

CAPITOL HILL CHORALE | CAPITAL CITY SYMPHONY | MARCH 2015



GABRIEL FAURÉ
REQUIEM, OP. 48

Capitol Hill Chorale,
Frederick Binkholder, Artistic Director

and

Capital City Symphony,
Victoria Gau, Artistic Director

present works of resplendent beauty

Saturday, March 14th, 7:30 pm

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Capitol Hill Chorale

Frederick Binkholder, Artistic Director

and

Capital City Symphony

Victoria Gau, Artistic Director and Conductor

When Music Sounds

Stephen Paulus (1949-2014)

Ave Maria, O auctrix vite

Hildegard von Bingen (1098-1179)

Sarah Markovits, soprano

Rainbow Body

Christopher Theofanidis (b. 1967)

Song for Athene

John Tavener (1944-2013)

INTERMISSION

Requiem, Op. 48

Gabriel Fauré (1845-1924)

I. Introit et Kyrie

II. Offertoire

III. Sanctus

IV. Pie Jesu

V. Agnus Dei

VI. Libera Me

VII. In Paradisum

Laura Choi Stuart, soprano

Bryan Jackson, baritone

Capitol Hill Presbyterian Church, March 14 and 15, 2015

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Program Notes

These concerts are the fourth time that the Capitol Hill Chorale and the Capital City Symphony have collaborated in major works for chorus and orchestra. In March 2008, the two groups joined to perform Prokofiev's *Alexander Nevsky Cantata*, followed in May 2009 with performances of Beethoven's *Symphony No. 9*, the "Choral." Most recently, in March 2012, they joined together to perform Brahms' *Nanie*, Op. 82 and Mozart's *Requiem*.

These concerts feature what many consider one of the great masterpieces for chorus and orchestra, Gabriel Fauré's *Requiem in D minor*, Op. 48. Fauré began composing the *Requiem* in 1886 or early 1887 and it was first performed in 1888 in a version with 5 movements. Fauré revised the work several times over the next few years, adding several sections, finally publishing a re-orchestrated version in 1900. The work was performed at Faure's own funeral in 1924 and was first performed in the U.S. in 1931.

Gabriel Fauré was born in 1845 in the Pyrenees region of southern France but came to Paris at a young age to study music, where he was influenced by Saint-Saëns and where he remained for the rest of his life. As a performer, he was an accomplished church musician and organist, and his compositional output focused on piano music, chamber music and music for the voice. He was also a teacher and served as director of Paris Conservatory from 1895 to 1920.

Fauré's *Requiem* avoids the darker elements which would have been customary in a Requiem setting at the time. He omits a setting of the *Dies Irae*, the "Day of Wrath," describing the terrors of the day of judgment. Instead, Fauré adopts in his *Requiem* a more transcendent tone, concluding with the ethereal *In Paradisum*, in which text and music describe a heaven in which a chorus of angels receive the dead, with the promise of eternal rest. As Fauré himself described in an interview in 1902, "It has been said that my *Requiem* does not express the fear of death and someone has called it a lullaby of death. But it is thus that I see death: as a happy deliverance, an aspiration towards happiness above, rather than as a painful experience."

The decision to perform Fauré's *Requiem* in these concerts was made by necessity many months ago. It has taken on special significance by the recent deaths of Steve Cymrot and Paul Sprenger, two major civic and cultural figures on Capitol Hill, to whom these performances are dedicated. Their contributions are described elsewhere in this program.

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However, the choice of performing the *Requiem* was made even more poignant by the recent deaths of two of the other composers on our program, Stephen Paulus in October 2014 at the age of 65 and John Tavener in November 2013 at the age of 69.

Stephen Paulus was a prolific American composer in all genres but best known for his operas and over 400 works for chorus. Born in New Jersey, he moved to Minnesota as a child where he stayed after receiving undergraduate and graduate degrees at the University of Minnesota. In a contemporary musical culture that was often atonal, Paulus' music is accessible and was described by one critic as "neo-romantic;" two of his shorter pieces were performed at the funerals of Presidents Ronald Reagan and Gerald R. Ford. "When Music Sounds" was first performed June 12, 2012 by a massed choir of ten Minnesota choruses at the opening of an annual conference of Chorus America, which commissioned the piece for the conference. Capitol Hill Chorale soprano Kathy Wood attended the conference.

John Tavener was a British composer best known for religious works inspired by his Orthodox faith. Tavener attended the Royal Academy of Music where he devoted himself to composition; several of his early compositions were released by the Beatles' Apple label in 1970 and 1971. In 1977, he converted to Orthodox Christianity, after which Orthodox theology, liturgical traditions, and mysticism became major influences on his music. His music became sparse, using open and transparent tonalities, and later became identified with other kindred modern Orthodox composers such as Arvo Pärt. "Song for Athene" was written in 1993 in honor of Athene Hariades, a family friend killed in a cycling accident. The piece was sung at the funeral of Princess Diana on September 6, 1997 as her cortège departed from Westminster Abbey. In 2000, Mr. Tavener was knighted for his contributions to British music.

Christopher Theofanidis is an active American composer known for his works for orchestra. Born in Dallas in 1967, Mr. Theofanidis currently teaches at Yale University. *Rainbow Body* is one of the most frequently performed orchestral works written in the last ten years. Mr. Theofanidis describes his inspiration for the work as follows:

"In the past few years I have been listening to the music of medieval mystic Hildegard von Bingen a great deal, and as simple and direct as this music is, I am constantly amazed by its staying power. Hildegard's melodies have very memorable contours which set them apart from other chants of the period. They are wonderfully sensual and set up a very intimate communication with the divine. This work is based on one of her chants, 'Ave Maria, o auctrix vite' (Hail Mary, source of life).



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Rainbow Body begins in an understated, mysterious manner, calling attention to some of the key intervals and motifs of the piece. When the primary melody enters for the first time about a minute into the work, I present it very directly in the strings without accompaniment. In the orchestration, I try to capture a halo around this melody, creating a wet acoustic by emphasizing the lingering reverberations one might hear in an old cathedral.

Although the piece is built essentially around fragments of the melody, I also return to the tune in its entirety several times throughout the work, as a kind of plateau of stability and peace within an otherwise turbulent environment. *Rainbow Body* has a very different sensibility from the Hildegard chant, with a structure that is dramatic and developmental, but I hope that it conveys at least a little of my love for the beauty and grace of her work.

Rainbow Body is dedicated to Glen Rosenbaum, without whose support and encouragement I would not be composing."

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Texts / Translations

Stephen Paulus: *When Music Sounds*

Text by Walter de la Mare (1873-1956)

When music sounds,
Gone is the earth I know,
And all her lovely things even lovelier grow.
Her flowers in vision flame,
Her forest trees,
Lift burdened branches, stilled with ecstasies.

When music sounds,
Out of the water rise Naiads whose beauty dims my waking eyes,
Rapt in strange dream burns each enchanted face,
With solemn echoing stirs their dwelling-place.

When music sounds,
All that I was I am.
Ere to this haunt of brooding dust I came;
While from Time's woods
Break into distant song.

Hildegard of Bingen: *Ave Maria, O auctrix vite*

Responsory for the Virgin

*R. Ave Maria,
O auctrix vite,
reedificando salutem,
que mortem conturbasti
et serpentem contrivisti,
ad quem se Eva erexit
erecta cervice
cum sufflatu superbie.
Hunc conculcasti
dum de celo Filium Dei genuisti,*

*R. quem inspiravit
Spiritus Dei.*

*R. Hail Mary,
O authoress of life,
rebuilding up salvation's health,
for death you have disturbed,
that serpent crushed
to whom Eve raised herself,
her neck outstretched
with puffed-up pride.
That serpent's head you ground to dust
when heaven's Son of God you bore,*

*R. on whom has breathed
God's Spirit.*

*V. O dulcissima atque
amantissima mater, salve,
que natum tuum
de celo missum mundo edidisti:*

*R. quem inspiravit
Spiritus Dei.
Gloria Patri et Filio
et Spiritui sancto.*

*R. Quem inspiravit
Spiritus Dei.*

*V. O sweet and most beloved
mother, hail!
Your Son from heaven sent you gave
unto the world:*

*R. on whom has breathed
God's Spirit.
Glory be to the Father and to the Son
and to the Holy Spirit.*

*R. On him has breathed
God's Spirit.*

John Tavener: Song for Athene

Text by Mother Thekla based on texts modified from the funeral service of the Eastern Orthodox Church and Shakespeare's Hamlet. Mother Thekla was an Orthodox nun whom Tavener revered.

Alleluia. May flights of angels sing thee to thy rest.
Alleluia. Remember me, O Lord, when you come into your kingdom.
Alleluia. Give rest, O Lord, to your handmaid who has fallen asleep.
Alleluia. The Choir of Saints have found the well-spring of life and door of paradise.
Alleluia. Life: a shadow and a dream.
Alleluia. Weeping at the grave creates the song: Alleluia.
Alleluia. Come, enjoy rewards and crowns I have prepared for you.

Gabriel Fauré: Requiem, Op. 48

Text based on the Roman Catholic Mass for the Dead and the Burial Liturgy.

I. Introitus – Kyrie

*Requiem aeternam dona eis Domine
et lux perpetua luceat eis.
Te decet hymnus, Deus in Sion
et tibi reddetur votum in Jerusalem.
Exaudi orationem meam
ad te omnis caro veniet.
Kyrie eleison,
Christe eleison
Kyrie eleison.*

Grant them eternal rest, O Lord,
and may perpetual light shine upon
them.
Thou, o God, art praised in Sion,
and unto Thee shall be made a vow in
Jerusalem.
Hear my prayer,
unto Thee shall all flesh come.
Lord have mercy,
Christ have mercy,
Lord have mercy

II. Offertorium

*O Domine, Jesu Christe, Rex Gloriam
libera animas defunctorum
de poenis inferni et de profundo
lacu.*

*O Domine, Jesu Christe, Rex Gloriam
libera animas defunctorum de ore
leonis*

*ne absorbeat eos Tartarus ne
cadant in obscurum.*

*Hostias et preces tibi Domine, laudis
offerimus*

tu suscipe pro animabus illis

quarum hodie memoriam facimus

*Fac eas, Domine, de morte transire
ad vitam*

*Quam olim Abrahae promisisti et
semini eus.*

Lord Jesus Christ, King of Glory,
deliver the souls of all the faithful
departed from the pains of hells and
from the bottomless pit.

Lord Jesus Christ, King of Glory,
Deliver them from the lion's mouth,
nor let them fall into darkness,
neither the black abyss swallow them
up.

We offer unto Thee this sacrifice of
prayer and praise.

Receive it for those souls

whom today we commemorate.

Allow them, O Lord, to cross from death
into the life which once Thou didst
promise to Abraham and his seed.

III. Sanctus

*Sanctus, Sanctus, Sanctus Dominus
Deus Sabaoth,
pleni sunt coeli et terra gloria tua,
Hosanna in excelsis.*

Holy, holy, holy, Lord God of Hosts,
Heaven and earth are full of Thy glory,
Hosanna in the highest.

IV. Pie Jesu

*Pie Jesu, Domine, dona eis requiem,
dona eis requiem sempiternam
requiem*

Merciful Jesus, Lord, grant them rest,
grant them rest, eternal rest.

V. Agnus Dei

*Agnus Dei, qui tollis peccata mundi
dona eis requiem.*

*Lux aeterna luceat eis, Domine,
cum sanctis tuis in aeternum,
quia pius es.*

*Requiem aeternam dona eis
Domine,
et lux perpetua luceat eis*

O Lamb of God, who takest away the sin
of the world, grant them rest
May eternal light shine on them, O Lord,
with Thy saints forever,
because Thou art merciful.
Grant them eternal rest, O Lord,
and may perpetual light shine on them.

VI. Libera Me

*Libera me, Domine, de morte
aeterna
in die illa tremenda
quando coeli movendi sunt et terra
dum veneris judicare saeculum per
ignem.
Tremens factus sum ego et timeo
dum discussio venerit atque ventura
ira
Dies illa dies irae
calamitatis et miseriae
dies illa, dies magna
et amara valde.*

*Requiem aeternam dona eis Domine
et lux perpetua luceat eis.
Libera me, Domine, de morte
aeterna
in die illa tremenda,
quando coeli movendi sunt et terra
dum veneris judicare saeculum per
ignem.*

Deliver me, O Lord, from everlasting death on that dreadful day when the heavens and the earth shall be moved, when thou shalt come to judge the world by fire.

I quake with fear and I tremble awaiting the day of account and the wrath to come.

That day, the day of anger, of calamity, of misery, that day, the great day, and most bitter.

Grant them eternal rest, O Lord, and may perpetual light shine upon them. Deliver me, o Lord, from everlasting death on that dreadful day when the heavens and the earth shall be moved, when thou shalt come to judge the world by fire.

VII. In Paradisum

In Paradisum deducant Angeli in
tuo
adventu suscipiant te Martyres
et perducant te in civitatem
sanctam Jerusalem
Angelorum te suscipit
et cum Lazaro quondam paupere
aeternam habeas requiem.
Aeternam habeas requiem.

May the angels receive them in
Paradise,
at thy coming may the martyrs receive
thee and bring thee into the holy city
Jerusalem
There may the chorus of angels receive
thee, and with Lazarus, once a beggar,
may thou have eternal rest.
May thou have eternal rest.





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In memoriam

These concerts are being performed in memory of two individuals who played significant roles in the cultural and civic life of Capitol Hill and who died recently. We remember them fondly and honor their contributions to us.

Steve Cymrot was a long-time member of the Chorale's Board, but the Chorale was only one of the many Capitol Hill groups and organizations he encouraged and helped prosper. For many years, as a Capitol Hill resident and businessman, Steve was at the center of the Capitol Hill's business and civic communities. He was a founder of CHAMPS, Capitol Hill's Chamber of Commerce and helped to establish the Capitol Hill Community Foundation, which for many years has supported a wide range of Capitol Hill non-profit, arts, and service organizations, including both the Chorale and Capital City Symphony.



The Community Foundation provided seed money to help found the Chorale in 1993 and major funding last summer to support the Chorale's first recording. Through the Foundation, he and his wife, Nicky, played major roles supporting those displaced by the fires at Eastern Market and Fragers Hardware, renovation of libraries in Capitol Hill public schools, organization of the Capitol Hill Oral History Project, and many other projects. He and Nicky recently led the effort to restore the Old Naval Hospital on Pennsylvania Avenue as Hill Center, a multi-purpose cultural, educational, and civic center. He was also the proud proprietor of Riverby Books on East Capitol Street, where he welcomed neighbors to share tea and conversation about neighborhood events, world affairs, and rare books. Steve died November 29th from injuries suffered while walking across an intersection near Riverby Books. Steve was 72 years old.



Paul Sprenger, co-founder of the Atlas Performing Arts Center, is remembered by the Capital City Symphony as a man of optimism, generosity, fearlessness, intelligence, passion and kindness. As a litigator in federal and state courts for 50 years, Paul initiated precedent-setting cases in the field of employment discrimination, winning millions of dollars of back pay and compensation for his clients, and sweeping workplace improvements for women, African-Americans, migrants and older workers. He borrowed his mantra from Winston Churchill: "I am an optimist. It does not seem too much use being anything else."

Born in Stillwater, Minnesota in 1940, Paul held both undergraduate and law degrees from the University of Michigan. He fiercely loved his three children (Steven, Heidi and Sara) and two stepchildren (Jessica and Ben), as well as his 14 beautiful grandchildren. Although he suffered from recurrent prostate cancer and Parkinson's Disease, he led a full and joyful life, enjoying fly fishing around the world, Wizards games, theatre, music and travels with Jane Lang, his wife of 25 years.

With his wife Jane Lang, Paul founded the Atlas Performing Arts Center on H Street NE, which sparked the revitalization of "the Atlas District." They jointly received the Washington Post Award for Innovative Leadership in the Theatre Community from the Helen Hayes Theatre Awards Society, and numerous other tributes. Paul was a trustee and Treasurer of the Atlas Performing Arts Center and the Tregaron Conservancy.



About the Capitol Hill Chorale

In 2014-2015, the Capitol Hill Chorale celebrates its 22nd season of concerts in Washington D.C., having presented over 60 programs of choral music since its first program in December 1993. Frederick Binkholder has served as the Chorale's Artistic Director for 15 years, bringing to the group innovative programming and high musical standards. Highlights of Fred's programming have included a concert of German Lieder in memory of Dietrich Fischer-Dieskau, Handel's *Messiah* as arranged by Mozart, settings of the Orthodox Divine Liturgy by Serbian, Georgian and Russian composers, programs of choral jazz with the David Jellema Quintet, and collaborations with the Capital City Symphony, Washington Saxophone Quartet and Jacqueline Horner-Kwiatek (of the vocal ensemble Anonymous 4). After premiering a number of his works, the Chorale announced in 2014 its affiliation with Boston-based composer Kevin Siegfried as Composer-in-Residence. Also in 2014, the Chorale released its first recording, *Georgian Sacred Chants* by the Georgian composer Zakaria Paliashvili (1871-1933), the first recording of this piece in the Georgian language. More information about the Chorale, is available at the Chorale's website: www.capitolhillchorale.org.

About the Capital City Symphony

The Capital City Symphony (CCS), a community orchestra based in Washington, D.C., is one of the founding arts partners at the Atlas Performing Arts Center. Victoria Gau has served as the orchestra's Artistic Director and Conductor since 1997. CCS performs standard symphonic repertoire and explores the best of 20th and 21st-century music, presenting 4 full concerts each year, as well as occasional chamber music concerts. Their annual Family Concert has become a popular way of introducing children to classical music and instruments. CCS has collaborated with the Capitol Hill Chorale and Congressional Chorus to enhance its traditional instrumental format with a diverse offering of choral works. CCS has also presented both instrumental and vocal soloists on its concert programs. In addition, CCS has pushed the boundaries of traditional orchestral music, collaborating twice with contemporary composers Charlie Barnett and David Matthews, and with the Go-Go Symphony ensemble, incorporating jazz, pop, Go-Go, and funk elements and instruments. More information about CCS is available at www.capitalcitysymphony.org.

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Frederick Binkholder, Artistic Director, Capitol Hill Chorale

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 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.

Victoria Gau , Artistic Director, Capital City Symphony

Artistic Director and Conductor Victoria Gau has led the Capital City Symphony since 1997. She is also Associate Conductor and Director of Education for the National Philharmonic and Chorale, as well as Artistic Director of the Takoma Ensemble. In addition to her work with many local opera companies, Gau's guest conducting includes the Alexandria and Akron Symphonies and the Kennedy Center Messiah Sing-Along. Past positions include the Richmond Philharmonic Orchestra, Young Virtuosi Chamber Orchestra (DC Youth Orchestra Program), and the Akron Youth Symphony. Ms. Gau has served on the opera faculty at George Mason University and holds degrees in Viola Performance and Conducting from the Oberlin Conservatory of Music, where she won the Phi Kappa Lambda Prize for Musicianship.

Jinsun Cho, Assitant Director, Capitol Hill Chorale

Jinsun Cho is the Chorale's Assistant Director, having joined the Chorale as accompanist in February 2008. 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 has won numerous organ competitions, and is currently organist at St. Alban's Episcopal Church in Annandale, VA.

Bryan Jackson, baritone

Bryan Jackson, Baritone, a native of Birmingham, Alabama has enjoyed steady success on the regional and nation level. After studying first in Spoleto, Italy and then in Graz, Austria, Bryan made a series of principal debuts, first at The Washington National Opera, then with the New York

City Opera, the National Symphony Orchestra, National Philharmonic, Washington Concert Opera, Teatro Nacional Panama, Washington Opera Camerata, Piedmont Symphony, Opera Bel Cantanti, Annandale Symphony, and Opera Theatre of Northern Virginia, among others. Of his performance as Jupiter in Offenbach's *Orpheus in the Underworld* for the Atlas Theatre, Anne Midgette of the Washington Post wrote: "I have a lot of time for Jackson. Jupiter, as sung by Bryan Jackson, emerged as a fitting ruler of the evening... he showed that he can carry a leading role, sing well and be both commanding and funny on stage". Bryan won second place in the Meistersinger Competition in Graz, Austria (AIMS 2002) and was a MacAllister Award semi-finalist.

Sarah B. Markovits, soprano

Sarah B. Markovits is a versatile performer, voice instructor and the Chorale's vocal coach. 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*, and has appeared as soloist with Seattle's Choral Arts, the Tacoma Symphony, the Seattle Men's Chorus, and the Rose Consort of Viols. She has served on the voice faculty at the University of Hawai'i at Manoa and taught voice at Punahou School in Honolulu. More recently, she taught voice, piano, and music theory at Pierce College in Lakewood, Washington. She is a candidate for a DMA degree at the University of Washington, under the tutelage of soprano Jane Eaglen, and is currently the private voice instructor in the Education Center at Wolf Trap Foundation for the Performing Arts.

Laura Choi Stuart, soprano

Hailed as "a lyric soprano of ravishing quality" by the Boston Globe, Laura Choi Stuart has appeared on the main stage with Boston Lyric Opera, Opera Boston, Annapolis Opera, Lake George Opera, the In Series, and Opera North in roles including Musetta, Adina, Gilda, Pamina, and Frasquita. Laura was honored for art song performance as 2nd prize winner at both the 2010 and 2012 National Association of Teachers of Singing Artist Awards and as one of the 2009 Art Song Discovery Series winners for the Vocal Arts Society. Based in the Washington, DC area, Laura appears regularly with the Washington Bach Consort and the Washington Master Chorale, in addition to solo appearances with many area ensembles. She received her training at The Santa Fe Opera Apprentice Program for Singers, Opera North, and Berkshire Opera, as well as The New England Conservatory and Dartmouth College. Laura is a student of Elizabeth Daniels and lives in Silver Spring, MD with her husband and son.

The **Capitol Hill Chorale** is grateful to its many loyal supporters. If you would like to support the Chorale too, please make out your check to Capitol Hill Chorale and forward it to: Capitol Hill Chorale, PO Box 15703, Washington, DC 20003. All donations are fully tax deductible.

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Coming in April!

*Capital City Symphony
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April 18 thru May 20

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HARMONY OF ANGELS
June 6 & 7, 2015
Capitol Hill Presbyterian Church
4th and Independence SE

Bringing our season of *Luminous Pursuit* to a conclusion will be the premiere of a new work, *Angel of Light*, by Kevin Siegfried, the Chorale's resident composer. The work is inspired by a major focus of his artistic work, the music of the Shakers, a religious sect that established independent communities in the northeastern U.S. in the 19th century. The Shakers lived a life of celibacy, simplicity, hard work, and a form of religious practice that included ecstatic worship given to dancing, shaking, and shouting. Their life, reflected in their music, was a "luminous pursuit."



www.capitolhillchorale.org

**SIBELIUS 150TH ANNIVERSARY
CELEBRATION**

May 17, 2015 at 5:00pm
Atlas Performing Arts Center
1333 H Street NE



Join the Capital City Symphony for a celebration of the music of Finnish composer Jean Sibelius on the 150th anniversary of his birth. This concert will feature three of his most popular and best loved works, *Finlandia*, conducted by CCS Assistant Conductor, Michael Jacko; Sibelius' Violin Concerto, with acclaimed Finnish violinist Petteri Iivonen; and Sibelius' Symphony No. 5. [Mr. Iivonen's appearance is sponsored by the Finlandia Foundation: Inspiring, celebrating and connecting the Finnish-American Community since 1953.]

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