



HOMeward BOUND

The Capitol Hill Chorale

Frederick Binkholder, Artistic Director

December 2 and 3, 2017

Lutheran Church of the Reformation

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Early American Music

Emanuel for ChristmasWilliam Billings (1746 – 1800)
Sherburne C.M.Daniel Read (1757 – 1836)
Joy.....Jeremiah Ingalls (1746 - 1838)
Carol C.M.Supply Belcher (1751 – 1836)
ShilohWilliam Billings (1746 – 1800)
SheffieldWilliam Billings (1746 – 1800)

Shaker Songs

The Heavens Are with Us I KnowCanterbury, NH (1856)
Sweetest Music Softly StealingMt. Lebanon, NY (1875)
Carol, Carols EverywhereCanterbury, NH (1890s)
Give Good GiftsLebanon, NY (1893)

Other Traditions

Mary Had a Babyarr. Kevin Siegfried (b. 1969)
Soloist: David Mecher
Vum Vive Vum (from *Angel of Light*)Kevin Siegfried (b. 1969)

INTERMISSION

HOMeward BOUND

Appalachian Carols, op. 54

Kevin Siegfried (b. 1969)

- I. The World is Old
- II. Brightest and Best
- III. Down Came an Angel
- IV. Wintergrace
- V. Wondrous Love
- Soloist: Gabrielle Levy*

25th Anniversary Favorites

- Jvarsa shensa (To thy cross)Zakaria Paliashvili (1871 – 1933)
- Tebe PojemStevan Mokranjac (1856 – 1914)
- Slava OcuStevan Mokranjac (1856 – 1914)
- Bogoroditse DevoSergei Rachmaninoff (1873 – 1943)

Homeward Bound

- The Road Home.....Stephen Paulus (1949 – 2014)
- Soloist: Jennifer Weyman*

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Capitol Hill Community Foundation and Near Southeast Community Partners

NOTES ON THE CONCERT

In the summer of 1993, the Capitol Hill Chorale was born over dinner at The Monocle, just a handful of blocks from where it now embarks on its 25th Anniversary Season. In a city notorious for choirs coming and going, this silver anniversary speaks to what makes the Capitol Hill Chorale so special: its enduring commitment to both music and camaraderie in the very heart of our nation's capital.

Originally founded by Parker Jayne, the Chorale has continued to grow and develop under Artistic Director Frederick Binkholder. While never afraid to explore new and innovative music, the Chorale has also continued to pay homage to the musical styles that have become its bread and butter. "Homeward Bound" is an embodiment of that dichotomy: today's performance features a return to the Chorale's musical roots in early American and Orthodox liturgical music while also maintaining a forward gaze with the world premiere of *Appalachian Carols* by our Composer-in-Residence Kevin Siegfried.

Meant to illustrate a journey home, both musically and metaphorically, the concert begins with a set of early American shape-note hymns, psalm-tunes, and anthems by the members of the First New England School. Largely self-taught musicians who deviated from the traditional European model of composition to create a truly American sound, they composed musical works intended to be accessible to amateur singers. Often they featured what might be considered "unusual" harmonies, particularly to those familiar with the music from across the Atlantic in the 18th and 19th centuries. Each of the selected songs in this section features the story of Jesus' birth, primarily from the Gospel of Luke, heralded with congregational joy in this festive season.

The next selection of works comes from the Shaker tradition, from which the Chorale has performed extensively through the work of Dr. Siegfried and Artistic Director Binkholder. The American Shakers are the most successful and long-lasting of the American Utopians. Although only a few remain today, Shakers have lived and practiced their faith in dedicated communities in the United States continuously since the end of the American Revolution. Shaker music was largely unknown outside of Shaker communities until Aaron Copland's use of "Simple Gifts" in his *Appalachian Spring*, yet music was an inherent part of both worship and daily life in Shaker communities. While Early Shaker tunes were largely sung in unison, as illustrated in "The Heavens

Are with Us I Know” on today’s program, more conventional works with four-part harmonies began to be more commonplace after the Civil War.

Just prior to intermission, the Chorale will feature two songs of disparate traditions, both set by Dr. Siegfried: “Mary Had a Baby,” a beautiful African American spiritual, and the Shaker-inspired “Vum Vive Vum,” a perpetual fan favorite. These works, while topically and culturally quite different, have their roots in the hymn and folk traditions of the early United States. Both songs invoke the language of spirituality, the transfer of ideas, and the involvement of the individual within collective groups of people.

Focusing further on individual and collective voices is the centerpiece of this concert: Dr. Siegfried’s *Appalachian Carols*. This brand new work is built upon five tunes made famous by folk music icon Jean Ritchie. Through his settings, Dr. Siegfried once again captures and translates the beautiful and plaintive essence of the individual voice in a rich choral setting. As Ritchie has become known as the “Mother of Folk,” performing, collecting, publishing, and composing Appalachian folk songs, this work so appropriately arises from not just the voice and experience of one person, but also of one people.

Following *Appalachian Carols*, the program turns to the Chorale’s traditions in Orthodox liturgical music. The Chorale carved out its niche in Eastern Orthodox settings in its very first season by performing the American premiere of Gretchaninoff’s *All-Night Vigil* (1912), which had been lost during the Russian Revolution. Since then, CHC has performed numerous essential works by Eastern European composers. This set begins with works by our beloved Zakaria Paliashvili and Stevan Mokranjac. The Chorale will then perform the world-famous setting of “Bogoroditse Devo” by Sergei Rachmaninoff. This tradition is a quintessential part of CHC’s life and history, and we invite all former members of the Chorale to join us on stage for its performance.

The final work is introspective and celebratory, concluding this first concert of the Chorale’s 25th Anniversary with beautiful and joyous song. “The Road Home” by Stephen Paulus is the perfect representation of both the concert’s metaphorical journey home and the Chorale’s musical journey. It features a repurposed melody from *The Southern Harmony Songbook* of 1835, but newly composed text by Michael Dennis Browne. “The Road Home” speaks to both journey and destination, acknowledging the roads travelled and the roads yet to come.

“There is no such beauty as where you belong.
Rise up, follow me, I will lead you home.”

—Jennifer Weyman and Parker Jayne

NOTES ABOUT THE MUSIC AND SONG TEXTS

EARLY AMERICAN MUSIC:

Emanuel for Christmas

Music and Text by William Billings (1746 – 1800)

To begin our concert is the rousing hymn “Emanuel for Christmas” by William Billings (1746 – 1800). Originally published in 1781 in his work, *The Psalm Singer’s Amusement*, it features text paraphrased from Luke, Chapter 2:8-x17. Billings is often considered to be the best-known American composer of the 18th century and the father of American choral music, although his music had declined significantly in popularity by the time of his death in 1800. Lacking any formal training in musical composition, and working as a tanner for his primary profession, he wrote more than 300 compositions – the majority for sacred texts – ranging from standard hymns to long and complex anthems. This lack of training ultimately led to a uniquely American sound, which Billings and his contemporaries in the First New England School would come to embrace. “Emanuel for Christmas” is a prime example of both Billings’ musical and poetic writing; while he often used paraphrased scripture by Isaac Watts and Nahum Tate for his texts, “Emanuel for Christmas” is entirely his own.

As Shepherds in Jewry were guarding their Sheep,
Promisc’usly seated estranged from Sleep;
An Angel from Heaven presented to View,
An thus he accosted the trembling Few.

Dispel all your Sorrows, and banish your Fears;
For Jesus your Saviour in Jewry appears.

Tho’ Adam the First in Rebellion was found,
Forbidden to tarry on hallowed Ground;
Yet Adam the Second appears to retrieve,
The Loss you sustain’d by the Devil and Eve.

Then Shepherds be tranquil, this Instant arise,
Go visit your Saviour and see where he lies.

A Token I leave you whereby you may find,
This heavenly Stranger, this Friend to Mankind;
A Manger’s his Cradle, a Stall his Abode;
The Oxen are near him and blow on your God.

Then Shepherds be humble, be meek and lie low
For Jesus your Saviour's abundantly so.

This wonderous Story scarce cool'd on the Ear,
When thousands of Angels in Glory appear;
They join in the Concert and this was the Theme
"All Glory to God and good Will towards Men."

Then Shepherds strike in, join your Voice to the Choir
And catch a few Sparks of Celestial Fire.

Sherburne C.M.

Music by Daniel Read (1757 – 1836), Text from Luke 2:8-14

Based on the same text from Luke Chapter 2 is "Sherburne C.M." by Daniel Read (1757-1836). The second American composer to publish a collection of his own music after William Billings (*The American Singing Book*), Read was another influential member of the First New England School. As an amateur composer earning his primary wages by owning and operating a general store in New Haven, Read also suffered from the failings of early American copyright law. "Sherburne," while originally published in 1785, was one of his most popular pieces, and appeared over 70 times in print prior to 1810, many times without his permission. The particular version of "Sherburne" on this concert comes from the famous American tunebook *The Sacred Harp*, which utilizes a notational tool and tradition known as shape-notes. This style of notation came about just after the turn of the 19th century, and is connected with congregational style singing (both sacred and secular). Based on a four-shape system, shape-notes were a way for singers to associate scales, notes, shapes, and solfege as a tool for learning to read music. This congregational style is often forward, boisterous, and rousing, and can (and did) sound quite "unrefined."

While shepherds watched their flocks by night all seated on the ground
The Angel of the Lord came down and glory shone around.
All glory be to God on high, and to the earth be peace,
Good will henceforth from heav'n to men begin and never cease.

Joy

Music by Jeremiah Ingalls (1746 - 1838), Text by John Mason (1646 – 1694)

Another member of the First New England School, albeit lesser known, was Jeremiah Ingalls (1746-1838). A native of Massachusetts who moved to Vermont around 1800, Ingalls worked as a farmer, cooper, and tavern keeper at various times, in addition to serving as a choirmaster at the Congregational Church, teaching singing school and composing music. Ingalls' publication, *Christian Harmony*, contains many lively melodies patterned after the secular songs and dances of the day. This particular tune, "Joy," features paraphrased text of the Magnificat (Luke 1:46-55) by John Mason (1646-1694), entitled "Joy in the Holy Ghost." Taking place after Mary has

learned of her pregnancy, the lyrics are meant to be sung by Mary herself as she proclaims her faith to her cousin Elizabeth.

My soul doth magnify the Lord,
My spirit doth rejoice
in God my Saviour and my God,
I hear this joyful voice.
I need not go abroad for joy,
When I've a feast at home;
My sighs are turned into songs,
The Comforter is come.

Down from above the blessed Dove
Is come into my breast,
To witness his eternal love;
This is my heav'nly feast.
This makes me abba father cry,
With confidence of soul;
It makes me cry my Lord, my God,
And that without control.

There is a stream which issues forth
From God's eternal throne,
And from the Lamb, a living stream
Clear as the crystal stone.
The streams do water paradise,
It makes the angels sing:
One cordial drop revives my heart;
Hence all my joys do spring.

Such joys as are unspeakable,
And full of glory too;
Such hidden manna; hidden pearls,
As worldings do not know.
Eye hath not seen, nor ear hath heard,
From fancy 'tis conceal'd,
What though, Lord, hast laid up for
thine,
And hast to one reveal'd.

Carol C.M.

Music by Supply Belcher (1751 – 1836), Text from Luke 2:8-14

Named "The Handell of Maine" by a local newspaper, Supply Belcher was another composer and compiler of tune books in early America. Most of Belcher's works were published in his compilation, *The Harmony of Maine*, published in Boston in 1794. "Carol C.M." is an example of a fuguing tune, a technique commonly used by the First New England School and pioneered by William Billings, in which all the voices begin together and complete a main musical idea before each voice part is given a chance to individually begin the main melodic idea, coming in one at a time before joining together. A similar technique was used in Daniel Read's "Sherburne," earlier on today's program, which also featured the same text as "Carol C.M."

While shepherds watched their flocks by night all seated on the ground
The Angel of the Lord came down and glory shone around.

Shiloh

Music and Text by William Billings (1746 – 1800)

Also telling the story of the Shepherds being greeted by the Angels proclaiming the birth of Jesus is Billings' "Shiloh." Named after the Messiah referenced in the Hebrew Bible in Genesis 49:10, and with original text by Billings, "Shiloh" is often known as the "The Shepherd's Carol." First published in 1786 in *The Suffolk Harmony*, "Shiloh"

follows one of Billings' traditional methods of composition, featuring a change in meter halfway through, and staggering the voices in a variation of a traditional fuguing tune.

Methinks I see an heav'nly host of angels on the wing!
Methinks I hear their cheerful notes, so merrily they sing.
Let all your fear be banish'd hence, glad tidings I proclaim,
For there's a Savior born today, and Jesus is His name.

Lay down your crooks and quit your flocks, to Bethlehem repair;
And let your wand'ring steps be squar'd, by yonder shining star,
Seek not in courts or palaces, nor royal curtains draw;
But search the stable, see your God extended on the straw.

Sheffield

Music by William Billings (1746 – 1800), Text by Isaac Watts (1647 – 1748)

In "Sheffield," Billings sets the well-known "Joy to the World" text by Isaac Watts, paraphrased from Psalm 98. The famous setting of this text is actually of unknown composer, although contributed by many to Lowell Mason (1792 – 1872) and often falsely connected to George Frideric Handel (1685 – 1759). While Billings' setting is certainly melodically different from the authorless "Antioch," it does bear some resemblance in its fugal setting, where the melodic idea is introduced in a single voice part, and then subsequently layered in one part at a time.

Joy to the World; the Lord is come!
Let Earth receive her King:
Let every heart prepare him room,
And Heav'n and Nature sing.

No more let sins and sorrows grow,
Nor thorns infest the ground;
He comes to make his blessings flow,
Far as the curse is found.

Joy to the earth! the Saviour reigns!
Let men their songs employ,
While fields and floods, rocks, hills, and
plains
Repeat the sounding joy.

He rules the earth with truth and grace,
And makes the nations prove
The glories of his righteousness
And wonders of his love

SHAKER SONGS:

During the 19th century, the Shakers faced an uphill climb with regards to their place in the culture of America. While they were sometimes accepted, they often faced ridicule for their worship practices, denial of private property ownership, adherence to celibacy, and pacifism. It was also during the second half of the 19th century that the Shakers began to step beyond their early practices of unison singing and integrate harmonies more in line with their Protestant contemporaries. Shaker songs number in the thousands, far more than are published in the hymnals printed beginning in the late 1800s. The songs on today's program come from the second

half of the 19th century from various Shaker communities, and illustrate the changing nature of Shaker songs of that time.

The Heavens Are with Us I Know

From Canterbury, NH (1856)

The heavens are with us I know,
 Rich treasures like rivers do flow.
 I feel all that's earthly is passing away
 And I'm tasting of glories immortal.
 Bright Angels around us do hover,
 With healing our wounds they would cover,
 And they would waft our spirits from toil and vexation
 To live in their union forever.

Sweetest Music Softly Stealing

From Mt. Lebanon, NY (1875)

Sweetest music softly stealing
 O'er our hearts in tuneful chime,
 Shall, in joyous notes revealing,
 Swell the song of olden time.

When morning star was beaming,
 Angels sang of peace and love;
 Many souls awoke from dreaming,
 Hail'd the light from Heaven above.

Gladsome sound we echo still,
 Peace on earth, to all good will.

Wake we now to joy and gladness,
 Christ the Saviour we have found;
 Banish from our hearts all sadness,
 And in deeds of love abound.

Now the fount of good unsealing,
 Let us all our souls upfill;
 And, in kindly Christian feeling,
 Breathe sweet peace and speak good will.

Gladsome sound we echo still,
 Peace on earth, to all good will.

Carols, Carols Everywhere

From Canterbury, NH

Carols, carols everywhere,
 Children bright and morning fair,
 Calling, calling from all care,
 Christmas morn is breaking.

Come ye feeble, come ye strong,
 Join our happy Christmas song;
 Roll the words of peace along,
 Christmas joys awaking.

Brethren all the year so true,
 Sisters, heaven speaks for you,
 Worthy, worthy, fresh and new
 Is our Christmas meeting.

Need we sing of days gone by
 With our home and heaven so nigh?
 Where to each we can apply
 "Happy Christmas greeting"?

Give Good Gifts

From Lebanon, NY (1893)

Give good gifts one to another,
Peace, joy and comfort gladly bestow;
Harbor no ill 'gainst sister or brother,
Smooth life's journey, as you onward go.

Broad as the sunshine, free as the showers,
So shed an influence blessing to prove;
Give for the noblest of efforts your pow'rs;
Blest and be blest, is the law of love.

OTHER TRADITIONS:

Mary Had a Baby

Traditional Text and Tune from St. Helena Island, arr. by Kevin Siegfried (b. 1969)

The program moves next to “*Mary Had A Baby*,” a moving African American spiritual, arranged by Kevin Siegfried. This song is thought to have originated on St. Helena Island, one of South Carolina’s Sea Islands, in the early 18th century. As the island was isolated from the mainland, the descendants of enslaved Africans on the island and the surrounding Lowcountry developed their own culture known as Gullah. Direct African influences can be seen in many aspects of Gullah life, including language, cuisine, beliefs, fables, art, worship, and music, but Gullah also incorporated Christian concepts. “*Mary Had a Baby*” illustrates that merging of cultures, with Christian text but a traditional “call and response” form descended from African music. The solo voice poses the questions “Where was He born?, What did they call Him?,” etc., and the other voices answer.

Mary had a baby, Aye, Lord,
Mary had a baby, Aye, my Lord,
Mary had a baby, Aye, Lord,
The people keep a-coming and the train done gone.

What did she name him? ...
Named him Jesus ...
Where was he born? ...
Born in a stable ...
Where did they lay him? ...
Laid him in a manger...

Aye, my Lord.

Vum Vive Vum — Siegfried

Music and Text by Kevin Siegfried (b. 1969)

This piece comes directly from Dr. Siegfried's cantata *Angel of Light* (Op. 47), which the Chorale premiered in June 2015. The work is rooted in a distinctive period of Shaker history, a remarkable decade from 1837 – 1847 when Shaker communities were caught up in a wave of intense spiritualism. During this period, Shaker communities experienced a tremendous outpouring of songs that were “gifted” by visiting angels and spirits. The central movement of the cantata, “Vum Vive Vum” represents a form of “port à beul” or “mouth music” — a musical tradition from the British Isles in which the rhythm of the words is meant to replicate the rhythm of the dance.

Vum Vive Vum Vive Vum Vum Vo...

APPALACHIAN CAROLS

Kevin Siegfried (b. 1969)

Jean Ritchie (1922-2015) is perhaps the best known and most respected singer of traditional ballads in the United States. The youngest daughter of one of the most famous American ballad-singing families, the Ritchie family of Perry County, Kentucky, Ritchie is known for her expressively serene and objective performances of traditional music. During a career that lasted well over 50 years, Ritchie is often referred to as the “Mother of Folk,” and secured her place in the history of American music. While a collector and performer of preexisting folk songs, she also composed a significant number of original songs, such as “Black Waters,” “The L&N Don’t Stop Here Anymore,” and “Now Is The Cool Of The Day.”

The sense of place is tangible in Ritchie's performances. Music had come to her by tradition, and she maintained an impeccable authenticity throughout her storied career and always remained true to that lineage. Each of her songs was deeply personal, serving as the foundation on which she and her community were built. As Joan Baez wrote: “When I was just 19 years old, singing in the coffeehouses in Harvard Square, I was engaged in a battle with myself to remain true to the pure folk tradition and style. But I hadn't really heard ‘pure’ folk songs until I heard the Appalachian voice of Jean Ritchie. She made me sound like Doris Day.”

Appalachian Carols, written in celebration of the Capitol Hill Chorale's 25th anniversary, is a tribute to Jean Ritchie's musical legacy. Dr. Siegfried selected five hymns and songs from Ritchie's repertoire for the Christmas season: four traditional folk songs, and one original song: “Wintergrace.” Each of the songs selected bears a direct relation to Ritchie's descriptions of her family's Christmas traditions. The resulting work is a meditation on winter, Christmas, music, family, and nature. Dr. Siegfried began by transcribing each of the melodies from Ritchie's recordings in order to capture her unique interpretations, and then added other layers to the

music for the choir to sing, constantly ensuring the essence of the tunes remained unchanged. Similar to his choral arrangements of Shaker songs, he tried to remain faithful to the simplicity and directness of the Appalachian folk style and original unison melodies. To evoke the clarity and austerity of Appalachian music, Siegfried frequently uses drones and open sonorities that resemble the sound of the Appalachian dulcimer, a three- or four-stringed mountain instrument that Ritchie is largely responsible for reviving.

In recognition of the Chorale's anniversary, *Appalachian Carols* is dedicated to Parker Jayne, the founder of the Capitol Hill Chorale. "...and through eternity we'll sing on!"

I. The World is Old Tonight

Text: Laurence Housman, alt.

Tune: Joseph Moorat, as sung by Jean Ritchie

The world is old tonight, the world is old,
The stars around the fold do show their light,
And so they did, and so, a thousand years ago,
And so will do, my love, when we lie cold.

The world is still tonight, the world is still,
The snow on vale and hill like wool lies white,
And so it did, and so, a thousand years ago,
And so will do my love, when we lie still.

II. Brightest and Best

Text: Reginald Heber

Tune: Traditional, as sung by Jean Ritchie

Hail the blest morn when the Great Mediator,
Down from the regions of glory descends.
Shepherds go worship the babe in the manger,
Lo! for a guard the bright angels attend.

Refrain:

Brightest and best of the suns of the morning,
Dawn on our darkness, and lend us thine aid;
Star of the East, the horizon adorning,
Guide where our Infant Redeemer is laid.

Cold on his cradle the dewdrops are shining,
Low lies His head with the beasts of the stall;
Angels adore Him in slumber reclining,
Maker and monarch and Savior of all.

Refrain

Say, shall we yield Him, in costly devotion,
Odors of Edom and offerings divine?
Gems of the mountain and pearls of the ocean,
Myrrh from the forest and gold from the mine?

Refrain

Vainly we offer each ample oblation,
Vainly with gifts would His favor secure.
Richer by far is the heart's adoration,
Dearer to God are the prayers of the poor.

Refrain

III. Down Came an Angel

Text and tune: Traditional, with additional verses by Jean Ritchie

Christ was born in Bethlehem (x2)
Christ was born in Bethlehem and in a manger lay.

And in a manger lay, and in a manger lay,
Christ was born in Bethlehem and in a manger lay.

Joseph stood a-nigh them (x2)
Joseph stood a-nigh them to keep them from all harm,

Sheep and cattle by him (x2)
Sheep and cattle by him to keep the baby warm.

To keep the baby warm, to keep the baby warm,
Sheep and cattle by him to keep they baby warm.

Kings and shepherds kneeling (x2)
Kings and shepherds kneeling to welcome in his birth.

To welcome in his birth, to welcome in his birth,
Kings and shepherds kneeling to welcome in his birth.

Angels sang his lullaby (x2)
Angels sang his lullaby, it rang around the earth.

It rang around the earth, it rang around the earth,
Angels sang his lullaby, it rang around the earth.

IV. Wintergrace

Text and tune: Jean Ritchie

This is the time so well we love,
The time of all the year;
When winter calls with chilling breath,
For fireside and good cheer.

A time for men and beast to stand,
And feel the season turn;
To watch the stars for secret signs,
And God's true lessons learn.

The time when the corn is all into the barn,
The old cow's breath's a frosty wine,
And the morn along the fallow field
Doth silver shine.

And when cold morning's radiant star,
Shines over hill and plain;
We know anew that little babe,
Is born to us again.

And man and beast and bird and tree,
Each one is his own place;
We bow our hearts and thank our God,
For winter rest and grace.

The time when the corn is all into the barn,
The old cow's breath's a frosty wine,
And the morn along the fallow field
Doth silver shine.

V. Wondrous Love

Text and tune: Traditional, as sung by Jean Ritchie

What wondrous love is this?
O my soul! O my soul!
What wondrous love is this?
O my soul!
What wondrous love is this?
That caused the Lord of bliss
To send such perfect peace
To my soul?

To God and to the Lamb
I will sing, I will sing,
To God and to the Lamb
I will sing!
To God and to the Lamb
Who is the Great I Am,
And Christ the Son of Man
I will sing!

Ye winged seraphs fly,
Bear the news! Bear the news!
Ye winged seraphs fly,
Bear the news!
Ye winged seraphs fly
Like angels in the sky,
Fill vast eternity
With the news.

When we're from sorrow free
We'll sing on, we'll sing on
When we're from sorrow free
We'll sing on;
When we're from sorrow free
We'll rise and joyous be,
And through eternity
We'll sing on!

25th ANNIVERSARY FAVORITES:

Jvarsa shensa (To thy cross)

Music by Zakaria Paliashvili (1871 – 1933), Text from the Divine Liturgy

Paliashvili's *Georgian Sacred Chants* (1909) is a setting of transcribed chants for large mixed chorus that follows the Liturgy of St. John Chrysostom, the most common

Eucharistic service in the Orthodox church. As a proud Georgian, and perhaps the most revered composer in Georgian history, Paliashvili intended this work as his contribution to the preservation of this important aspect of Georgian musical culture, which at the time was threatened by “Russification” as imposed by the Russian Empire. Yet the work was ultimately too Western for Georgian traditionalists, too Georgian for the Russian Orthodox Church, and too religious for the Soviets in the years to follow. Until CHC performed the entirety of the work in 2014, it had not been performed since its premiere some 100 years previous.

The choir plays a central role in the Orthodox Divine Liturgy, singing both extended sections for solo choir and frequent short responses to prayers and exclamations of a priest or deacon. “Jvasha shensa” is the first of several instances in which Paliashvili includes material not part of the regular Divine Liturgy. “To Thy Cross” (‘jvasha shensa taq’vanis vtsemt meupeo’) is a festal hymn for feasts of the Cross, of which there are two during the year. It is also one of the most beautiful sections of Paliashvili’s Liturgy.

jvasha shensa taq’vanis vtsemt meupeo
da ts’midasa aghdgomasa shensa
ugalobt da vadidebt.

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

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

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

Selections from The Divine Liturgy of St. John Chrysostom

Music by Stevan Mokranjac (1856 – 1914), Text from the Divine Liturgy

“Tebe Pojem” and “Slava Ocu” are both from the Serbian Divine Liturgy, as composed by Stevan Stojanovic Mokranjac in his *Divine Liturgy of St. John Chrysostom* (1895). Often called the “father of Serbian music,” Mokranjac founded the Serbian School of Music in 1899, as well as the first Serbian string quartet, blending Western classical music with Serbian folk traditions. Primarily a talented and practical church musician, Mokranjac understood the chant repertoire as a tool for liturgical function, at the same time using it as his most important compositional material. Mokranjac had intended to write a liturgy based on all eight modes in Serbian chant, known as Octoechos, but his *Divine Liturgy of St. John Chrysostom* was only based on the first.

Tebe Pojem

Tebe pojem, Tebe blagoslovim,
Tebje blagodarim, Gospodi,
i molim ti sja Bože naš.

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

Slava Ocu

Slava Ocu i Sinu i Svjatomu Duhu,
i ninje i prisno, i vo vjeki vjekov. Amin.
Blagoslovi duše moja Gospoda,
i vsja vnutenjaja moja, imja svjato je Jego.
Blagosloven jesi Gospodi.

Glory be to the Father, to the Son, to the
Holy Spirit.
Both now and ever, and unto the ages of
ages. Amen.
Bless the Lord, O my soul,
and all that is within me bless His Holy
Name.
Blessed art Thou, O Lord.

Bogoroditse Devo

Music by Sergei Rachmaninoff (1873 – 1943), Text from the Divine Liturgy

Sergei Rachmaninoff's All-Night Vigil, opus 37, stands as one of the crowning achievements of the "Golden Age" of Russian Orthodox sacred choral music. This period, which began in the 1880s and lasted until the communist takeover in 1917, was a time when dozens of Russian composers turned their creative energies to composing choral music on texts drawn from the Russian Orthodox liturgy. "Bogoroditse Devo" (Rejoice, O Virgin) serves as the conclusion to Vespers, where the Orthodox church always pays homage to the Virgin Mary. Perhaps the most widely known hymn from Rachmaninoff's cycle, "Bogoroditse Devo" captures both the gentle simplicity of the angelic greeting and the awe-struck glorification of Mary's response to God. CHC invites all former members of the Chorale to join us onstage for the performance of this masterpiece."

Bogoroditse Dyevo, raduisya
Blagodatnaya Mariye, Gospod's Toboyu
Blagoslovena Tui v'zhenakh,
i blagosloven Plod chreva Tvoyego
Yako Spasa rodila, yesi dush nashikh

Rejoice, virgin mother of God,
Mary, full of grace, the Lord is with you.
Blessed are you among women,
And blessed is the fruit of your womb
For you have borne the Savior of our souls.

HOMEWARD BOUND

The Road Home

Music adapted by Stephen Paulus (1949 – 2014), Text by Michael Dennis Browne (b. 1940)

Stephen Paulus was a prolific American composer who contributed hundreds of works to the choral canon before his death in 2014. "The Road Home" is one of his most performed choral works. The melody is taken from "The Lone Wild Bird," based on the tune "Prospect" in the 1835 book Southern Harmony — a compilation of shape-note tunes from Colonial America. Paulus found several texts based on this tune, none of them quite right for the slightly melancholy air of the melody, so he

commissioned a new lyric from his longtime collaborator, poet Michael Dennis Browne.

Tell me, where is the road
I can call my own,
That I left, that I lost
So long ago?
All these years I have wandered,
Oh when will I know
There's a way, there's a road
That will lead me home?

Rise up, follow me,
Come away, is the call,
With the love in your heart
As the only song;
There is no such beauty
As where you belong;
Rise up, follow me,
I will lead you home.

After wind, after rain,
When the dark is done,
As I wake from a dream
In the gold of day,
Through the air there's a calling
From far away,
There's a voice I can hear
That will lead me home.



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ABOUT THE CHORALE

2017-2018 marks the Capitol Hill Chorale's 25th season rehearsing and performing on Capitol Hill. Since its first concert in December 1993 with 45 singers, the Chorale has performed 70 choral programs, grown to over 100 singers, toured Europe, uncovered rarely performed pieces, and commissioned new works.

This also marks the 18th season with Frederick Binkholder as the Chorale's Artistic Director, bringing his usual innovative programming and his high musical standards. Artistic Director Binkholder'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, 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), Voce Chamber Singers, and Dean Shostak (one of only 10 glass armonica players in the world).

The Chorale established its tradition of performing major Orthodox liturgical works with the North American premiere of Gretchaninov's setting of the *All-Night Vigil* (Op. 59) during the its very first season. Artistic Director Binkholder has extended this tradition, leading Chorale performances of the *Orthodox Divine Liturgy of St. John Chrysostom* in settings by Tchaikovsky, Rachmaninoff, Zakaria Paliashvili, and Stevan Stojanovic Mokranjac. In its June 2016 program, the Chorale honored the centenary of World War I by performing Kastalsky's rarely performed *Memory Eternal to the Fallen Heroes* (1917).

Boston-based composer, Kevin Siegfried, has been the Chorale's Composer-in-Residence since March 2014, and the Chorale is honored to have premiered a number of his new works, including the cantatas *Child of Earth* (2011), *Angel of Light* (2015), *Vidimus Stellam* (2016), and *Music of the Spheres* (2017) for chorus and glass armonica.

In October 2014, the Chorale released its first commercially produced recording, a setting of sacred Georgian chants on the *Orthodox Divine Liturgy* by Georgian composer Zakaria Paliashvili (1871-1933). Additional information regarding the recording and the Chorale can be found at www.CapitolHillChorale.org, Facebook, and Twitter (@CapHillChorale).

CAPITOL HILL CHORALE

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Jinsun Cho, Assistant Director

Kevin Siegfried, Composer-in-Residence
Kate Hibbs, President, Board of Directors

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BIOGRAPHIES

Frederick Binkholder, 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, 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 a Bachelor of Music degree from Yonsei University in Seoul, Korea, a Master of Music degree and Graduate Performance diploma from the Peabody Conservatory of the Johns Hopkins University, and a Doctor of Musical Arts degree in Organ Performance from the Catholic University of America. She has served on the musical 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 and accompanist of the Chamber Singers of Georgetown University, where she also serves on the music faculty.

Kevin Siegfried, Composer-in-Residence

The Chorale first performed Kevin Siegfried's music in December 2007, and commissioned his *Child of Earth* in June 2011. Dr. Siegfried was appointed as the Chorale's Composer-in-Residence in March 2014, which was marked with a newly commissioned work, *Angels Hovering Round*. Based in Andover, MA, Dr. Siegfried holds a D.M.A. from The New England Conservatory. He has studied in Paris and India and has taught at Harvard University, The New England Conservatory, and the Northwest School in Seattle. He is a current faculty member at the Boston Conservatory. Dr. Siegfried's music has been recorded by leading ensembles including The Dale Warland Singers, The Tudor Choir, and Conspire. The Tudor Choir's "Gentle Words" CD, which features Siegfried's Shaker song arrangements, was praised as "a stunning addition to the repertoire" by *Fanfare Magazine*.

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

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\$5,000: Funds new works from our Composer-in-Residence, Kevin Siegfried

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\$500: Funds one free, public concert in the local Capitol Hill community

\$250: Full scholarship of music dues and scores for one singer

\$100: Covers the rent of our rehearsal space for one week

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UPCOMING CONCERTS AND EVENTS!

25th Anniversary Swing Dance Celebration!

March 2, 2018
Eastern Market
225 7th St SE

Join us for a rousing good time, celebrating the Chorale's silver anniversary and looking toward the many, many years to come! In collaboration with David Jellema, CHC will host its first ever Swing Dance at our beloved Eastern Market. Save the date, and keep your eyes peeled for more information!



American Songbook

March 10, 2018 at 7:30 PM
March 11, 2018 at 4:00 PM
Capitol Hill Presbyterian Church
4th & Independence Ave SE

Cornetist David Jellema and his band join the Chorale for another swinging concert of vocal jazz, celebrating American popular music from the era of big bands, crooners, and hot jazz. This will be the Chorale's fourth vocal jazz concert with David Jellema and his band, and each concert has been a popular sell-out!



Orthodox Soul

June 2, 2018 at 7:30 PM
June 3, 2018 at 4:00 PM
Capitol Hill Presbyterian Church
4th & Independence Ave SE

In the final concert of its 25th season, the Chorale harkens back to its first season, when it performed the American premiere of the *All-Night Vigil*, Op. 59 by Alexander Gretchaninoff (1864-1956). That inaugural season established the Chorale's interest in liturgical music from the Orthodox traditions of Russia, Georgia, Serbia, and other countries, and it seems only fitting to pay homage to its role in shaping the Chorale's history. In this concert, the Chorale performs another major Gretchaninoff work for a cappella chorus, *Passion Week*, Op. 58, inspired by the Orthodox celebration of Easter Week.

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