPIRATION TO MODERN COMPOSER/ARRANGERS

Shape note tunes have inspired many modern composers in works for voice, orchestras and solo instruments. .

ANGELS HOVERING ROUND

Kevin Siegfried, the Chorale's new Resident Composer, wrote this piece for this concert. He describes it as follows:

"Angels Hovering Round" is based on a spiritual folk song that appeared in a number of American hymnals beginning in the mid-19th century. I first came across the song in "The Revivalist," a popular collection of camp meeting songs

and revival hymns published in 1868. As characteristic of revival hymns of the period, “Angels Hovering Round” appears in this hymnal as an unharmonized tune with several simple, repetitive verses — easily memorized by large gatherings of people and conducive to creating an almost hypnotic effect. Later, I discovered the tune of “Angels Hovering Round” appeared in *The Sacred Harp*, the famous shape note hymnal published in 1859. Here, the tune was the basis of a shape note hymn entitled “Golden Streets.” The two verses of “Golden Streets” are “I am on my journey home/To the New Jerusalem.” My setting of “Angels Hovering Round” combines the first verse of the revival song and the two verses of “Golden Streets” in homage to both the revival and shape note traditions in which the song originally flourished.

There are angels hov’ring round
 There are angels hov’ring all around
 I am on my journey home
 To the New Jerusalem.

SAINTS BOUND FOR HEAVEN

Probably the best known arranger of American traditional music is Alice Parker (b. 1925). Born in Boston, and educated at Smith College and Julliard, Alice Parker has published over 220 arrangements since 1948, many with Robert Shaw credited as co-arranger. SAINTS BOUND FOR HEAVEN was first published in *Southern Harmony* in 1840. Alice Parker’s arrangement was published in 1961.

Our bondage it shall end, by and by, by and by,
 Our bondage it shall end, by and by.
 From Egypt’s yoke set free
 Hail the glorious jubilee,
 And to Canaan we’ll return, by and by, by and by,
 And to Canaan we’ll return, by and by.

Our Deliv’rer he shall come, by and by, by and by,
 Our Deliv’rer he shall come, by and by.
 And our sorrows have an end,
 With our threescore years and ten,
 And vast glory crown the day, by and by, by and by,
 And vast glory crown the day, by and by.

And when to Jordan’s floods we are come, we are come
 And when to Jordan’s floods we are come.
 Jehovah rules the tide
 And the waters he’ll divide,
 And the ransom’d host shall shout, ‘we are come, we are come,’
 And the ransom’d host shall shout, ‘we are come’.

Then with all the happy throng we’ll rejoice, we’ll rejoice,
 And with all the happy throng we’ll rejoice!

Shouting Glory to our King,
 Till the vaults of heaven ring,
 And thro' all eternity, we'll rejoice, we'll rejoice,
 And thro' all eternity, we'll rejoice.

CAPTAIN KIDD/GOD IS SEEN

Texts about the demise of the pirate Captain William Kidd have a long history, beginning at least in 1701, the year he was hanged. Versions quickly came to the colonies where they were very popular, changing the pirate's name for some reason to Robert Kidd. Meanwhile, tunes that resemble what we know as CAPTAIN KIDD appeared in England in the early 17th century, with variants appearing over the next 150 years in England and the colonies. The text for "Through all the world below" was published in 1811, written by Jesse Mercer, founder of Mercer University in Georgia. William Walker's *Southern Harmony* in 1835 first paired the CAPTAIN KIDD tune and the text "Through all the world below."

The Chorale will sing three verses of the ballad, "Robert Kidd", then two verses of text, "Through all the world below". Then the Chorale will sing "God Is Seen," an arrangement written by Alice Parker in 1967.

CAPTAIN KIDD/"My Name is Robert Kidd"

My name was Robert Kidd, as I sailed, as I sailed,
 My name was Robert Kidd, as I sailed.
 My name was Robert Kidd, and God's laws I did forbid,
 And so wickedly I did, as I sail'd.

I murdered William Moore, as I sailed, as I sailed,
 I murdered William Moore, as I sailed.
 I murdered William Moore, and laid him in his gore,
 Thirty leagues from shore, as I sailed.

To Execution Dock, I must go, I must go,
 To Execution Dock, I must go.
 While many thousands flock, but I must bear the shock,
 To see me on the block, I must go.

CAPTAIN KIDD/"Through all the world below." "God is Seen." arr. Parker

Through all the world below, God is seen, all around
 Search hills and valleys through, there he's found.
 The growing of the corn, the lily and the thorn,
 The pleasant and forlorn all declare God is there
 In the meadows drest in green, God is seen.

WONDROUS LOVE

"A man that hath friends"

F Minor Mead's *General Selection*, 1811.

1. What won-drous love is this! oh, my soul! oh, my soul! W

2. When I was sink-ing down, sink-ing down, sink-ing down, V

3. To God and to the Lamb I will sing, I will sing,

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

The first system of the musical score for 'Wondrous Love' in F minor, 4/4 time. It consists of four staves. The first three staves are treble clef, and the fourth is bass clef. The music is a simple, hymn-like melody with lyrics written below each staff.

That caused the Lord of bliss To bear the dread - ful curse f

Be - neath God's righ - teous frown Christ laid a - side His crown f

Who is the great I Am, While mil-lions join the theme,

I'll sing and joy - ful be Through - out e - ter - ni - ty. I'

The second system of the musical score continues the melody from the first system. It also consists of four staves (three treble, one bass) with lyrics written below. The music is simple and hymn-like.

VE. 12,9,6,6,12,9.

ts . . . -- Pro. 18:24.

James Christopher, 1840.



What won-drous love is this! oh, my soul! What won-drous love is this



When I was sink-ing down, sink-ing down, When I was sink - ing down



To God and to the Lamb I will sing; To God and to the Lamb,



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



for my soul, for my soul, To bear the dread-ful curse for my soul.



for my soul, for my soul, Christ laid a - side His crown for my soul.



I will sing, I will sing, While mil-lions join the theme, I will sing.



I'll sing on, I'll sing on, Through - out e - ter - ni - ty I'll sing on.

See springing waters rise, fountains flow, rivers run,
 The mist that veils the sky hides the sun.
 Then down the rain doth pour, the ocean it doth roar,
 And beat upon the shore, and all praise in their ways,
 The God who ne'er declines His designs.

The sun with all his rays speaks of God as he flies,
 The comet in her blaze, 'God,' she cries.
 The shining of the stars, the moon when she appears,
 His awful name declares; see them fly through the sky,
 And join the solemn sound all around.

HALLELUJAH

HALLELUJAH is a good example of the transformations of traditional music. Originally a folk hymn, the tune was included in 3-part arrangement in *Southern Harmony* with text for the verse by the English clergyman Charles Wesley (1707-1788), supplemented by simple words from a camp meeting for the chorus. The tune was then published in a 4-part arrangement in *Sacred Harp*. Shawn Kirchner's six-part arrangement was published in 2012, the third of his *Three American Songs*. The Chorale presents HALLELUJAH in memory of Donald C. 'Cal' Meyer.

And let this feeble body fail,
 And let it faint and die;
 My soul shall quit this mournful vale,
 And soar to worlds on high. (Chorus)

Chorus:

And I'll sing hallelujah,
 And you'll sing hallelujah,
 And we'll all sing hallelujah,
 When we arrive at home.

O what are all my sufferings here,
 If, Lord, Thou count me meet
 With that enraptured host to appear,
 And worship at Thy feet. (*Chorus*)

Give joy or grief, give ease or pain,
 Take life or friends away,
 But let me find them all again
 In that eternal day. (*Chorus*)

RESIGNATION/MY SHEPHERD WILL SUPPLY MY NEED

RESIGNATION is another three-part folk hymn that appeared in *Southern Harmony* in 1835. This 1938 arrangement is by Virgil Thomson (1896-1989), one of America's most prominent 20th century composers and writers on music. It was included in Thomson's collection for chorus, *Hymns from the Old South*, published in 1949. The text was published by Isaac Watts in 1719, another of his versions of the 23rd Psalm.

My Shepherd will supply my need,
 Jehovah is his name.
 In pastures fresh he makes me feed,
 Beside the living stream.
 He brings my wandering spirit back,
 When I forsake his ways.
 He leads me, for his mercy's sake,
 In paths of truth and grace.

When I walk through the shades of death,
 Thy presence is my stay.
 One word of thy supporting breath
 Drives all my fears away.
 Thy hand, in sight of all my foes,
 Doth still my table spread.
 My cup with blessings overflows,
 Thine oil anoints my head.

The sure provisions of my God
 Attend me all my days.
 O may thy house be mine abode,
 And all my work be praise!
 There would I find a settled rest,
 While others go and come,
 No more a stranger or a guest,
 But like a child at home.

GARDEN HYMN

GARDEN HYMN text and tune first appeared in the Supplement to *Kentucky Harmony* in 1826. This arrangement by Alice Parker and Robert Shaw was published in 1960.

The Lord into His garden came
 The spices yield a rich perfume,
 The lilies grow and thrive:
 Refreshing showers of grace divine,
 From Jesus flow to every vine,
 And make the dead revive.

O that this dry and barren ground
 In springs of water may abound,
 A fruitful soil become.
 The desert blossoms as the rose
 When Jesus conquers all his foes,
 And makes his people one.

Come brethren, ye who love the Lord,
 And taste the sweetness of His word.
 In Jesus' ways go on.
 Our troubles and our trials here
 Will only make us richer there
 When we arrive at home.

ZION'S WALLS

ZION'S WALLS was first published in *The Social Harp* in 1855 by John G. McCurry of Hart County, Georgia. Aaron Copland's arrangement for piano and voice comes from the second of two sets of *Old American Songs*, published in 1952. This set was first performed by William Warfield, accompanied by the composer, in May 1958, and was recorded soon thereafter. This choral arrangement is by Glenn Koponen.

Come fathers and mothers,
 Come sisters and brothers,
 Come join us in singing the praises of Zion.
 O fathers, don't you feel determined
 To meet within the walls of Zion?
 We'll shout and go round
 The walls of Zion.

HARK, I HEAR THE HARPS ETERNAL

Alice Parker published "Hark, I Hear The Harps Eternal" in 1967, based on the tune INVITATION, which had been published in a tune book compiled by William Hauser and Benjamin Turner of Wadley, Georgia in 1878. Parker's famous arrangement evokes the feeling of an ecstatic revival meeting.

Hark, I hear the harps eternal
 Ringing on the farther shore,
 As I near those swollen waters,
 With their deep and solemn roar. (*Chorus*)

Chorus:

Hallelujah, hallelujah,
 Hallelujah, praise the Lamb.
 Hallelujah, hallelujah,
 Glory to the Great I Am!

And my soul though stained with sorrow,
 Fading as the light of day,
 Passes swiftly o'er those waters
 To the city far away. (*Chorus*)

Souls have crossed before me, saintly,
 To that land of perfect rest.
 And I hear them singing faintly
 In the mansions of the blest. (*Chorus*)

NEW BRITAIN

By its more familiar name, “Amazing Grace,” NEW BRITAIN is one of the most well known traditional American songs. Like so many shape note texts, the words were written by an English minister — in this case, John Newton (1725–1807), in 1779. The text probably refers to his transformation from a non-religious career in the slave trade to his calling to become a minister. The tune first appeared in *Columbian Harmony*, published in Cincinnati in 1829. The “Amazing Grace” text and tune *New Britain* were first paired together by William Walker in *Southern Harmony* in 1835. With more than 600,000 copies sold, *Southern Harmony*’s enormous popularity contributed to the broad distribution of this iconic folk hymn.

Amazing grace! How sweet the sound
 That saved a wretch like me!
 I once was lost, but now I’m found;
 Was blind, but now I see.

‘Twas grace that taught my heart to fear,
 And grace my fears relieved;
 How precious did that grace appear
 The hour I first believed.

Through many dangers, toils, and snares,
 I have already come;
 ‘Tis grace hath brought me safe thus far,
 And grace will lead me home.

The Lord has promised good to me,
 His word my hope secures;
 He will my shield and portion be,
 As long as life endures.

NOTES BY PARKER JAYNE

About the Chorale

In 2013–2014, the Capitol Hill Chorale is celebrating its 21st season of concerts on Capitol Hill, having presented 60 programs of choral music since its first program in December 1993 at the Capitol Hill Presbyterian Church. These programs have included a wide repertoire — from the 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 guidance, his programming genius, and his vision and high standards.

Recent highlights of programming under Fred's leadership have included a concert of German Lieder in memory of Dietrich Fischer-Dieskau 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*: in June 2010 by Georgian composer Zakaria Paliashvili (1871–1933) and in June 2012 by Serbian master Stevan Stojanovic Mokranjac (1856–1914). These performances extended the Chorale's tradition of performing major Orthodox liturgical works by Rachmaninoff, Tchaikovsky, Gretchaninoff, and other composers.

Fred has also led December 2011 program *Jazzy Christmas*, a program of jazz interpretations of 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.

The Chorale was pleased to announce this year its affiliation with Boston-based composer Kevin Siegfried as Resident Composer. The Chorale performed new works by Kevin in two earlier concerts, including the premiere of the cantata, *Child of Earth*, in June 2011. We look forward to collaborating with Kevin on new works for many years.

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. Fred 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. Fred 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 a Doctor of Musical Arts degree in Organ Performance from Catholic University. She also has won numerous organ competitions, including first prize in the Arthur Poister Organ Competition, and 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.

KEVIN SIEGFRIED, RESIDENT COMPOSER

Composer Kevin Siegfried joined the Capitol Hill Chorale as Resident Composer in February 2014. The Chorale first performed Kevin Siegfried's music in December 2007, having commissioned "I Sing of a Maiden" from his collection *Three English Carols*. In June 2011, the Chorale premiered his *Child of Earth*, a cantata for mezzo-soprano, chorus, strings, and harp. The Chorale's March 2014 concert marks Dr. Siegfried's appointment as Resident Composer with a newly commissioned work, *Angels Hovering Round*, inspired by the American shape note tradition. Kevin Siegfried is based in Andover, Massachusetts and holds a D.M.A. from The New England Conservatory. He has studied in Paris and India and has taught at Harvard University, The New England Conservatory, and the Northwest School in Seattle. He is a current faculty member at the Boston Conservatory. Siegfried's music has been recorded by leading ensembles including The Dale Warland Singers, The Tudor Choir, and Conspirare. The Tudor Choir's "Gentle Words" CD, which features Siegfried's Shaker song arrangements, was praised as "a stunning addition to the repertoire" by *Fanfare Magazine*.

SARAH B. MARKOVITS, VOCAL COACH

Soprano Sarah B. Markovits was designated the Chorale's vocal coach in February 2014. A versatile performer, comfortable singing across a wide spectrum of musical styles, her roles have included Blanche in *Dialogues des Carmelites*, Arminda in *La Finta Giardiniera*, Laurie in *The Tender Land*, Belinda in *Dido and Aeneas*, and Grizabella in *CATS*. In 2010, she performed in Bach's *Mass in B Minor* in Honolulu, and was also a featured soloist in a concert by Seattle's Choral Arts, which included a premier of Eric Barnum's *Sing in the Dark Times*. She has appeared as a soloist with the Tacoma Symphony, the Seattle Men's Chorus, and the Rose Consort of Viols. From 2005–2007 Ms. Markovits served on the voice faculty at the University of Hawai'i at Manoa and taught voice at Punahou School in Honolulu. From 2009–2010, she taught voice, piano, and music theory at Pierce College in Lakewood, Washington. She is a candidate for a Doctor of Musical Arts degree at the University of Washington, under the tutelage of soprano Jane Eaglen. Ms. Markovits is currently the private voice instructor in the Education Center at WolfTrap Foundation for the Performing Arts.

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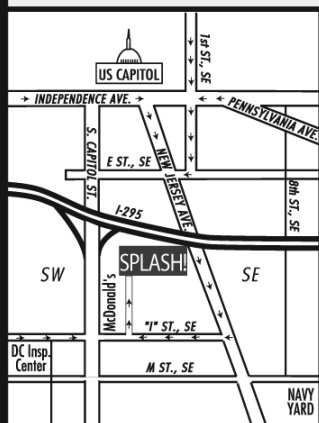
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