



GEORGIAN SACRED CHANTS ON THE
LITURGY OF ST. JOHN CHRYSOSTOM
ZAKARIA PALIASHVILI

Capitol Hill Chorale
Frederick Binkholder, Artistic Director

May 31 and June 1, 2014
St. Joseph's Catholic Church
Washington, DC

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Capitol Hill Chorale

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GEORGIAN SACRED CHANTS ON THE LITURGY OF ST. JOHN CHRYSOSTOM

ZAKARIA PALIASHVILI (1871–1933)

The facing page is the cover page of the 1909 published score of *Georgian Sacred Chants on the Liturgy of St. John Chrysostom* (1909), in Georgian and Russian. It reads

**GEORGIAN
SACRED CHANTS**
(KARTLI-KAKHETIAN CHANT)
ON THE LITURGY OF ST. JOHN CHRYSOSTOM
IN A SETTING FOR MIXED CHOIR
BY ZAKARIA PALIASHVILI
PERFORMED IN CONCERT BY THE
TIFLIS GEORGIAN PHILHARMONIC SOCIETY

ქართული

(ქართლ-კახური კილო)

საეკლესიო საგალობლები

წმ. იოანე ოქროპირის წირვის წესისა

ქალთა და ვაჟთა გუნდისთვის სმა — შეწყობილი

ზნაქ. კ. ვაჟიშვილის მიერ

შესრულებული ტფილისის ქართულ ფილარმონიული საზოგადოების კონცერტებსად

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Зах. П. Паліевымъ.

Исполнены на концертахъ Тифлискаго Грузинскаго филармоническаго о-ва.

თფილისის ქართული ფილარმონიუ. — Изданіе Тифлискаго Грузинскаго
ლი საზოგადოების გამოცემა. — филармоническаго о-ва.

Paliashvili's Liturgy of St. John Chrysostom

By Frederick Binkholder

We are ending this season of Chorale programs in a very special way. This season, which I have called *Kindred Voices*, has focused on traditional music from cultures around the world, music not created originally for concert performance, but sung by people in community as part of their everyday lives. These final concerts immerse us in music sung by Georgians for more than one thousand years as part of their religious worship, in a setting from the turn of the last century by Georgia's most famous composer.

Because of the accidents of history, Paliashvili's setting has gone unperformed, in fact unknown even to knowledgeable Georgians. The Chorale has the special privilege of not only reclaiming and performing Paliashvili's score, but of recording this work for the first time in its original language. Our goal is to acquaint choruses and listeners in America with the ethereal beauty of Paliashvili's setting, and I hope maybe acquainting even listeners in the Republic of Georgia as well.

I know many people who can remember vividly the first time they heard music from the Republic of Georgia. For me it was at an international music festival outside of Atlanta. Georgian harmony can be alternatively bold and haunting, exotic and soul-searching; the vocal music of a people for whom singing is an integral and natural part of everyday life. I know musicians whose lives and careers were changed after hearing Georgian music, perhaps *Tsmindao Ghmerto* or *Shen Khar Venakhi* as sung by Rustavi Ensemble.

From the first time I heard the one recording that exists of Paliashvili's music, even though by a Russian choir singing in Church Slavonic, I have felt drawn to perform this music. The period leading up to the Chorale's first performances in June 2010 was a fascinating introduction to the history of the piece, to Paliashvili and Georgian music, and the history of Georgia. After the performances, it was difficult to put it away, and I looked forward to the opportunity of working on it again.

I am deeply grateful to the Chorale for sponsoring my trip to Georgia in the summer of 2012 as the possibility of recording the piece became more and more likely. It was a true investment by the Chorale in making these upcoming performances and the recording as good as they can be. I can't describe the feeling of chanting during a Sunday service surrounded by 200 Georgians at one of Georgia's oldest and most famous churches, or holding an early manuscript of this piece in Paliashvili's handwriting at his house museum in Tbilisi, or discovering the neighborhood church where he worshipped and sang as a choirboy in Kutaisi.

I am grateful to all of you for joining in this special musical adventure. I'm proud of the role the Chorale is playing in bringing this unique piece of musical history back to life.

Program Notes on Paliashvili's Georgian Sacred Chants on the Liturgy of St. John Chrysostom

The Capitol Hill Chorale, under the leadership of Artistic Director Frederick Binkholder, is excited to reprise its American premier performances of Zakaria Paliashvili's *Georgian Sacred Chants on the Liturgy of St. John Chrysostom*, prior to making the first recording of the work in the original Georgian language immediately following these performances.

Zakaria Paliashvili (1871-1933) is a figure of national pride in Georgia, and is considered to be the father of Georgian classical music, known particularly for two of his operas. His themes form the basis for the country's national anthem, the opera house in Tbilisi, Georgia's capital, is named for him, and he is buried on its grounds. His portrait appears on one of the bills of Georgian paper money.

He grew up the third of eighteen children in Kutaisi, a small city in western Georgia, the son of amateur musicians active in the local Georgian Catholic Church. Several of the children were talented musically, and the family moved to Tbilisi where Zakaria and several of his siblings sang in the church choir and played organ. In 1891, Paliashvili entered the Tbilisi Music School, which was led at the time by the future famous Russian composer Mikhail Ippolitov-Ivanov. After graduating, Paliashvili spent 1900 to 1903 in Russia, studying at Moscow Conservatory, where Ippolitov-Ivanov was now a professor. Paliashvili's main teacher was Sergei Taneyev, the teacher also of Paliashvili's Russian contemporaries—Rachmaninoff, Scriabin, and Gretchaninoff. In 1903, Paliashvili returned to Tbilisi and began a career as conductor, teacher, ethnomusicologist, composer, and organizer of musical activities and institutions.

At the time of composition, Georgia had been part of the Russian Empire for more than 100 years. The Russian policy of "Russification" in place throughout the Empire had increasingly imperiled Georgian cultural traditions, including particularly Georgian chant, a unique form of multi-part liturgical singing in the Georgian Orthodox Church that had existed for more than 1,000 years, predating the emergence of polyphony in Western European music by several centuries. Facing this threat, Georgians had begun transcribing chants on paper to preserve what had previously been handed down orally by master chanters. Paliashvili's *Georgian Sacred Chants* is a setting for large mixed chorus of a set of transcribed chants that are used in the Liturgy of St. John Chrysostom, the most common Eucharistic service used in the Orthodox Church.

Since Paliashvili was not Orthodox, his choice of the Orthodox service as one of his first published compositions is noteworthy. As a proud Georgian, Paliashvili makes clear in a Foreword that accompanies the published score that these settings were intended as his contribution to the preservation of this important aspect of Georgian

musical culture. His nationalist intent is clear from the prominent size of the word “Georgian” on the title page.

Interestingly, instead of the 3 parts traditionally used in Georgian chant, he used the 5, 6, and 7 parts for mixed voices he would have heard sung by Russian choirs in Moscow. It was a controversial choice which elicited strong condemnation from Georgian traditionalists. In addition, Paliashvili notes in the same Foreword that he has set the text not only in Georgian but also Church Slavonic, the language of the Russian Orthodox Church, in order to spread awareness of Georgian chant among Russian audiences. Paliashvili had been in Moscow during the flowering of Russian liturgical composition there, one which increasingly incorporated the use of ancient chant. One can theorize that this composition was his contribution not only to the preservation of Georgian heritage disrupted by Russian influence, but ironically an effort to make his professional contribution to the outpouring of chant-based liturgical writing going on in Russia at the time, which included settings of the Liturgy of St. John Chrysostom by Ippolitov-Ivanov, Rachmaninoff and many others.

Also interestingly, the written chant transcriptions Paliashvili chose to use as the basis for his “choralizations” were the ones that Ippolitov-Ivanov had completed and published when he was in Georgia under a contract to leaders of the Georgian transcription movement. In fact, one can speculate that this piece serves in effect, and perhaps unconsciously, as an homage to Ippolitov-Ivanov, a man half a generation older than Paliashvili, whom Paliashvili apparently did not know well, but who served as a professional model and inspiration for the aspiring young Georgian musician and composer.

The piece is reported to have been performed once. Too western for Georgian traditionalists, and too Georgian for the Russian Orthodox Church, by the time of the Russian revolution the piece was clearly too religious for the Soviets. However, while copies of transcribed chant were aggressively suppressed and hidden away, Paliashvili’s settings (for example, his setting of ‘Shen Khar Venakhi’) were known and sung privately, often in reconstituted traditional 3-part settings, by those interested in preserving traditional Georgian singing. In the 1950’s and 1960’s, this included the founder of Rustavi, an ensemble which subsequently played a major role in fostering an appreciation of traditional Georgian music internationally.

Thus, Paliashvili’s *Liturgy* may not have spread awareness of Georgian chant among his Georgian and Russian contemporaries as he had intended, but it did indirectly serve that goal to later generations.

At the same time, although individual sections of the work are known, it has remained basically unknown as a single work. Experts in Georgian classical music at the Tbilisi State Conservatory have said they were aware of the piece but had never heard it performed as one entity. Currently in Georgia, as interest in performance of 3-part Georgian chant in traditional performance practice grows, interest in 7-part settings of Georgian chant for mixed chorus is likely to dim.

The Chorale first became aware of Paliashvili's *Liturgy* in a recommendation from Vladimir Morosan, head of the music publishing company Musica Russica in California, to Thea Austen, a soprano in the Chorale with an interest in music from the former Soviet Union. He recommended a recording of the Paliashvili *Liturgy* which Musica Russica carried in its catalog, performed by a Russian group in Church Slavonic, not the Georgian language. She ordered it and shared it with Fred Binkholder, the Chorale's Artistic Director—who decided the Chorale should perform the work.

When Austen asked if the score were available, Morosan responded that it was not in print, but that he would send a photocopy of a photocopy of a microfilm version of the original 1909 score he had discovered in the Lenin Library in Moscow while on a Fulbright Scholarship. From this, and a duplicate copy obtained from the Tbilisi State Conservatory, Chorale founder Parker Jayne prepared an edition for modern chorus, including a transliteration of the Georgian text, for use in the Chorale's performances.

Preparation for the Chorale's recording has included an intense 5-year research project into Paliashvili and these settings of ancient Georgian chant. In the summer of 2012, the Chorale sponsored Fred Binkholder on a tour to Georgia accompanied by other Chorale members, to visit Georgian monasteries throughout the country under the guidance of John Graham, one of the leading experts on the preservation and transcription of Georgian chant during the late Russian Empire. The group visited both Paliashvili's birth museum in Kutaisi, and Paliashvili's house museum in Tbilisi, which houses a manuscript of Paliashvili's settings of the Ippolitov-Ivanov transcriptions, which he wrote in preparation for this piece.

The Chorale is grateful for its expert advisors in Georgian music, Orthodox liturgy, Georgian chant traditions, and the history of Georgian music from the US and Georgia, including Dr. Lauren Ninoshvili (Columbia University), John Graham (Ph.D. candidate, Princeton University), Carl Linich of the Georgian vocal trio *Kavkasia* and Bard College, and Rusudan Tsurtssumia, head of the International Research Center for Traditional Polyphony at Tbilisi State Conservatory.

—Parker Jayne

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About the Music

The role of the choir in settings of the Orthodox Divine Liturgy includes extended sections for solo choir and frequent short responses to prayers and exclamations of a priest or deacon, which are usually not written out by composers. In this concert performance, we will be presenting Paliashvili's written music for choir, without the priest's or deacon's words as would be heard in an actual service. We chose this more secular but still reverent approach conscious of Paliashvili's intent in composing the Liturgy to spread awareness of Georgian chant.

No. 1—Great Litany, “Bless the Lord, O My Soul”, “Glory to the Father”, Little Litany. In the Great Litany at the beginning of the Divine Liturgy, the deacon prays for peace and salvation, the Church, her bishops, her faithful, civil authorities, and all mankind. Paliashvili provides three settings for the choral responses, which can be used interchangeably for the three texts: “Amen”, “Lord, have mercy” (‘upalo, shegvits’q’alen’), or “To Thee, O Lord” (‘shen, upalo’).

In the first two antiphons, the choir then chants “Bless the Lord, O My Soul” (‘ak’urthkevs suli chemi upalsa’), “Glory to the Father” (‘dideba mamasa da dzesa da ts’midasas sulsa ats’da maradis da uk’uniti uk’unisamde’), which will be heard frequently during the Liturgy, and “Only Begotten Son” (‘mkholod shobilo dze’). Concluding the choir sings the responses of the Little Litany: again “Lord, have mercy”, “To Thee, O Lord” and “Amen”. Section No. 2—“In Thy Kingdom” and the Beatitudes—is an extended chant and is omitted in this performance.

No. 3—“Come, Let Us Worship”, “O Lord, Save the Righteous”. Paliashvili sets “Come, Let Us Worship” (‘movedit taq’vani vstset’) for female choir, which is as close as the score gets to traditional Georgian chant: three voices, all one gender, and no octave doublings. The full choir joins for “Save us, O Son of God” (‘aghdgomil mk’vdreti mgalobelni sheni.’). Section 3 concludes with “Lord, save the Righteous and hear us.” (upalo, atskhovne k’etilmsakhurni da ismine chveni’)

No. 4—Trisagion Hymn. The choir sings “Holy God, Holy Mighty, Holy Immortal” (‘ts’midao ghmerto, ts’midao dzliero, ts’midao uk’vdavo’) three times, followed by “Glory to the Father” and a return to “Holy God”. We are omitting Section No. 5, in which Paliashvili provides an alternate setting of “Holy God”.

No. 6—“To Thy Cross”, “As many of you who have been baptized”. This is the first of several instances in which Paliashvili includes material not part of the regular Divine Liturgy. “To Thy Cross” (‘jvarsa shensa taq’vanis vtsemt meupeo’) is a festal hymn for feasts of the Cross, of which there are two during the year. It is also one of the most beautiful sections of Paliashvili's Liturgy. Then follows the Anti-Trisagion Hymn “As

many of you who have been baptized in Christ” (‘raodenta krist’es mier nategvighebies’) which is sung instead of No. 4 “Holy God” on major feast days, of which there are twelve in the Orthodox year. Section No. 7—Eight Tones —is omitted from this performance.

No. 8—“Alliluia”, “Glory to Thee, O Lord”. These are short choral sections that occur in the Divine Liturgy in response to the reading of the Epistles and the Holy Gospel. “Glory to Thee, O Lord” (‘dideba shenda upalo’) is followed by the Augmented Litany, in which the choir repeats “Lord, have mercy” (‘upalo shegvits’q’alen’). No. 9 provides alternate settings of the same litany, and is omitted.

No. 10—Cherubic Hymn. This extended section is one of the masterpieces of Paliashvili’s *Liturgy*. It begins with a three-part setting for female voice “Let us who mystically represent the Cherubim” (‘romeli kerubinta saidumlod vemsgavseni’). The full choir joins at “And who sing the thrice-holy hymn” (‘da tskhovels mq’opelisa samebasa ts’mida...’)

No. 11—Litany After Cherubic Hymn, ‘Father and Son’. These are short choral responses that occur following the Cherubic Hymn, and include “Lord, have mercy”, “Grant it, O Lord” (‘mogvmadlen upalo’), “To Thee, O Lord” (‘shen upalo’), and “Father and Son” (‘mamasa da dzesa’). No. 12—the Creed - is an extended section in chant and is omitted.

No. 13—“A Mercy of Peace”, “Holy, Holy”. This is part of the liturgy when the gifts are consecrated for Holy Communion. This section includes several short choral responses, beginning with “A Mercy of Peace” (‘ts’q’aloba mshvidoba..’). It concludes with an extended section “Holy, Holy, Holy” (‘ts’midao, ts’midao, ts’midao’).

No. 14—“We Praise Thee”. This section is frequently translated “We hymn thee” or “We sing to thee” (‘shen gigalobt. shen gak’urkhevt’), and is one of the most beautiful settings in the Paliashvili *Liturgy*.

No. 15—“It is Meet”. Also known as the Hymn to the Mother of God, this is an extended section for choir that begins “It is truly fitting to bless you, Mother of God” (‘ghirs ars ch’eshmarit’ad rata...’). It ends with settings for several choral responses: “And all mankind” (‘q’ovelta da q’ovlisatvis’), “And with thy spirit” (‘da sulisatsa sheni’), “Lord, have mercy”, “To Thee, O Lord”, and “Amen”.

No. 16—“Our Father”. The Georgian text begins ‘mamao chveno romeli khar tsata shina’. This section concludes with “One is holy” (‘ert ars tsi’mida’).

No. 17—“Praise the Lord from the Heavens”. The Georgian text begins ‘akebdit upalsa tsatagan’, which is sung while the clergy are receiving Communion. This section ends with “Receive the body of Christ” (‘khortsi kristesi movighot’) which is sung while the congregation is receiving Communion.

No. 18 - “You are a Vineyard”. Not part of the liturgy proper, ‘shen khar venakhi’ is one of Georgia’s most famous and popular hymns. As a religious piece it honors the Mother of God, but it also serves frequently as a wedding hymn. It also has patriotic connotations to Georgians and was heard often during the Russian incursion into Georgia in August 2008. One observer described it as akin to “We Shall Overcome”.

We are omitting No. 19—“Blessed is He that Comes”—which are a number of short choral chanted responses. We are also omitting No. 20—“Blessed is the Name of the Lord”—which is an extended choral chant, blessing church and civil authorities. The first blessing in Paliashvili’s score is for “The Most Pious Sovereign Emperor Nicholas Alexandrovich” and the rest of the family of Nicholas II, the last Emperor of Russia.

No. 21—“Christ is Risen From the Dead”. This section is the main festal hymn for Easter, sung during the Divine Liturgy and other services during the 40 days between Easter and Ascension. The Georgian text begins ‘krist’e aghsdga mk’vdretit’.

No. 22—“Many Years” (in Georgian, ‘mravalzhamier’). This is not a canonical element in the Orthodox liturgy, but a Georgian traditional song that is frequently sung after the liturgy has ended as the faithful approach the priest to receive his blessing. There are many versions throughout Georgia, and indeed in Russia, Bulgaria and other Orthodox countries. In his Foreword to the Liturgy, Paliashvili writes that he has drawn this version from western Georgia to illustrate a contrast with all of the other sections which are drawn from eastern Georgia. The song is a blessing that God grant the listener many years of life.



Georgian Sacred Chants on the Liturgy of St John Chrysostom

No. 1—The Great Litany; “Bless the Lord, O My Soul”

amin. upalo, shegvits’q’alen. shen, upalo.

Amen. Lord, have mercy. To Thee, O Lord.

ak’urtkhevs sulī chemi upalsa da q’oveli
goneba chemi sakhelsa ts’midasa misa.
k’urtkheul khar shen upalo.

Bless the Lord, O my soul, and all that is
within me, bless His holy name. Blessed
art thou, O Lord

dideba mamasa da dzesa da ts’midasa
sulsa ats’ da maradis da uk’uniti
uk’unisamde amin.

Glory to the Father and the Son and the
Holy Spirit, now and forever and to the
ages of ages. Amen.

mkholid shobili dze da sit’q’va ghmrtisa
uk’vdavi arseba tavs idva chvenisa
tskhovrebitsavis. da khortsi sheiskha
sulisagan ts’midisa, da mariamisagan
kalts’ulisa uktsevlad gank’atsna, da jvars
etsva chventvis krist’e ghmerti, sik’vdilita
sik’vdili dastrguna da erti ts’midisa
samebisatana didebul ars, mamisa da
q’ovlad ts’midisa sulisa, gvatskhovnen
chven.

Only begotten Son and Word of God,
although immortal You humbled Yourself
for our salvation, taking flesh from the
holy Theotokos and ever virgin Mary and
without change becoming man. Christ,
our God, You were crucified but
conquered death by death. You are one of
the Holy Trinity, glorified with the Father
and the Holy Spirit—save us.

upalo, shegvits’q’alen. shen, upalo. amin

Lord, have mercy. To Thee, O Lord. Amen

No 3—“Come Let Us Worship”; “O Lord, Save the Righteous”

movedit taq’vanivstset da sheuvrdet
krist’esa gvatskhovnen chven dzeo
ghmrtisao aghdgomilo mkhvdretit
mgalobelni sheni allilua.

Come, let us worship and bow before
Christ. Save us, O Son of God who rose
from the dead, to You we sing: Alleluia.

upalo, atskhovne k’etilmsakhurni da
ismine chveni. amin

Lord, save the righteous and hear us.
Amen

No. 4—Trisagion Hymn

ts'midao ghmerto, ts'mindao dzliero,
ts'midao uk'vdao shegvits'q'alen chven.
dideba mamasa da dzesa da ts'midasa
sulsa ats' da maradis da uk'uniti
uk'unisamde.

Holy God, Holy Mighty, Holy Immortal,
have mercy on us. Glory to the Father and
to the Son and to the Holy Spirit, now and
forever and to the ages of ages.

No. 6—"To Thy Cross"; "As Many Of You Who Have Been Baptized"

jvarsa shensa taq'vanis vtsemt meupeo da
ts'midasa aghdgomasa shensa ugalobt da
vadidebt.

Before Thy Cross we bow down in
worship, O Master, and Thy holy
Resurrection we glorify.

dideba mamasa da dzesa da ts'midasa
sulsa ats' da maradis da uk'uniti
uk'unisamde. da ts'midasa aghdgomasa
shensa ugalobt da vadidebt.

Glory to the Father, and to the Son, and to
the Holy Spirit, both now and ever, and
unto the ages of ages. Amen. And Thy holy
Resurrection we glorify.

raodenta krist'es mier nategvighebivs da
krist'e shegvimosies, alliluia.

For as many of you as have been baptized
into Christ have put on Christ. Alleluia

dideba mamasa da dzesa da ts'midasa
sulsa ats' da maradis da uk'uniti
uk'unisamde amin, da krist'e
shegvimosies alliluia.

Glory to the Father and to the Son and to
the Holy Spirit, now and forever and to
the ages of ages. Amen. Have put on
Christ. Alleluia.

No 8—"Alliluia", "Glory to Thee, O Lord"

alliluia. da sulisatsa shenisatana. dideba
shenda upalo. dideba shenda.
upalo, shegvits'q'alen

Alleluia. And with your spirit. Glory to
Thee, O God. Glory to you. Lord, have
mercy.

No 10—Cherubic Hymn

romeli kerubinta saidumlod
vemsgavsenit, da tskhovelsmqopelsa
samebasa, samts'mida arsobisa galobasa
shevsts'iravt, qovelive msoplio dau'tevot
zrunva da vitartsa meupisa qoveltasa,
shemts'qnarebelsa angeloztaebr
ukhilavad, dzghvnis shemts'irvelta
ts'estasa, alliluia, alliluia, alliluia

Let us, who mystically represent the
cherubim and sing the thrice-holy hymn
to the life-giving trinity, lay aside all
worldly cares, that we may receive the
King of all, invisibly escorted by the
angelic hosts. Alleluia, alleluia, alleluia.

No 11—Litany after Cherubic Hymn; “Father and Son”

upalo, shegvits'q'alen. mogvmadlen
upalo. shen, upalo. mamasa da dzesa, da
ts'midasa sulsa, samebasa ert arsebasa da
ganuq'opelsa.

Lord, have mercy. Grant it O Lord. To
Thee, O Lord. And with your spirit. The
Father, The Son and The Holy Spirit. The
Trinity, one in essence, and undivided.

No 13—“Mercy of Peace”; “Holy, Holy, Holy”

ts'q'aloba mshvidoba shesats'iravi kebisa.

A mercy of peace. A sacrifice of praise.

da sulisatsa shenisatana. gvakvs uplisa
mimart. ghirs ars da martal
taq'uanistsema mamisa da dzisa da
ts'midisa sulisa, samebisa ertarsebisa da
ganuq'opelsa.

And with your spirit. We lift them up
unto the Lord. It is fitting and right to
bow down to the Father, and the Son, and
the Holy Spirit.

ts'midao ts'midao ts'midao upalo sabaot,
savse arian tsani da kveq'ana didebita
shenita osanna maghalta shina k'urtkheul
ars momavali sakhelita uplisata, osanna
maghalta shina. amin

Holy, holy, holy. Lord of Sabaoth. Heaven
and earth are fully of Thy glory. Hosanna
in the highest. Blessed is He who comes in
the name of the Lord. Hosanna in the
highest. Amen

No 14—“We Praise Thee”

shen gugalobt, shen gak'urtkhevt shen
gmadlobt upalo, da gevedrebit shen
ghmertto chveno

We praise thee, we bless thee, we give
thanks to Thee, O Lord, and we pray unto
Thee, O our God.

No 15—“It is Meet”

ghirs ars ch'eshmarit'ad, rata gadidebdt
shen ghmrtsmshobelo. romeli maradis
sanat'rel ikme q'ovlad ubits'od da dedad
ghvtisa chvenisa. up'at'iosnessa
kerubintasa da aghmat'ebit uzestaessa
serapimtasa. ganukhrts'nelad mshobelsa
sit'q'visa ghutisasa. mkholosa
ghvtismshobelsa galobit gadidebdt.

It is truly fitting to bless you, O Theotokos,
ever-blessed and most pure and the
Mother of our God. More honorable than
the Cherubim, and more glorious beyond
compare than the Seraphim: without
defilement you gave birth to God the
Word: true Theotokos, we magnify you.

q'ovelta da q'ovlisatvis. da sulisatsa
shenisatana. upalo, shegvits'q'alen. shen,
upalo. amin.

And all mankind. And with Thy spirit.
Lord, have mercy. To Thee, O Lord. Amen.

No 16—“Our Father”

mamao chveno romeli khar tsata shina
ts'mida iq'avn sakheli sheni, movedin
supeva sheni, ik'avn neba sheni, vitartsa
tsata shina, egrets a kveq'anasa zeda. p'uri
chveni arsobisa momets chven dghes da
momit'even chven tananadebni chveni.
vitartsa chvent mivut'even tanamdebta
mat chventa da nu shemiq'vaneb chven
gansatsdelsa aramed mikhsnen chven
borot'isagan.

da sulisatsa shenisatana. shen, upalo. ert
ars ts'mida, ert ars upali ieso krist'e,
sadidebelad ghutisa mamisa.

Our Father, Who art in Heaven, hallowed
be Thy name, Thy Kingdom come. Thy
will be done, on earth as it is in Heaven.
Give us this day our daily bread; and
forgive us our trespasses, as we forgive
those who trespass against us; and lead us
not into temptation, but deliver us from
evil.

And with Thy spirit. To Thee, O Lord.
Only One is Holy Only one is Lord, Jesus
Christ, to the glory of God the Father.

No 17—“Praise the Lord from the Heaven”

akebdi upalsa tsadagan, akebdi mas
maghalta shina, alliluia, alliluia, alliluia.

khorts krist'esi movighot, da
uk'vdavebisa ts'qarosa gemo vikhilot,
alliluia, alliluia, alliluia.

Praise the Lord from the heavens. Praise
Him in the highest. Alleluia, alleluia,
alleluia.

Receive the body of Christ; taste the
fountain of immortality. Alleluia, alleluia,
alleluia.

No 18—“You Are A Vineyard”

shen khar venakhi akhlad aq'vavebuli
norchi k'etili edems shina nerguli
alva suneli, samotkhesa mosuli
ghmertman shegamk'o vervina gjobs
kebuli da tavit tvisit mze khar da
gabrts'q'invebuli.

You are a vineyard newly blossomed,
young and kind, growing in the heart of
Eden, a fragrant poplar growing in
paradise. God has adorned you; no one is
more worthy of praise. And you yourself
are a sun, brilliantly shining.

No 21—“Christ is Risen From the Dead”

krist'e aghsdga mk'vdretit, sik'vdilita
sik'vdilisa damtrgunveli da saplavebis
shinata tskhovrebis mimnich'ebeli.

Christ is risen from the dead, trampling
down death by death, and upon those in
the tombs bestowing life!

No 22—“Many Years”

mravalzhamier

Many years



Portrait of Paliashvili by Ucha Japaridze (1906–1986)

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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.

In December 2011, Fred led the Chorale in *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.



CAPITOL HILL CHORALE

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Jinsun Cho, Assistant Director
Kevin Siegfried, Resident Composer
Sarah Markovits, Vocal Coach

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Biographies

Frederick Binkholder, Artistic Director

Frederick Binkholder is concluding 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 a 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. He was appointed as the Chorales' Resident Composer in March 2014, which was marked 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.

THE CHORALE WISHES TO THANK

- The Capitol Hill Community Foundation for its grant supporting the Chorale's project to record Paliashvili's *Georgian Sacred Chants*.
- Anne Harrison and Manana Sukhareva for helping with Georgian pronunciation
- Maya Hall for providing Georgian translations.

The Chorale wishes to thank these generous contributors.

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Upcoming Concerts in the Chorale's 2014-2015 Season

"Luminous Pursuits"

The Chorale's 2014-2015 season explores musical expressions of light. Some pieces of music seek to express light literally, as suggested by their name. In other pieces, light shines radiantly through the texture of the music. Come join us for next season's exciting concerts, which will include new compositions in December and June by the Chorale's Resident Composer, Kevin Siegfried.

GLADSOME LIGHT

December 6 & 7, 2014

The Chorale kicks off the holiday season with a program that includes Nikolsky's *Gladsome Light*, and features Rheinberger's *Mass in E-flat* for double choir. Other works include Saint-Saëns, *Oratorio de Noël*, Sviridov's *Holy God*, and the premier of a motet by Kevin Siegfried.

RESPLENDENT BEAUTY

March 14 & 15, 2015

The Chorale joins forces with Capitol City Symphony in a program that features one of the most beautiful choral pieces ever composed, Gabriel Fauré's *Requiem*, Op. 48. Also on the program is *Song for Athene* by John Tavener, performed by CHC, and *Rainbow Body* by Christopher Theofanidis, performed by CCS.

ANGEL OF LIGHT

June 6 & 7, 2015

The Chorale's final concert focuses on music of the Shakers, featuring arrangements and new compositions by Chorale Resident Composer Kevin Siegfried, including the premier of his cantata, *Angel of Light*. Kevin Siegfried is one of the leading modern arrangers of Shaker tunes, and his arrangements have been recorded by the Tudor Choir, Doug Fullington, Director, on their CD *Gentle Words, Shaker Songs*. The Chorale performed several in March 2014, and is excited to present more.

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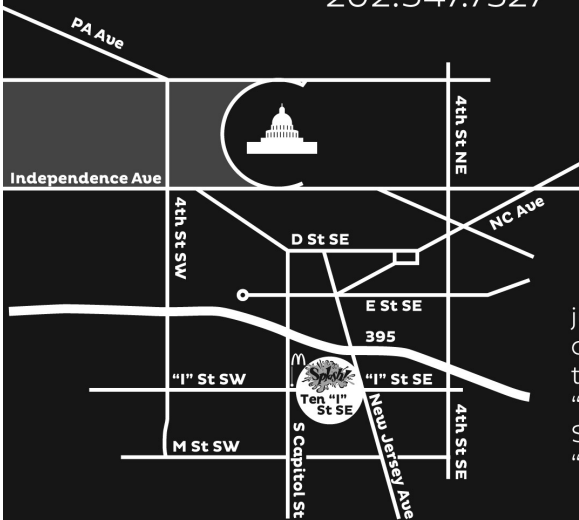
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