



CAPITOL HILL CHORALE
Frederick Binkholder, Artistic Director

WASHINGTON SAXOPHONE QUARTET

March 11 and 12, 2017

Lutheran Church of the Reformation
Washington, DC

March 11 and 12, 2017

Capitol Hill Chorale

Frederick Binkholder, Artistic Director

Washington Saxophone Quartet

Reginald Jackson, Soprano Saxophone

James Steele, Alto Saxophone

Rich Kleinfeldt, Tenor Saxophone

Rick Parrell, Baritone Saxophone

presents

ENTANGLED HISTORIES

Conditor Alme SiderumKevin Siegfried (b. 1969)

Soloist: Bethany Brookshire

Ecce Beatam LucemAlessandro Striggio (c. 1536 – 1592)

Capitol Hill Chorale and Jinsun Cho, continuo

Five Mystical SongsRalph Vaughan Williams (1872 – 1958)

I. Easter

Soloist: Sarah B. Markovits

II. I Got Me Flowers

Soloist: Teal Thompson

III. Love Bade Me Welcome

Soloist: Jennifer Weyman

IV. The Call

*Soloists: Jonathan P. Brandt (Saturday),
Sam Haltiwanger (Sunday)*

V. Antiphon

Capitol Hill Chorale and Washington Saxophone Quartet

INTERMISSION

ENTANGLED *Histories*

“La Volta”Vincenzo Galilei (1520-1591)

“Venus,” from The Planets, Op. 32Gustav Holst (1874 – 1934)

“Harmonious Blacksmith”George Frederick Handel (1685 – 1759)
Washington Saxophone Quartet

Poème Héroïque, Op. 33Marcel Dupré (1686 – 1971)
Washington Saxophone Quartet and Jinsun Cho, organ

Lyra Sacra, Quatre Motets, Op. 9Dupré

O Salutaris
Ave Maria
Tantum Ergo
Laudate

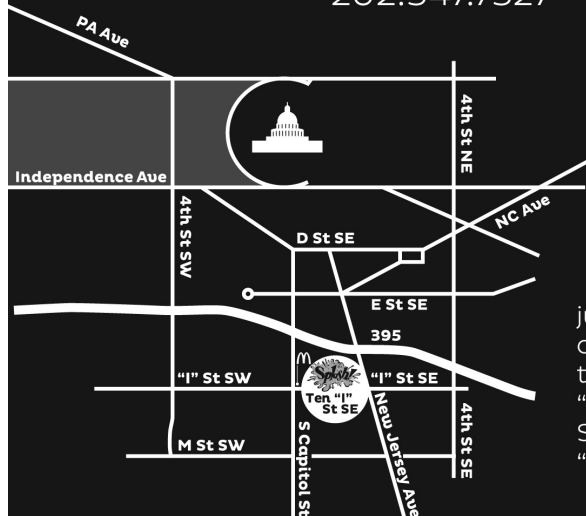
Capitol Hill Chorale, Washington Saxophone Quartet, and Jinsun Cho, organ

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INTRODUCTION TO THE CONCERT

The Chorale's Artistic Director Fred Binkholder is a genuine science geek. Before discovering a career in music, Fred studied engineering in college, and now, in between concerts, keeps up with the latest science journals — for fun. His interest in the sciences, particularly the physical sciences, led him to the theme for this season of the Chorale about possible connections between the scientific and physical world and music. “Music of the Spheres” refers to a semi-philosophical, semi-mathematical concept from the Greeks that informed early notions of astronomy, holding that celestial objects emit music in proportion to their movements through the heavens.

In the program for the Chorale's December concerts, *Vidimus Stellam*, we turned our telescopes and voices skyward with those composers who found inspiration in the enormity and grandeur of the stars and the universe, and in the related religious symbol of the Star of Bethlehem. As the text from Josef Haydn's *Creation* boldly proclaims, “The heavens are telling the Glory of God, the wonder of his works displays the firmament.”

The inspiration for the Chorale's March concerts, *Entangled Histories*, in contrast, comes from the complexity and mystery of the smallest particles and bits of energy in the universe. “Entangled histories” or “quantum entanglement” refers to a phenomenon from quantum physics in which the state of a particle depends on the state of one or more other particles. These particles can't be described as independent of each other, even when the particles are far apart. Leaving physics behind, it's a poignant metaphor that we can be intertwined and continue to be associated in mysterious ways with things which have been part of our history.

For the Chorale, this would certainly include the Washington Saxophone Quartet (WSaxQ), one of the most renowned and established instrumental ensembles in the country. This concert is the Chorale's third collaboration with WSaxQ. In each, the WSaxQ has accompanied the Chorale in major choral works replicating the original arrangements with ones that showcase the unique blend and versatility of the saxophone, including Bernstein's *Chichester Psalms* and Poulenc's *Gloria* in June 2004, and Stravinsky's *Symphony of Psalms* in March 2009. Accompaniment by these re-arrangements for saxophone allows us to hear these works again for the first time.

In this concert, WSaxQ and the Chorale collaborate again in performances of Marcel Dupré's *Four Motets*, and Ralph Vaughan Williams' *Five Mystical Songs*, two pieces written just before (Vaughan Williams) and during (Dupré) the First World War. Although Dupré and Vaughan Williams came from very different national musical traditions and different religious backgrounds, as a pair they were roughly contemporaries, who wrote moving music expressing religious faith

The Chorale has established a very close relationship with Kevin Siegfried, the Chorale's Composer-in-Residence, performing or premiering his works several times during each season, including *Conditor Alme Siderum* (*Creator of the Stars of Night*), which the Chorale premiered in December 2014. Siegfried dedicated the piece to Peter Hallock, Director of the Compline Choir, and Director of Music, at St. Mark's Cathedral in Seattle, and an important mentor and inspiration to the composer during his early days as a professional composer in Seattle. The dedication reminds us how personal histories are entangled with others in lasting ways.

Today's program includes a rare performance of *Ecce Beatam Lucem*, a motet from the 16th century for 40 voices — 5 choirs of 8 parts each. This work is frequently paired, and compared, with another motet for 40 parts by Thomas Tallis, *Spem in alium*, which the Chorale performed in December 2004. For a chorus with 100 singers like the Chorale, these pieces are sung with only two or three on a part. With each part distinct but interdependent on the other parts, the motets suggest the complexity encountered in science at the subatomic and the galactic levels.

In the program that finishes the Chorale's season in June will be another very rare opportunity — the chance to hear a glass harmonica. Kevin Siegfried is writing a special piece for this unusual instrument and chorus, which the Chorale will premier. Benjamin Franklin was the inventor of the "glass armonica," which produces an ethereal sound unlike any other because its tones fall below 4000 hertz, the level at which humans can normally "locate" sound. One of Franklin's original glass armonicas is on view in Philadelphia, appropriately for this Chorale season, at the Museum of Science and Technology at the Franklin Institute.



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TEXT AND NOTES

Conditor alme siderum

The Chorale premiered Kevin Siegfried's *Conditor alme siderum* in December 2014. It has been performed subsequently by several well-known groups, including The Byrd Ensemble, the National Lutheran Choir, and the Cathedral Choir at St. Mark's in Seattle. The piece sets an anonymous text from the 7th century used at Vespers during Advent.

Conditor alme siderum
aeterna lux credentium
Christe redemptor omnium
exaudi preces[voces] supplicum

Creator of the stars of night,
Thy people's everlasting light,
Jesu, Redeemer, save us all,
and hear Thy servants when they call.

Qui condolens interitum
mortis perire saeculum
salvasti mundum languidum
donans reis remedium.

Thou, grieving that the ancient curse
should doom to death a universe,
hast found the medicine, full of grace,
to save and heal a ruined race.

Vergente mundi vespere
uti sponsus de thalamo
egressus honestissima
Virginis matris clausula.

Thou camest, the Bridegroom of the bride,
as drew the world to evening tide,
proceeding from a virgin shrine,
the spotless Victim all divine.

Ecce beatam lucem

Alessandro Striggio (c. 1536 – 1592) was born into an aristocratic Italian family and worked for the Medici, eventually becoming the principal musician in the Medici court. He composed *Ecce beatam lucem*, a motet for 40 vocal parts, in 1561, one of two 40-part motets that survive from the 16th century. It actually inspired the other, *Spem in alium* by Thomas Tallis, which the Chorale performed in December 2004. Striggio is believed to have brought *Ecce beatam lucem* with him to England on a visit. An English Duke challenged English composers to duplicate the feat of a 40-part motet, and commissioned Tallis when Tallis accepted the challenge. *Ecce beatam lucem* is written in five choirs of eight voices each.

Ecce beatam lucem;
Ecce bonum sempiternum,
Vos turba electa celebrate Jehovam eiusque natum
Aequalem Patri deitatis splendorem.
Virtus Alma et maiestas passim cernenda adest.
Quantum decoris illustri in sole,

Quam venusta es luna,
 Quam multo clar' honore sidera fulgent, quam pulcra quaeque in orbe.
 O quam perennis esca tam sanctas mentes pascit!
 Praesto gratia et amor, praesta nec novum;
 Praesto est fons perpes vitae.
 Hic Patriarchae cum Prophetis, hic David,
 Rex David ille vates,
 Cantans sonans adhuc aeternum Deum.
 O mel et dulce nectar, O fortunatam sedem!
 Haec voluptas, haec quies, haec meta, hic scopus
 Nos hinc attrahunt recta in paradisum.

Behold the blessed light,
 Behold eternal goodness,
 You throng of the elect, praise God and His Son
 Who is equal to the Father; praise the splendour of the deity.
 Benign power and majesty are seen everywhere.
 The dazzling splendour of the sun
 Is matched by you, the moon,
 And by the stars shining brightly in their great glory.
 O how such eternal nourishment feeds holy minds!
 Mercy and love are here, and always have been;
 Here is the eternal fount of life.
 Here the Patriarchs and Prophets, here David,
 King David the bard,
 Singing and playing instruments still praise eternal God.
 O honey and sweet nectar, O blessed place!
 This delight, this peace, this goal, this mark
 Draw us from here straight to Paradise.

Five Mystical Songs

Ralph Vaughan Williams (1872–1958), one of the giants of English music, wrote these songs between 1906 and 1911. They were first performed in September 1911 at the Three Choirs Festival, a major British choral festival with which Vaughan Williams was closely associated. (He premiered *Fantasia on a Theme by Thomas Tallis* there the year before and *Fantasia on Christmas Carols* the year after.) The text comes from four poems by George Herbert (1593-1633) published in the year of his death (the poem “Easter” provides the text for the first two of the five songs.) The piece was written for baritone solo with a number of accompaniment options: piano alone, piano and string quintet, accompanied by a cappella male chorus, and accompanied by SATB chorus with an orchestra that includes double winds, four horns, two trumpets, three trombones, tuba, timpani, harp and strings. In this performance, the Chorale is adding additional options by using male and female soloists, accompanied by saxophone quartet.

I Easter

Rise heart; thy Lord is risen. Sing his praise
 Without delays,
 Who takes thee by the hand, that thou likewise
 With him mayst rise;
 That, as his death calcined thee to dust,
 His life may make thee gold, and much more, just.

Awake, my lute, and struggle for thy part
 With all thy art.
 The cross taught all wood to resound his name
 Who bore the same.
 His stretched sinews taught all strings, what key
 Is best to celebrate this most high day.

Consort both heart and lute, and twist a song
 Pleasant and long:
 Or, since all music is but three parts vied
 And multiplied,
 O let thy blessed Spirit bear a part,
 And make up our defects with his sweet art.

II I Got Me Flowers

I got me flowers to strew thy way;
 I got me boughs off many a tree:
 But thou wast up by break of day,
 And brought'st thy sweets along with thee.

The Sun arising in the East,
 Though he give light, and the East perfume;
 If they should offer to contest
 With thy arising, they presume.

Can there be any day but this,
 Though many suns to shine endeavour?
 We count three hundred, but we miss:
 There is but one, and that one ever.

III Love Bade Me Welcome

Love bade me welcome: yet my soul drew back,
 Guilty of dust and sin.
 But quick-ey'd Love, observing me grow slack
 From my first entrance in,
 Drew nearer to me, sweetly questioning,
 If I lack'd anything.

'A guest,' I answer'd, 'worthy to be here:'

Love said, 'You shall be he.'

'I the unkind, ungrateful? Ah, my dear,

I cannot look on thee.'

Love took my hand, and smiling did reply,

'Who made the eyes but I?'

'Truth, Lord, but I have marr'd them: let my shame

Go where it doth deserve.'

'And know you not,' says Love, 'who bore the blame?'

'My dear, then I will serve.'

'You must sit down,' says Love, 'and taste my meat.'

So I did sit and eat.

IV The Call

Come, my Way, my Truth, my Life:

Such a Way, as gives us breath:

Such a Truth, as ends all strife:

Such a Life, as killeth death.

Come, my Light, my Feast, my Strength:

Such a Light, as shows a feast:

Such a Feast, as mends in length:

Such a Strength, as makes his guest.

Come, my Joy, my Love, my Heart:

Such a Joy, as none can move:

Such a Love, as none can part:

Such a Heart, as joys in love.

V Antiphon

Let all the world in every corner sing,

My God and King!

The heavens are not too high,

His praise may thither fly:

The earth is not too low,

His praises there may grow.

Let all the world in every corner sing,

My God and King!

Let all the world in every corner sing,

My God and King!

The church with Psalms must shout.

No door can keep them out:

But above all, the heart

Must bear the longest part.

Let all the world in every corner sing,

My God and King!

“La Volta”

“La Volta” is a short piece by Vincenzo Galilei (1520-1591), an Italian lutenist and composer, and, incidentally, the father of the astronomer and physicist Galileo Galilei. As a music theorist/scientist, Vincenzo made a study of pitch and string tension, and produced perhaps the first non-linear mathematical description of a natural phenomenon. WSaxQ plays an arrangement by Ian Gammie. The Chorale will perform another work by Vincenzo Galilei in its June concert.

“Venus,” from The Planets, Op. 32

Premiered in 1918 in the closing days of World War I, *The Planets* is probably the most popular work by British composer Gustav Holst (1874-1934). Reflecting Holst’s fascination with astrology, this orchestral suite depicts seven planets of the solar system, and their associated astrological influence over the psyche (which is why Holst did not include Earth.) “Venus (The Bringer of Peace)” is the second section from *The Planets* and depicts the peaceful and idyllic character of Venus. Rich Kleinfeldt, the leader of WSaxQ, wrote this arrangement.

“Harmonious Blacksmith”

“Harmonious Blacksmith” is taken from the final movement of the 5th *Suite for Harpsichord, an Air and Variations*, published in 1720, by George Frederick Handel (1685-1759). There are a number of theories regarding the origin of the common name for this piece, which arose after Handel’s death, but none have been proven. One theory centers on a blacksmith’s apprentice from Bath, who later, having become a musician instead, was asked to perform the piece so often it became associated with him. Rich Kleinfeldt also wrote this arrangement.

Poème Héroïque, Op. 33

Poème Héroïque, for organ and brass, Op. 33, was written by Marcel Dupré (1886-1971) in 1935. Dupré was one of the great organists of the 20th century. This piece is a fanfare, composed for the 20th Anniversary rededication ceremony for the restored Cathedral of Verdun, which was destroyed during WWI. This performance, in an arrangement by Rich Kleinfeldt, features WSaxQ and the Chorale’s Associate Director, organist Jinsun Cho.

Lyra Sacra, Quatre Motets, Op. 9

Marcel Dupré (1886 – 1971) was born in Rouen in the Normandy region of France, where as a youngster he was known as *le petit prodige*. He entered the Paris Conservatoire at 16 and at 20 became a substitute organist on the grand organ at Saint-Sulpice, the second largest church in Paris, where Dupre served in various capacities from 1906 until the end of his life. In 1914, he won the Grand Prix de Rome but fully established his reputation in the music world in 1920 and 1921 by performing all of the organ works by J.S. Bach from memory over two sets of 10 concerts. Remaining in Paris after Conservatoire, Dupré was exempted from active service during World War I because of a childhood disease, spending the war years in the

pharmacy department of a Parisian military hospital. *Quatre Motets* were composed in 1916 during this period and were dedicated to Philippe Bellenot (1860-1928), who was head of the choir school at Saint-Sulpice. The piece is written for SATB accompanied by two organs, which larger French churches (such as Saint-Sulpice) would have had. In this performance, the WSaxQ is performing an arrangement of the second organ part. Dupré drew the texts for “O Salutaris” and “Tantum Ergo” from familiar Latin hymns for Eucharistic adoration and benediction written by St. Thomas Aquinas. The “Ave Maria” is a traditional Catholic prayer asking for the intercession of the Blessed Virgin Mary. “Laudate Dominum” comes from Psalm 116.

I O Salutaris

O salutaris hostia
Quae caeli pandis ostium,
Bella premunt hostilia:
Da robur, fer auxilium

O saving victim
Who opens the gate of heaven,
Hostile armies press on us:
Give strength, bring aid.

II Ave Maria

Ave Maria, gratia plena, Dominus tecum.
Benedicta tu in mulieribus,
Et benedictus fructus ventris tui, Iesus.
Sancta Maria, Mater Dei,
Ora pro nobis peccatoribus,
Nunc et in hora mortis nostrae,
Amen.

Hail Mary, full of grace,
The Lord is with thee;
Blessed art thou amongst women,
And blessed is the fruit of thy womb,
Jesus.
Holy Mary, Mother of God,
Pray for us sinners,
Now and at the hour of our death.
Amen.

III Tantum Ergo

Tantum ergo sacramentum
Veneremur cernui:
Et antiquum documentum
Novo cedat ritui:
Praestet fides supplementum
Sensuum defectui.

Such a Sacrament therefore
We venerate, bowed low:
And let the ancient prescription
Yield to the new rite:
Let faith provide a supplement
To the failing of the senses.

Genitori, genitoque
Laus et iubilatio,
Salus, honor, virtus quoque
Sit et benedictio:
Procedenti ab utroque
Compar sit laudatio.
Amen.

To the Father, and to the Son
Praise and jubilation
Salvation, honor, power too
And blessing be:
To the One who proceeds from both
Be equal praise.
Amen.

IV Laudate

Laudate Dominum omnes gentes
Laudate eum, omnes populi
Quoniam confirmata est
Super nos misericordia eius,
Et veritas Domini manet in aeternum.

Praise the Lord, all nations;
Praise Him, all people.
For He has bestowed
His mercy upon us,
And the truth of the Lord endures
forever.

UPCOMING CONCERTS

IN THE CHORALE'S 2016-2017 SEASON

This season the Chorale the Chorale invites the Capitol Hill Chorale's audience to look skyward toward the stars, inspired by the ancient Greek notion of "music of the spheres," a semi-scientific, semi-philosophical concept originating with the ancient Greeks that celestial objects emit music as they move through the heavens.

Music of the Spheres

June 3, 2017 at 7:30 PM and June 4, 2017 at 4:00 PM
Capitol Hill Presbyterian Church
4th Street and Independence Ave, SE

The Chorale's 2016-2017 season ends with the exciting premier of a new work for chorus and glass harmonica, commissioned from CHC's Composer-In-Residence Kevin Siegfried. The program features other works by Vincenzo Galilei (the father of the astronomer and physicist Galileo Galilei), William Herschel, and Gustav Holst.

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ABOUT THE CAPITOL HILL CHORALE

In 2016-2017, the Capitol Hill Chorale celebrates its 24th season of concerts in Washington D.C., having presented 68 programs of choral music since its first program in December 1993. This is also the 17th season that Frederick Binkholder has served as the Chorale's Artistic Director, bringing to the group innovative programming and his high musical standards.

Fred's programming has 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. Recent highlights have included a concert of German Lieder in memory of Dietrich Fischer-Dieskau, Handel's *Messiah* as arranged by Mozart, Faure's *Requiem*, and two programs exploring the American Shape Note and Shaker traditions. Fred has led the Chorale in four programs of jazz interpretations featuring the David Jellema Quintet. Other recent collaborations have included programs with the Capital City Symphony, Washington Saxophone Quartet, Jacqueline Horner-Kwiatk (of the vocal ensemble Anonymous 4), and Voce Chamber Singers.

The Chorale established its tradition of performing major Orthodox liturgical works with the North American performance of Gretchaninov's setting of the *All-Night Vigil* (Op. 59) during the Chorale's first season. Fred has extended this tradition, leading Chorale performances of the *Orthodox Divine Liturgy of St. John Chrysostom* in settings by Tchaikovsky, Rachmaninoff, Georgian composer Zakaria Paliashvili, and Serbian master Stevan Stojanovic Mokranjac. In its June 2016 program honoring the centenary of World War I, the Chorale gave the second performance ever of Kastalsky's *Memory Eternal to the Fallen Heroes* (1917).

In March 2014, the Chorale was pleased to announce its affiliation with Boston-based composer Kevin Siegfried as Composer in Residence. The Chorale has premiered a number of major new works by Kevin including the premiere of the cantata, *Child of Earth*, in June 2011, and the cantata *Angel of Light* in June 2015.

In October 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. The recording and accompanying 32-page booklet is available online through Musica Russica and through CDbaby. Additional information including samples of the score prepared especially for the Chorale's performance and documentation of the Chorale's research on Zakaria Paliashvili, as well as other information about the Chorale, is available at the Chorale's website: www.capitolhillchorale.org.

ABOUT THE WASHINGTON SAXOPHONE QUARTET

WSaxQ is the most widely heard saxophone quartet in the United States. For forty years the Washington Saxophone Quartet has performed in concerts, master classes, and on national radio and television. They have been heard on tour in the United States, the Caribbean and the Republic of China, in schools, and in Presidential Inaugurations. Recent appearances include Summer Music Series in New London, NH; Summer Music from Greensboro, VT; the National Gallery of Art, Washington, DC (twice); the Barns at Wolf Trap Center for the Arts, Vienna, VA (twice); the Lensic Performing Arts Center in Santa Fe, NM; Music at Corrales, NM; the Phillips Collection in Washington, DC.(twice); and the Sandler Center for the Performing Arts in Virginia Beach.



Since 1997, recorded arrangements by the Washington Saxophone Quartet have aired daily throughout the United States on NPR's broadcasts of "All Things Considered."

WSaxQ's "To China and Bach" CD highlights music from its 1995 and 1997 China tours, and additional recordings were released in 2009 and 2011.

Their performances prove that the saxophone is a versatile instrument, capable of the widest range of musical ideas. Their performances evoke the refined sounds of a string quartet, the rich harmonies of an organ prelude, and the excitement of a jazz sax section. The Washington Saxophone Quartet takes full advantage of all that by performing music in virtually all periods of music, from the renaissance to the contemporary ... Johann Sebastian Bach or Arcangelo Corelli; an original work for saxophone quartet, perhaps from the United States, France or Belgium; an arrangement of a work by Claude Debussy, Maurice Ravel or Aaron Copland; and the quartet also frequently performs works composed for them.

For more information, visit WSaxQ's website at www.wsaxq.com

CAPITOL HILL CHORALE

Frederick Binkholder, Artistic Director
Jinsun Cho, Assistant Director
Kevin Siegfried, Composer in Residence

Sarah Markovits, Vocal Coach
Harrison Killefer, President, Board of Directors

SOPRANOS

Theadocia Austen	Kimberly Harrell	Peggy Rainwater*
Ellen Bachman	Emily Heckel	Sarah Salino
Bethany Brookshire	Jill Hong-Martin	Becky Schechter
Jessica Chaiken†	Helena Kosanovic	Kay Sidahmed
Helen Conway	Elizabeth W. McMahon	Molly Maguire Teas
Beth Cooper-Chrismon	Kendra May	Sharon Poel Thompson
Holly Degn	Erin Mains	Teal Thompson
Sarah Dwyer-Heidkamp	Sarah B. Markovits	Susan J. Turk
Janet K. Eisenbarth	Jill Meyer	Brooke Velez
Jessica Estepa	Margaret Neily†	Jennifer Weyman*
Virginia C. Gano†	Abigail Orshefsky	Janice M. Wolf
Elizabeth Hague	Hannah Postel	Katherine Wood

ALTOS

Robyn Alexander	Deborah Ann Kermer	Meg Roggensack
Melissa Chow	Margaret Kruesi	Katherine Rubida
Marian Connolly	Gabrielle Levy	Hilary Salmon
Chantal Dalton	Caroline McReynolds-Adams	Melinda Salzman
Amy Davis†	Elizabeth Malone	M. Mercedes Stickler
Katharine Ehly	Dina Michels†	Emily Swafford
Meg Eichler	Janie O'Connor	Leigh Tivol
Meera Fickling	Virginia Pasley	Andrea Vermehren
Kate Hartwig	Cassie Powers	Karen M. Wahl-Testa
Kate Hibbs†	Laura Rear McLaughlin	Elaine Winch
Deborah Jones	Leanne Repko*	

TENORS

Jonathan P. Brandt	Ben Leiner	John Schalow
Tom Casey	Erik Lundgren	Paul Selker
Silvio Eberhardt*	Rick Potts	Joshua Turner†
Carl H. Ford	Steven Pruitt†	Rolf M. Winch
David Greengrass	Bruce Purdy	
Harrison Killefer†	Andrew Salunga	

BASSES

John Paul Barringer	Andy McKenna*	Jonathan E. Sanford
Arthur Fox	Robert Mantel	Read Scott Martin
William Grigg	Christopher McGahey	Mark Smith
Dave Gustafson	Mark Nelson	Leo Surla, Jr.
F. Matthew Hale II	Adam Orshefsky	Timothy O. Temple†
Sam Haltiwanger	David Rapp	Lawrence Thompson
Parker Jayne†	Dale Rose	John Vanderson
Willard R. Jones	Kit Ruland	John L. Wodatch

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Community Members of the Governing Committee: Jeff Serfass, Marlene Walker-Golden, Jessica Chaiken

†Members of the Board of Directors *Section Leaders. Not singing: Jill Kempanaar†



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BIOGRAPHIES

Frederick Binkholder, CHC Artistic Director

Frederick Binkholder became the Capitol Hill Chorale's Artistic Director in 2000. Along with his duties with the Chorale, Fred is an Associate Professor at Georgetown University, where he serves as Director of Choirs conducting the Concert choir and Chamber Singers and teaches a course in Vocal Techniques. Fred also serves as Music Minister at St. Alban's Episcopal Church in Annandale Virginia. He has been on the music faculties of Washington University, Mercer University, St. Louis Conservatory and School for the Arts and Georgia State University. He holds a Bachelor's degree in Music Education from Central Methodist College at the Swinney Conservatory of Music, and a Master of Music degree in Choral Conducting from Georgia State University.

Jinsun Cho, CHC Assistant Director

Jinsun Cho joined the Chorale as accompanist in February 2008. Her experience spans performance, accompanist, musical leadership and academic roles in Baltimore/Washington DC area, and her native South Korea. Dr. Cho holds the Bachelor of Music Degree from Yonsei University in Seoul, Korea, the the Master of Music degree and Graduate Performance Diploma from the Peabody Conservatory of the Johns Hopkins University, and the Doctor of Musical Arts degree in Organ Performance from the Catholic University of America. She has served on the music faculties of Yonsei University, Mokwon University in South Korea, and the Catholic University of America in Washington, D.C. Dr. Cho is currently the organist at St. Alban's Episcopal Church, accompanist of the Chamber Singers at Georgetown University, also serves on the music faculty at Georgetown University.

Reginald Jackson, Soprano Saxophone

Reginald Jackson, former professor of saxophone at the University of Maryland and Howard University, has appeared as recitalist and soloist with orchestras, wind ensembles, and military bands throughout the United States and Europe. Mr. Jackson received his Bachelors and Master's degrees from The University of North Texas, and he won first prizes in both solo and chamber music competitions at the Royal Conservatory in Brussels. He has performed over 200 concerts with the National Symphony Orchestra and Kennedy Center Opera House Orchestra. He toured the United States as a member of the Ambassadors of Jazz of the U.S. Army Field Band.

James Steele, Alto Saxophone

James Steele attended the University of Minnesota. Joining the United States Army Band in Washington, D.C. eventually led to playing in WSaxQ, an opportunity that has afforded a great musical education and a source of fascinating travel. He solos and lectures (World Saxophone Congress '03) on the role saxophone can fill in the church worship setting. His new album, *Saxophone in the Sanctuary*, fulfilled a life-long dream to record with the famed Kurt Kaiser, who served as accompanist and composer. Mr. Steele holds a Master of Music and an M.B.A., which he uses to help people span their wealth to outlast their lifespan. Most of his seven children have endured his tutelage on some musical instrument.

Rich Kleinfeldt, Tenor Saxophone

Rich Kleinfeldt is a broadcaster, professional musician, teacher, and lecturer. He is the host of the nationally syndicated radio program *Center Stage* from Wolf Trap, and he currently announces for Classical WETA-FM in Washington. Mr. Kleinfeldt is a former broadcaster to international audiences on the Voice of America and the Maestro Classical Music Channel of the WorldSpace Satellite Network. A graduate of Millikin University in Decatur, Illinois and Catholic University in Washington, D.C., Mr. Kleinfeldt performed until 1983 with The United States Army Band as saxophone soloist and master of ceremonies.

Rick Parrell, Baritone Saxophone

Rick Parrell is currently a performer in jazz and classical music, and a teacher. He earned his Bachelor of Music degree from George Mason University in Fairfax, Virginia and his Master of Music from North Texas State University in Denton. He is the recently retired saxophone soloist and enlisted leader with The United States Army Band and is adjunct professor of music at George Mason University. In addition to his performances with The Army Band and other area ensembles, Mr. Parrell has appeared with such notable jazz artists as Lee Konitz, Gary Foster, and Louie Bellson.



The Capitol Hill Chorale appreciates the support of the Capitol Hill Community Foundation over the past 24 years.

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