



MUSIC OF THE SPHERES

CAPITOL HILL CHORALE
Frederick Binkholder, Artistic Director

Dean Shostak, Glass Armonica

June 3 and 4, 2017

Capitol Hill Presbyterian Church

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presents

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Lord of the Worlds Above (Chocksett)William Billings (1746-1800)

In Exitu IsraelVincenzo Galilei (1520-1591)

Te Deum LaudamusWilliam Herschel (1738-1822)

Adagio in C for Solo Glass Armonica, K 617aW.A Mozart (1756-1791)

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MuusikaPärt Uusberg (b. 1986)

This performance in memory of Becky Millard McCleskey

Má Hvězda (My Star)Bedřich Smetana (1824-1884)

Stars.....Ěrik Ešenvalds (b. 1977)

Largo For Glass ArmonicaJohann Abraham Peter Schulz (1747-1800)

Dean Shostak, glass armonica

Sure on This Shining Night.....Samuel Barber (1910-1981)

StarsDon Jamison (b. 1956)

Vox Pulchra

Choose Something Like a Star.....Randall Thompson (1899 – 1984)

This performance in memory of Mary Wadleigh

INTERMISSION

Music of the Spheres, Op. 50Kevin Siegfried (b. 1969)

Such Merry As We Two Have BeenTraditional Scottish

Dean Shostak, glass armonica

Angels Hovering RoundSiegfried

Angel Bandarr. Shawn Kirchner (b. 1970)

This performance in memory of John Patrick Barker

INTRODUCTION TO THE CONCERT

In 2003, the *New York Times* published an article (“Reverberations; Move Over, Middle C: The Speculative Case for the Cosmic B Flat.”) about the discovery that the Perseus galaxy cluster (250 million light years from earth) was emitting a B flat in the form of pressure waves, likely from a supermassive black hole, 57 octaves below the lowest note on the piano. The news reminded some in the scientific and musical worlds of the ancient theory known as “The Music of the Spheres,” that heavenly bodies emit music as they move through the heavens.

Years later, Frederick Binkholder, CHC’s Artistic Director, and Kevin Siegfried, Composer-in-Residence for the Chorale, discovered their mutual admiration for the above article over dinner, learning that they had each clipped it for display in their respective offices. The Chorale’s current season has been an opportunity for both men to realize their shared fascination with the intersection of science and music. This season and this concert, both entitled *Music of the Spheres*, are inspired by the ways humankind has found music in the stars, in one sense literally, but principally as an expression of a mystical poetic experience of wonderment at creation.

Today music is an expressive art, but to the ancients, music was part of the realm of science. To Plato, astronomy and music were “sister sciences.” To the Romans, music was one of the “scientific arts” along with arithmetic, geometry, and astronomy. Much of the focus of music study until the Renaissance was on the physics of music – the relation of string length and pressure to tones, and their relationship to celestial objects. Music was for the ears as astronomy was for the eyes.

In the Middle Ages, the definition of music began to broaden beyond “music of the spheres,” the unheard and inaudible movement of celestial objects. Music grew in definition to include instrumental music, music that is heard, as well as a broader concept of spiritual harmony. After the Middle Ages, music in the West increasingly became a medium for expressing the Christian faith, and then later, more and more on beauty and the expression of personal emotion. The pieces on the program today try to reach back to connect together music’s roots in science with music’s power to express faith, spirituality, and the personal experience of beauty and wonderment.

Two pieces on the program do this biographically. Vincenzo Galilei and William Herschel were composer-scientists from the 16th and 18th centuries respectively, equally famous for their music and their science. The other pieces in the first half of the program set poetic texts which differently and

movingly describe mystical experiences of the universe: three pieces by the American composers Samuel Barber, Randall Thompson, and Don Jamison, and three pieces by the modern Baltic composers Pärt Uusberg and Ēriks Esenvalds, and the Czech Bedřich Smetana.

The second half of the program provides the centerpiece of the program, the premier of Composer-in-Residence Kevin Siegfried's new work *Music of the Spheres*. Structurally and using texts from the Psalms, Johannes Kepler, and John Donne, the work "weaves out a net" to reflect and make pattern and order from the arbitrary universe — to make "heaven come to us."

A major feature of the work, and this concert, is the glass armonica in movements II and IV, which is meant, according to the composer, "to create a tranquil sonic metaphor for constellations seen in the starry sky."

The composer has dedicated this work to the astrophysicist Arnold Benz, whose book, *Astrophysics and Creation: Perceiving the Universe through Science and Participation*, was published this year. In it, Dr. Benz explores the boundaries of science and religion, and describes how human perception reaches further than science to a sense of awe and wonderment. He describes one particular night, when "the sky was alive... The bright stars gave the appearance of being closer, while the diffuse stellar nebulae seemed farther away... Everything seemed to be linked, and to constitute an impenetrable totality... With a sense of wonder, I had encountered a totally different perspective, which was not in competition with physics. On the contrary, my fascination with the quiet and mysteriously glowing stars and the prospect of pursuing new methods of scientific investigation had both captured me with their spell."

—Jennifer Weyman &
Parker Jayne



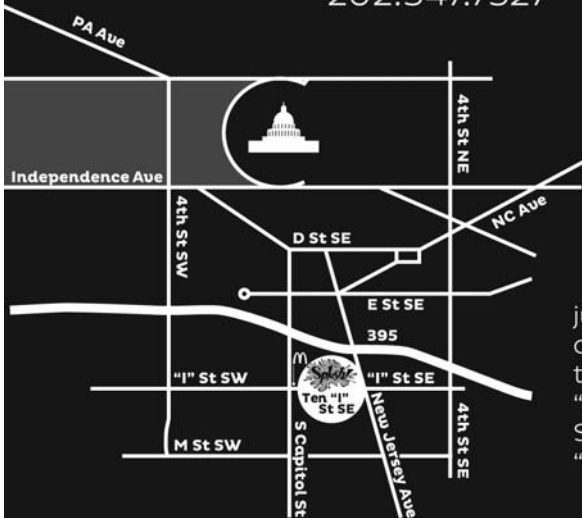
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TEXT AND NOTES

Lord of the Worlds Above (Chocksett) Music William Billings (1746-1800), Text Isaac Watts (1674-1748) from Psalm 84.

William Billings is regarded as America's first composer and was an early leading figure in the development of American Shape Note singing, the earliest form of American choral music and the focus of the Chorale's concerts in March 2014. Billings published this hymn tune in 1778 using text written in 1719 by the English hymn writer Isaac Watts which paraphrase Psalm 84. Watts was one of several 18th century English hymn writers to whom American Shape Note composers frequently turned for lyrics.

Lord of the worlds above,
How pleasant and how fair
The dwellings of Thy love,
Thine earthly temples are!
To Thine abode my heart aspires
With warm desires to see my God.

God is our sun and shield,
our light and our defense;
with gifts his hands are filled;
we draw our blessings thence.
Thrice happy he, O God of hosts,
Whose spirit trusts alone in thee.

The sparrow, for her young,
With pleasure seeks her nest,
And wandering swallows long
To find their wonted rest.
My spirit faints with equal zeal
To rise and dwell among Thy saints.

In Exitu Israel

Music Vincenzo Galilei (1520-1591), Text Psalm 114

Vincenzo Galilei was an Italian musician and scientist of the Late Renaissance, and also the father of the astronomer and physicist Galileo Galilei, whose interest in physics and science Vincenzo is credited with encouraging. As a scientist, Vincenzo made contributions to the study of acoustics and the relationship between string length and tension and musical intervals. As a musician, he was a virtuoso on lute and composer of madrigals and music for the lute.

In exitu Israel de Aegypto domus Iacob de populo barbaro.
Facta est Iudaea sanctificatio ejus, Israel potestas ejus,
Mare vidit et fugit; Jordanis conversus est retrorsum.
Montes exsultaverunt sicut arietes, et colles sicut agni ovium.
Quid est tibi, mare, quod fugisti, et tu, Iordanis, quia conversus es retrorsum?
Montes, exsultastis sicut arietes et colles, sicut agni ovium?

When Israel came out of Egypt and the house of Jacob from among the strange
people,
Judah was his sanctuary and Israel his dominion.
The sea saw that, and fled Jordan was driven back.
The mountains skipped like rams and the little hills like young sheep.
What aileth thee, O thou sea, that thou fleddest and thou Jordan, that thou wast
driven back?
Ye mountains, that ye skipped like rams and ye little hills, like young sheep?

Te Deum Laudamus

Music William Herschel (1738-1822), text traditional Christian

Born in Germany, Frederick William Herschel (1738 –1822) moved to England at the
age of nineteen, where he became both an astronomer and composer. His most
famous scientific achievement was the discovery of the planet Uranus, for which
he was appointed Court Astronomer by George III, but he also discovered infrared
radiation. His house in Bath is now the Herschel Museum of Astronomy. As a
musician, he played oboe, violin, harpsichord, and organ, and composed
prolifically, including 24 symphonies, a number of concerti, and church music. He is
also credited for helping to inspire Josef Haydn in creating his oratorio, *The
Creation*. Haydn visited Herschel and Herschel's observatory in 1792 on a trip to
England, during which Haydn and Herschel discussed astronomy and Haydn
viewed the Milky Way through Herschel's telescope. The *Te Deum* is an ancient
Christian hymn of praise, which has been set to music by many composers,
including Haydn, Mozart, Verdi, Puccini (as part of *Tosca*), and Pärt.

We praise thee, O God, we acknowledge thee to be the Lord.
All the earth doth worship thee, the Father everlasting.
To thee all Angels cry aloud, the Heavens, and all the Powers therein.
To thee, Cherubim and Seraphim continually do cry:
Holy, Holy, Holy : Lord God of Sabaoth;
Heaven and earth are full of the Majesty of thy glory.
The glorious company of the Apostles praise thee.
The goodly fellowship of the Prophets praise thee.
The noble army of Martyrs praise thee.
The holy Church throughout all the world doth acknowledge thee;
The Father of an infinite Majesty;
Thine honourable, true and only Son;
Also the Holy Ghost, the Comforter.
Thou art the King of Glory, O Christ,
Thou art the everlasting Son of the Father.
When thou took'st upon thee to deliver man, thou didst not abhor the Virgin's
womb.
When thou had overcome the sharpness of death,
thou didst open the Kingdom of Heaven to all believers.
Thou sittest at the right hand of God, in the glory of the Father.

We believe that thou shalt come to be our Judge.
 We therefore pray thee, help thy servants,
 whom thou hast redeemed with thy precious blood.
 Make them to be numbered with thy Saints in glory everlasting.
 O Lord, save thy people and bless thine heritage.
 Govern them and lift them up for ever.
 Day by day we magnify thee;
 And we worship Thy Name ever world without end.
 Vouchsafe, O Lord to keep us this day without sin.
 O Lord, have mercy upon us, have mercy upon us.
 O Lord, let thy mercy lighten upon us, as our trust is in thee.
 O Lord, in thee have I trusted, let me never be confounded.

Adagio in C for Solo Glass Armonica K 617a

Music W.A Mozart (1756-1791)

As a teenager, Mozart learned to play the glass armonica and wrote several pieces for the instrument. The “Adagio in C Major (K. 356/619)” was written in 1791, during the armonica’s peak of popularity. He wrote it for Marianne Kirchgessner, who was a blind armonica virtuoso, who premiered the work in Vienna at the Burgtheater Akademie.

A note from Dean Shostak on his instrument: The glass armonica has only been available again since the 1980’s thanks to the work of scientific glassblower Gerhard Finkenbeiner (1930-1999). He used a new kind of glass called fused silica or quartz glass. It has the same ringing quality of lead crystal glass without the exposure to lead. His shop is still in business today [G. Finkenbeiner Inc., Waltham, MA. <http://www.finkenbeiner.com/GLASSHARMONICA.htm>] and Tom Hessian continues the art of making glass armonicas.

Muusika

Music Pärt Uusberg (b. 1986), Text Juhan Liiv (1864-1913)

“Muusika” is a short tone poem by the young Estonian singer, composer and actor, Pärt Uusberg. The 2006 film, *The Singing Revolution*, depicts how Estonia’s rich choral tradition helped Estonians maintain their national identity over the centuries and defy Soviet occupation in the twentieth century. Estonians love of communal singing finds expression in choral festivals, especially the Estonian Song Festival, which attracts thousands of singers and 100,000 spectators every five years, most recently in 2014. One can see a video of Pärt Uusberg conducting “Muusika” at the 26th Estonian Song Festival in 2014, leading 10,500 singers from 328 choirs. (www.youtube.com/watch?v=S6_j9PmILow)

The text is by Juhan Liiv, one of Estonia’s most famous poets. It eloquently expresses the wonder to be felt from observing the universe and the possibility that music — the “original harmony” — could be part of the unknown mystery of the universe, perhaps hidden in the far reaches of swirling galaxies.

Kuskil peab alguskokkukõla olema,
 kukil suures looduses, varjul.
 On tema vägevas laotuses,
 täheringide kauguses,
 on tema päikese sära sees,
 lillekeses, metsakohnias,
 emakõne südamemuusikas
 või silmavees –
 kusil peab surematus olema,
 kuskilt alguskokkukõla leitama;
 kust oleks muidu inimese rinda
 saanud ta –
 muusika?

Somewhere the original harmony must
 exist,
 Hidden somewhere in the vast wilds.
 In Earth's mighty firmament,
 In the far reaches of swirling galaxies,
 In sunshine,
 In a little flower, in the song of a forest,
 In the music of a mother's voice,
 Or in teardrops –
 Somewhere, immortality endures,
 And the original harmony will be found.
 How else could it have formed
 In human hearts –
 music?

Má Hvězda (My Star)

Music Bedřich Smetana (1824-1884), Text Josef Václav Sládek (1845-1912)

“Ma Hvězda” (My Stars) is a three-part piece for female chorus composed by Czech composer Bedřich Smetana in 1878, with text by Josef Václav Sládek (1845-1912). Smetana is regarded as a “founding father of Czech music” among the Czech people. The text of this work conveys a search skyward for meaning and identity.

Když se večer stmívá, dříve než jdu spát,
 Na lávce sedávám vedle našich vrat.
 Hledím po nebíčku,
 Hledám svou hvězdičku, kde jsi hvězdo
 ma?

In the early dark, before I went to sleep,
 I sat on the bench beside our gateway.
 I looked up to the night sky,
 I saw all the stars twinkle, which one might
 be mine?

Stars

Music Ēriks Ešenvalds (b. 1977), Text Sara Teasdale (1884-1933)

Eriks Ešenvalds is a young Latvian composer, who now works increasingly with American and British orchestras and choral ensembles. “Stars” was written to be performed by singers who are simultaneously singing and producing different pitches in note clusters by rubbing the rims of different glasses of water. For this performance, the Chorale will rely instead on the glass armonica. Eševalds uses repeated ‘mm’s’ and ‘ahs’ under floating lines for upper voices to create an hypnotic choral atmosphere.

Sara Teasdale, who wrote “Stars” in 1920, soon after winning the first Pulitzer Prize for poetry in 1918, was popular in the early decades of the twentieth century. Born in St. Louis, she moved to New York City after marrying, but was in frail health and died from suicide. The poem describes someone witnessing the majesty of the stars on a dark night as they march stately and still up the dome of heaven.

Alone in the night
On a dark hill
With pines around me
Spicy and still,

And a heaven full of stars
Over my head,
White and topaz
And misty red;

Myriads with beating
Hearts of fire
That aeons
Cannot vex or tire;

Up the dome of heaven
Like a great hill,
I watch them marching
Stately and still.

And I know that I
Am honoured to be
Witness
Of such majesty.

Largo For Glass Harmonica

Music Johann Abraham Peter Schulz (1747-1800)

Soon after Franklin's invention of the glass armonica, a female relative of Franklin's began to popularize the instrument in Europe with concerts in England and the continent. It became particularly popular with German and Austrian audiences, where the instrument acquired an "H" in its name ("Harmonika") in German. Its popularity spread to German courts where such composers and musicians as Johann Abraham Peter Schulz performed and began to write music for the Harmonica. Schulz wrote this beautiful solo work in the last year of his life.

Sure on This Shining Night

Samuel Barber (1910-1981), text James Agee (1909-1955)

"Sure on This Shining Night" is one of the most famous pieces of American vocal music. Written by Samuel Barber in 1938 as a song for solo voice (from *Four Songs*, op. 13), he later created an orchestral version and, in 1961, this choral arrangement. Barber apparently loved telling an anecdote that a telephone operator, who loved "Sure on This Shining Night," made the composer sing the opening to prove he was Samuel Barber before giving him the number for Gian Carlo Menotti.

The text is by James Agee, a poet, journalist, and writer, originally from Knoxville, Tennessee. It is excerpted from the middle of the poem, "Description of Elysium," which was included in his first collection of poetry, "Permit Me Voyage," published in 1934, when Agee was twenty-five. In 1948, Barber would again set Agee's text in writing *Knoxville: Summer of 1915*. In one interpretation of the enigmatic text, the poem expresses wonder at the wholeness of the universe, that stars can be so bright not only to cast shadows on the ground on earth on a shining, high summer night of kindness and reconciliation, but also cast shadows on other stars.

Sure on this shining night
 Of star-made shadows round,
 Kindness must watch for me
 This side the ground.
 The late year lies down the north.
 All is healed, all is health.
 High summer holds the earth.
 Hearts all whole.
 Sure on this shining night I weep for wonder wand'ring far alone
 Of shadows on the stars.

Stars

Music Don Jamison (b. 1956), Text Emily Brontë (1818-1848)

Don Jamison is one of several composers leading a revival of Shape Note singing and composition. He lives in Vermont, where he learned about Shape Note singing through Village Harmony, a widely-known world music enterprise based in that state. While the full text of Emily Brontë's romantic poem, written in 1845, makes this a love poem, Jamison's choice of excerpted text directs attention to the magnificence of a sky full of stars. Vox Pulchra is a small ensemble of women who represent the Chorale each year as part of a long tradition in which Washington choral groups perform during the holiday season in December in the lobby of the Willard Hotel.

Ah! why, because the dazzling sun
 Restored my earth to joy
 Have you departed, every one,
 And left a desert sky?

All through the night, your glorious eyes
 Were gazing down in mine,
 And with a full heart's thankful sighs
 I blessed that watch divine!

Thought followed thought—star followed star
 Through boundless regions on,
 While one sweet influence, near and far,
 Thrilled through and proved us one.
 Why did the morning dawn come break
 So great, so pure a spell,
 And scorch with fire the tranquil cheek
 Where your cool radiance fell?

Choose Something Like a Star

Music Randall Thompson (1899 – 1984), Text Robert Frost (1874-1963)

Randall Thompson was one of the major figures of American choral music in the mid-twentieth century. "Choose Something Like a Star" is the last piece in Thompson's composition, *Frostiana: Seven Country Songs*, composed in 1959, setting texts of

Robert Frost. The piece was commissioned by, and first performed in Amherst, Massachusetts to commemorate the town's bicentennial and its association with Frost, who had lived there at one point. In the poem, the narrator first berates the star for not revealing more information about itself, preferably in scientific language ("Talk Centigrade!"), expressing first impatience, but ultimately acceptance of the mysteries of stars, the things not known or knowable about the universe.

O Star (the fairest one in sight),
 We grant your loftiness the right
 To some obscurity of cloud-
 It will not do to say of night,
 Since dark is what brings out your light.
 Some mystery becomes the proud.
 But to the wholly taciturn
 In your reserve is not allowed.
 Say something to us we can learn
 By heart and when alone repeat.
 Say something! And it says, 'I burn.'
 But say with what degree of heat.
 Talk Fahrenheit, talk Centigrade.
 Use Language we can comprehend.
 Tell us what elements you blend.
 It gives us strangely little aid,
 But does tell something in the end
 And steadfast as Keats' Eremite,
 Not even stooping from its sphere,
 It asks a little of us here.
 It asks of us a certain height,
 So when at times the mob is swayed
 To carry praise or blame too far,
 We may choose something like a star
 To stay our minds on and be staid.

Music of the Spheres, Op. 50

**Music Kevin Siegfried (b. 1969) Texts from the Bible,
 Johannes Kepler (1571-1630), and John Donne (1572-1631)**

In beginning work on *Music of the Spheres*, Kevin Siegfried, the Chorale's Composer-in-Residence, initially intended two separate works for chorus: one around the notion of planetary harmonics, and the other highlighting the writings of John Donne. As the work began to take shape, Siegfried combined the two concepts in one work of 5 movements, combining science, religion, and humanity through textural and musical representations of space and heaven.

The five movements of *Music of the Spheres* are presented in mirror-like form; Movements I and II parallel Movements IV and V, reflected over Movement III. This structure represents the constant departure and return of planetary motion, as well

the ultimate absence of direction in space. For texts, Siegfried choose excerpts from the Bible, and the works of the contemporaries Johannes Kepler and John Donne, connecting divinity, science, and humanity.

Taken from the Bible, the last line of Movements I and V, “Their sound has gone out to the ends of the world,” also describes the celestial “sound” or harmonic relationships that man has perceived in the heavens throughout history, initially labeled as “Music of the Spheres.”

The text for Movements II and IV come from a final prayer at the end of Book V of Kepler’s “Harmonies of the World,” in praise of the heavens and celestial harmony, inserting faith in a work of science. The melody in these two Movements is developed by placing the stars of the constellation Ursa Major on the staff.

The text for Movement III comes from John Donne’s ode to astronomy, “An Anatomy of the World: The First Anniversary.” The text (“Man hath weaved out a net, and this net thrown upon the heavens, and now they are his own.”) describes the growth of scientific understanding in Donne’s time, perhaps at the cost of what previously had been in the realm of mystery. Musically the movement is based on a ten-note palindrome, based on the constellation Cassiopeia and its reflection. The palindrome weaves out from the note B-Flat, the “Cosmic B- Flat” discovered to be emanating from the Perseus galaxy cluster back in 2004. (See Introduction to the Concert.)

Music of the Spheres is written for tenor soloist, chorus, and glass armonica. Siegfried uses voices and the haunting sound of the armonica to emulate the harmonics of the planets. These performances are the premiere for this work. The work is dedicated to Swiss astrophysicist Arnold Benz.

I and V

The heavens declare the glory of God,
And the firmament shows his handiwork.
Although they have no words or language,
Their sound has gone out to the ends of the world.

Psalm 19:14

II and IV

Laudate eum coeli,
Laudate eum Sol, Luna et Planetæ,
Laudate eum harmoniæ coelestes.

Johannes Kepler (1571-1630), from “Harmonies of the World,” Book V

Praise Him, ye heavens,
Praise Him, Sun and Planets
Praise Him, celestial harmonies.

III

Man hath weaved out a net, and this net thrown
 Upon the heavens, and now they are his own.
 Loth to go up the hill, or labor thus,
 To go to heaven, we make heaven come to us.

John Donne (1572-1631), from "An Anatomy of the World: The First Anniversary"

Such Merry As We Two Have Been

Traditional Scottish

The Frenchman André Morellet (l'Abbe Morellet) was a friend of Benjamin Franklin, and recalls in his memoirs (1822), "Franklin loved Scottish songs and delighted in recalling how he had been thrilled and deeply moved by them. He loved to tell us how, when traveling in America, he came one evening to the place of a Scot who had settled on the other side of the Alleghenies, far from society, with his wife, who had been a beautiful woman, and their daughter, then fifteen or sixteen years of age. It was a beautiful night, they sat on the porch and the woman sang the Scottish air, "Such Merry as We Two Have Been," in such a sweet and touching manner that Franklin burst into tears and that more than thirty years later he still treasured a vivid memory of that evening."

Angels Hovering Round

Music Kevin Siegfried (b.1969), Text from The Sacred Harp (1859) and The Revivalist (1868)

The Chorale premiered "Angels Hovering Round," in March 2014 as part of its concert honoring Shape Note music in America. Kevin Siegfried has revised that work for performance in this concert in order to add glass armonica accompaniment. "Angels Hovering Round" is Siegfried's arrangement of a spiritual folk song from the mid-19th century, a representative revival hymn of the period, first published as "Golden Streets" in *The Sacred Harp*. With its unharmonized tune and repetitive words, it would have been easily memorized by large gatherings of people and mesmerizing in a camp meeting setting. Paired with Shawn Kirchner's "Angel Band," these two pieces close this concert that mixes science and religion with hosts of angels across the celestial sky.

There are angels hovering round,
 There are angels hovering round,
 There are angels hovering round.

I am on my journey home,
 I am on my journey home,
 I am on my journey home to the New Jerusalem.

Angels hov'ring, hov'ring round.
 Angels hov'ring, hov'ring round.
 There are angels hovering round.

Angel Band**arr. Shawn Kirchner (b. 1970)**

“Angel Band” is the second of three arrangements that make up Shawn Kirchner’s *Heavenly Home: Three American Songs*. The Chorale performed “Unclouded Day,” the first piece of the set, in December 2016. “Angel Band” was originally a song written in 1862 with music by William Batchelder Bradbury, setting Jefferson Hascall’s text first published in 1860. Shawn Kirchner is a composer and songwriter active in the Los Angeles area, and is particularly associated as a composer and performer with the Los Angeles Master Chorale.

My latest sun is sinking fast,
 My race is nearly run;
 My strongest trials now are past,
 My triumph is begun.
 Oh, come, angel band,
 Come and around me stand;
 Oh, bear me away on your snowy wings
 To my eternal home;
 Oh, bear me away on your snowy wings
 To my eternal home.

I know I’m near the holy ranks
 Of friends and kindred dear—
 I hear the waves on Jordan’s banks,
 The crossing must be near.
 I’ve almost reached my heav’nly home,
 My spirit loudly sings;
 Thy holy ones, behold, they come!
 I hear the noise of wings.
 Oh, bear my longing heart to Him,
 Who bled and died for me;
 Whose blood now cleanses from all sin,
 And gives me victory.



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ABOUT THE PERFORMERS

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, two programs exploring the American Shape Note and Shaker traditions, and 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-Kwiatek (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 Resident Composer. 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.

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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 the Baltimore/Washington DC area and her native South Korea. Dr. Cho holds the Bachelor of Music degree from Yonsei University in Seoul, Korea, 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 universities in South Korea and the Catholic University of America. Dr. Cho is currently the organist at St. Alban's Episcopal Church in Annandale, Virginia, accompanist of the Chamber Singers at Georgetown University, where she also serves on the music faculty.

Dean Shostak, Glass Armonica

Dean Shostak is one of ten glass armonica players in the world, and the only glass armonica player since the 18th century to use a flywheel and foot treadle to spin the glasses, as Franklin originally designed, instead of an electric motor. Dean began his music career in Colonial Williamsburg at age 14 performing violin. After earning a B.A. in Music from the University of Virginia, Dean began exploring unusual instruments popular in the 18th century, including the pocket violin and the hurdy-gurdy, learned on travel in France, and eventually the glass armonica. In addition, he plays the only glass violin in the U.S. and glass English handbells, and has recently been introducing audiences to the Cristal Baschet, an instrument related to the glass armonica developed in France in 1952.

Dean performs over 100 concerts a year near his home in Williamsburg, and in schools, universities, and festivals throughout the country. His music

has been featured at Arena Stage in Washington, DC, and on Voice of America, The Discovery Channel, The CBS Early Show, CNN, NPR's All Things Considered, BBC's Good Morning Television, and other programs. In 2006, Dean was named the glass armonica player for the Benjamin Franklin Tercentenary, featured in special concerts and in a video display with the traveling exhibit. Dean's solo recordings *The Glass Armonica*, *Crystal Carols*, *Revolutions*, *Celtic Crystal*, *Davy Crockett's Fiddle* and *18th Century Mother Goose Songs* have received critical acclaim in such publications as *American Music Teacher*, *The Washington Post* and *Audio Magazine*. His children's recording, *Colonial Fair* has been named "Notable Children's Recording of the Year" by the American Library Association. Dean has written numerous original music scores for award winning films for The National Park Service, City of Chattanooga, State of Tennessee, and The Norfolk Botanical Gardens. In 2002, Dean was named the official musician to play Davy Crockett's fiddle by the Witte Museum in San Antonio, TX. Dean's recording, *World Glass*, explores the possibilities of glass instruments in original, classical, and world music. His most recent project, *The Elements*, is a CD and DVD with members of the Richmond Symphony. CNN's "Great Big Story" will feature Dean and his glass armonica later in 2017.

Astrophysics & Creation: Perceiving the Universe Through Science & Participation

By Arnold Benz, Ph.D.

When we gaze at the heavens—are we staring at a cold, unfeeling cosmos or the handiwork of a divine Creator? In his groundbreaking new book, *Astrophysics and Creation*, the renowned Swiss astronomer and lay Christian theologian looks to—and beyond—the stars to find an inspiring coexistence between the contradictory perceptions of the universe found in science and faith.

CAPITOL HILL CHORALE

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Jinsun Cho, Assistant Director
Kevin Siegfried, Composer in Residence

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

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Melissa Chow	Deborah Jones	Katherine Rubida
Marian Connolly	Deborah Ann Kermer	Hilary Salmon
Chantal Dalton	Margaret Kruesi	Melinda Salzman
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Meg Eichler	Janie O'Connor	Elaine Winch
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F. Matthew Hale II	David Rapp	John Vanderson
Sam Haltiwanger	Dale Rose	John L. Wodatch
Parker Jayne†	Kit Ruland	

Not singing this concert: Dina Michels†

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The Chorale expresses its appreciation to the following who donated items to the Chorale’s fundraiser on May 13, 2017:

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The Chorale's 25th Anniversary Season in 2017-2018

CHC's concerts in 2017-2018 will be very special as the Chorale marks its twenty-fifth anniversary. To honor the occasion, Artistic Director Fred Binkholder has planned three programs of concerts that showcase special aspects of the rich and diverse programming for which he and the Chorale are known: Premieres of new works by our Composer-in-Residence, Kevin Siegfried, American traditional music, vocal jazz with the David Jellema Quintet, and liturgical choral music from the Russian Orthodox tradition. Come celebrate this wonderful anniversary and achievement with us at these three special concerts:

Homeward Bound for Christmas

December 2, 2017 at 7:30 PM and December 3, 2017 at 4:00 PM

Lutheran Church of the Reformation, 212 East Capitol Street, NE

A celebration of our 25th Anniversary begins with the premiere of a 5-movement **Appalachian Christmas Cantata** by our Composer-in-Residence, Kevin Siegfried, based on the music of Jean Ritchie. Also on the program are carols of the Moravians, puritans and patriots alike.

The American Songbook

March 10, 2018 at 7:30 PM and March 11, 2018 at 4:00 PM

Capitol Hill Presbyterian Church, 4th and Independence, SE

Always an audience favorite, Cornetist David Jellema and his Quintet join the Chorale for a rousing program of standards from the American songbook, including **In A Mist** by Bix Beiderbecke (who's birthday is March 10th), **Dream A Little Dream Of Me**, **Stardust**, **Beginning To See The Light**, **Embraceable You**, **Night And Day**. Come sing along!

Gretchaninoff: Passion Week, Op. 58

June 2, 2018 at 7:30 PM and June 3, 2018 at 4:00 PM

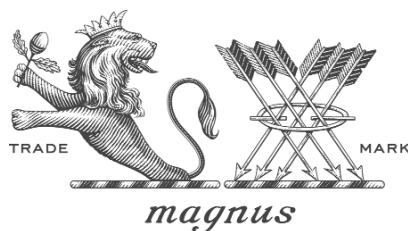
Capitol Hill Presbyterian Church, 4th and Independence, SE

The Chorale discovered its love of performing Orthodox liturgical works in its first season, with the North American premiere of Gretchaninoff's **All-Night Vigil, Op. 59**. Twenty-five seasons later, the Chorale returns to Gretchaninoff for performances of the magnificent and unique choral cycle from the Orthodox Holy Week services, **Passion Week, Op. 58** (1911-12). Musica Russica describes this work as standing next to Rachmaninoff's **All-Night Vigil** in scope and musical richness.

The Capitol Hill Chorale and Kevin Siegfried express their gratitude to Thomas Hession and G. Finkenbeiner, Inc., Waltham, Massachusetts, for their advice and support in the creation of Music of the Spheres, Op. 50, by Kevin Siegfried. G. Finkenbeiner, Inc. has been producing Gerhard Finkenbeiner's patented quartz glass armonicas for nearly 30 years. Now an owner of G. Finkenbeiner Inc., Thomas Hession began his career at the company as a glassblower in 1979, at the age of fifteen. He worked with Gerhard Finkenbeiner directly for over twenty years, and was involved in assembling the first glass armonica made in over one hundred years.

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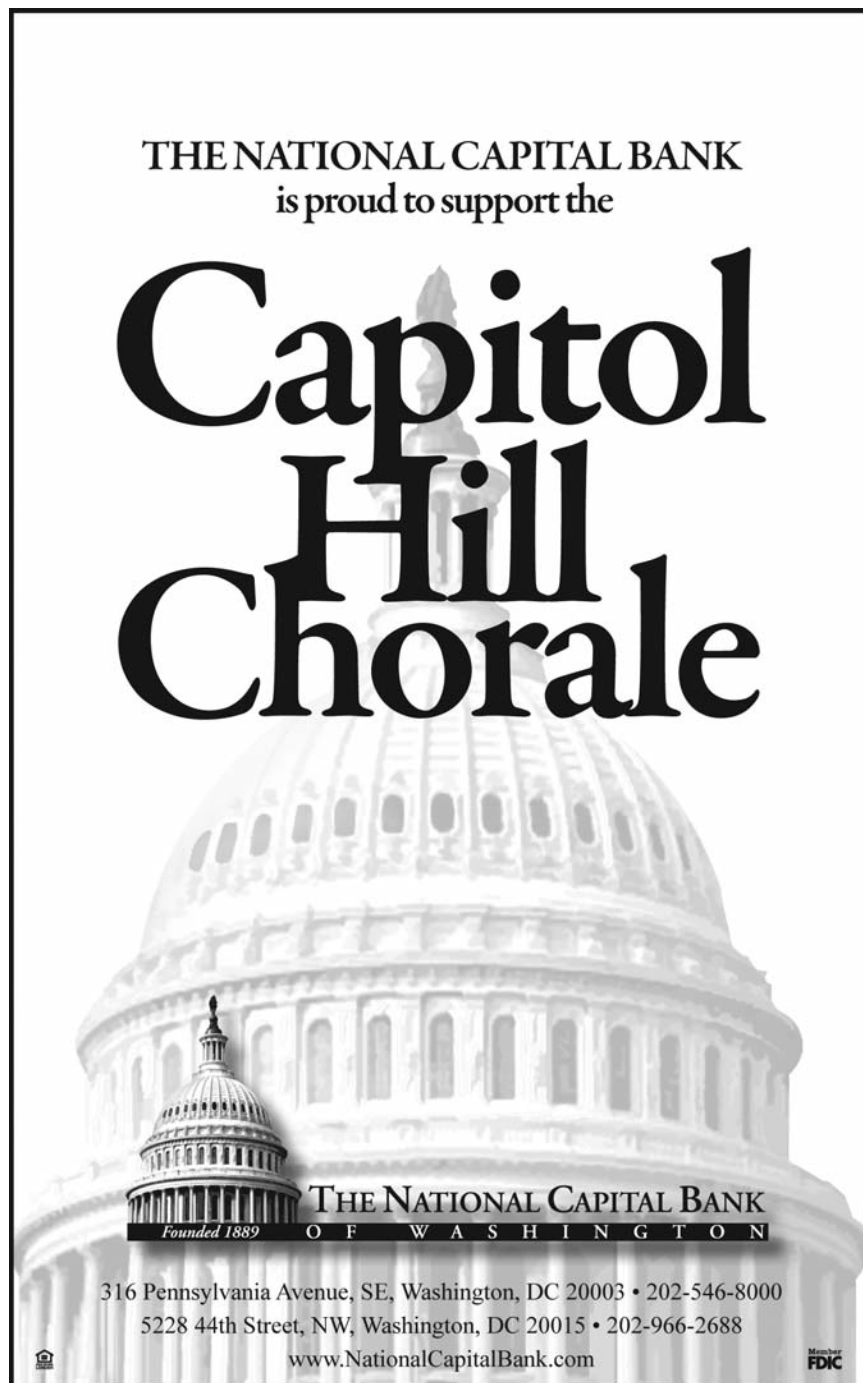
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