

The Capitol Hill Chorale

Frederick Binkholder, Artistic Director



June 2 and 3, 2018
Capitol Hill Presbyterian Church

June 2 and 3, 2018

The Capitol Hill Chorale

Frederick Binkholder, Artistic Director

Presents:

ORTHODOX SOUL

Passion Week, Op. 58

Alexander Gretchaninoff (1864-1956)

1. Behold, the Bridegroom Comes
2. Thy Bridal Chamber
3. In Thy Kingdom (The Beatitudes)
Cantor: Solomia Dutkewych
4. Gladsome Light
5. Let My Prayer Arise
Tenor Solo: Cole Milliard (Saturday) and Robert Schiff (Sunday)
Solo Choir: Kay Sidahmed, Helena Kosanovich, and Margaret Neily (Saturday), Lucia Lykke and Jennifer Weyman (Sunday), Jill Hong-Martin, Becky Schechter, Kendra May, Gabrielle Levy, Mercedes Stickler, Katherine Rubida, Leanne Repko, and Caitlin McAndrews
6. Now the Powers of Heaven
7. Of Thy Mystical Supper
Alto Solo: Leanne Repko
8. The Wise Thief
9. Thou, Who Clothest Thyself With Light
10. The Lord Is God... The Noble Joseph
11. Do Not Lament Me, O Mother
12. As Many as Have Been Baptized; Arise, O God
13. Let All Mortal Flesh Keep Silent
Alto Solo: Gabrielle Levy

Guests Artists: Dr. Jason Thoms and Kelly Cossey

This project was supported by the DC Commission on the Arts and Humanities, which receives support from the National Endowment for the Arts. In addition, the Capitol Hill Chorale is supported in part through generous grants from the Capitol Hill Community Foundation and Near Southeast Community Partners.

Special Thanks to Dave and Marlene Gustafson and Barbara Charles and Robert Staples for providing housing to our two visiting Guest Artists.

Introduction to the Concert

The term "Passion Week" refers to the week leading up to Easter in Orthodox Christianity. Russian Orthodox believers celebrate Holy Week with a rich, profound, and beautiful cycle of daily services that trace in concentrated form the final days of Christ. Alexander Gretchaninoff drew from this rich body of readings, prayers, and hymns to form the 13 movements of *Passion Week*, Op. 58, material which would be instantly recognizable to Orthodox believers as belonging uniquely to Holy Week. The 13 sections are drawn from services occurring during the week, beginning with Holy Monday through Great and Holy Saturday.

Although a liturgical piece, *Passion Week*, Op. 58, was likely written for concert performance rather than for a church service, since all the movements would never occur in the same Holy Week service. Additionally, Gretchaninoff's arrangements in *Passion Week* are more "concert-like" than those heard in a service, with double choirs and 8–12 different vocal parts, heightening the emotional and artistic content of music associated with the most holy part of the Russian Orthodox calendar. As one contemporary observer wrote, "In this work, Gretchaninoff, one of our few masters in the purely a cappella choral style, has gone farther than in any of his other compositions in his effort to make the choir sound symphonic."

Alexander Gretchaninoff (1864–1956) grew up in Moscow with religious parents, who objected to his choice of a musical career. He studied first at Moscow Conservatory with Taneyev (Gretchaninoff was a classmate of Rachmaninoff) and then St. Petersburg Conservatory with Rimsky-Korsakov, who became a mentor and friend. In 1896, he returned to Moscow, where he gained popularity and a growing reputation as a composer of both instrumental and vocal works. In 1925, he emigrated to France and in 1939 to the United States, eventually becoming an American citizen. He is buried in a large Russian Orthodox cemetery in rural New Jersey, 10 miles east of Trenton, 3 hours from Washington, DC.

Although Gretchaninoff composed operas, symphonic works, chamber music, songs, and works for piano (especially for children), he is known today primarily for his choral settings of liturgical texts for the Russian Orthodox church. He was one of the leading figures in a school of Moscow-based composers, the "new Russian Choral School," which included Alexander Kastalsky, Pavel Chesnokov, Sergei Rachmaninoff, and Mikhail Ippolitov-Ivanov, who were concerned with re-introducing ancient Russian chant into Russian church music. This group of composers produced a rich outpouring of Orthodox liturgical choral music from the 1880s to 1917, reaching artistic height with Rachmaninoff's *All-Night Vigil* in 1915.

Gretchaninoff's liturgical compositions include an *All-Night Vigil*, four settings of the *Divine Liturgy of St. John Chrysostom*, *Passion Week*, and individual choruses. Although his style has been described as 19th century Russian Romantic, his musical interests could be wide-ranging and non-traditional; in 1917, he wrote a unique setting of the

Divine Liturgy using instrumental accompaniment, then considered heretical. He was also one of few composers to conceive of a work combining hymns from the Passion Week services. After emigrating to the West, his attention was drawn to settings of the Latin Mass.

Passion Week was composed in 1911–12 and premiered in November 1912. After a second performance, it disappeared during the Soviet period, along with the other liturgical works of new Russian Choral School composers. *Passion Week* was revived in Russia in the 1990s, and received especial attention after 2007, when a recording by the Phoenix Bach and Kansas City Chorales won four Grammy awards, including “Best Choral Performance.” However, the piece is still performed only occasionally.

It is especially appropriate that Artistic Director Frederick Binkholder chose to include Gretchaninoff’s *Passion Week*, Op. 58, as part of the Chorale’s 25th anniversary season, commemorating two performances of the composer’s *All-Night Vigil*, Op. 59, from the Chorale’s first season. Gretchaninoff composed *Passion Week*, Op. 58, and *All-Night Vigil*, Op. 59, at approximately the same time and they premiered only a few days apart in Moscow in November 1912.

The Chorale’s performances of the *All-Night Vigil* in May 1994 were the first of that work in North America. For its performances, the Chorale used photocopies of the score. Its first Artistic Director, James Turk, was editing the piece for publication by American musical publishing firm Musica Russica.

From this beginning, the Chorale’s current Artistic Director Frederick Binkholder has continued the Chorale’s uniquely deep exploration of the rich world of Orthodox liturgical music from the turn of the 20th century, including settings of the *Divine Liturgy of St. John Chrysostom* by Tchaikovsky and Rachmaninoff, the *All-Night Vigil* by Rachmaninoff, *Passion Week* by Gretchaninoff, and Kastalsky’s World War I Requiem, *Memory Eternal to the Fallen Heroes*, as well as settings of the Serbian Orthodox *Divine Liturgy* by Stevan Mokranjac and the Georgian Orthodox *Divine Liturgy* by Zakaria Paliashvili.

The Chorale’s programming of Eastern Orthodox music was acknowledged this spring in the announcement by Chorus America that the Capitol Hill Chorale was the recipient of Chorus America’s 2018 Alice Parker Award for programming that “expands the mission of the chorus and challenges the chorus’s audience in new ways.”

Parker Jayne

Hassle-Free Internet.



Internet Simplified.

Sick of bad service from the big cable companies?

Learn how to break free and cut the cord.



Affordable.

No hidden fees.
No contracts.
No required bundles.
No strings attached.



Local.

Since 1999, we've provided exceptional internet service to Capitol Hill families and businesses.

dc 
access

202-546-5898 | dcaccess.net



BELGA CAFÉ

BELGIAN RESTAURANT



Join Chef Bart Vandaele at Belga Café
Excellent Belgian and Euro-fusion cuisine
in a fun, friendly and casual atmosphere

Belga Café is open daily for lunch and dinner,
brunch on weekends.



514, 8th Street SE,
Washington, DC 20003

Tel (202) 544-0100
www.belgacafe.com

Notes About the Music and Song Texts

Passion Week, Op. 58 – Alexander Gretchaninoff

No. 1 – “Behold, the Bridegroom Comes” is a hymn from the matins services for Holy Monday, Tuesday, and Wednesday known as the Bridegroom Matins. The hymn references Jesus’ parable of the 10 virgins, in which five virgins who are prepared for the bridegroom’s arrival are rewarded, while five who are not prepared are disowned. The parable warns believers to be prepared to receive the Lord when He comes again. During the Matins service for Holy Monday, the priest carries the icon of Jesus the Bridegroom to the altar, where it remains until Holy Thursday.

By custom in Russian Orthodox worship during Holy Week, matins, or morning services, are celebrated the evening before and vespers or evening services (including a vespersal Liturgy) are celebrated in the morning, “by anticipation.”

Аллилуйя, аллилуйя, аллилуйя. Се Жених грядет в полунощи, и блажен раб, егоже обрящет бдяща; недостоин же паки, егоже обрящет унывающая. Блюди убо, душе моя, не сном отяготися, да не смерти предана будеши, и Царствия вне затворишися, но воспрями зовущи: “Свят, Свят, Свят еси, Боже, Богородицею помилуй нас!”

Behold, the Bridegroom comes in the middle of the night, and blessed is the servant He shall find vigilant; but unworthy is he whom He shall find neglectful. Beware therefore, O my soul, lest you be weighed down by sleep, lest you be given over to death and be closed out from the kingdom; but rise up crying out: “Holy! Holy! Holy are You our God; through the intercessions of the Theotokos, have mercy on us.”

~ From the Bridegroom Matins of Holy Monday, Tuesday, and Wednesday

No. 2 – “Thy Bridal Chamber” references the parable of the wedding banquet, in which a wedding guest is not properly dressed (in Christ’s forgiveness) and therefore unworthy for a wedding feast. The parable of the 10 virgins is read during Holy Tuesday Matins, and the Bridal Chamber hymn reinforces the theme.

Чертог Твой вижду, Спасе мой, украшенный, и одежды не имам, да вниду в оны: просвети одеяние души моея, Светодавче, и спаси мя.

Thy bridal chamber I see adorned, O my Savior, and I have no wedding garment that I may enter. O Giver of Light, enlighten the vesture of my soul, and save me.

~ From the Matins of Holy Monday, Tuesday, Wednesday, and Thursday

No. 3 – “In Thy Kingdom” (The Beatitudes) is a series of blessings by Christ recorded in Matthew 5. Gretchaninoff sets these for solo alto and combines them with the words of the Wise Thief, who was crucified with Jesus, “Remember me when you come into your kingdom,” sung by the chorus.

This and the next three sections are from the Vespereal Liturgy of the Presanctified Gifts celebrated in the mornings of Holy Monday, Tuesday, and Wednesday. The Liturgy of Presanctified Gifts is a special service for periods of repentance and fasting, such as Great Lent, wherein the gifts of communion are sanctified in advance of the service. In contrast, the Liturgy of St. John Chrysostom is celebrated as an expression of thanksgiving at other times of the year.

Во Царствии Твоем помяни нас, Господи, егда приидеши во Царствии Твоем.

Блажени нищии духом, яко тех есть Царство Небесное.

Блажени плачущии, яко тии утешатся.

Блажени кротции, яко тии наследят землю.

Блажени алчущии и жаждущии правды, яко тии насытятся.

Блажени милостивии, яко тии помиловани будут.

Блажени чистии сердцем, яко тии Бога узрят.

Блажени миротворцы, яко тии сынове Божии нарекутся.

Блажени изгнани правды ради, яко тех есть Царство Небесное.

Блажени есте, егда поносят вам, и изженут, и рекут всяк зол глагол на вы, лжуще Мене ради.

Радуйтеся и веселитесь, яко мзда ваша многа на небесех.

Слава Отцу, и Сыну, и Святому Духу, и ныне, и присно, и во веки веков.

Аминь.

Choral refrain: Remember us, O Lord, when Thou comest in Thy kingdom.

Alto Solo: Blessed are the poor in spirit, for theirs is the kingdom of heaven.

Blessed are those who mourn, for they shall be comforted.

Blessed are the meek, for they shall inherit the earth.

Blessed are those who hunger and thirst for righteousness, for they shall be satisfied.

Blessed are the merciful, for they shall obtain mercy.

Blessed are the pure in heart, for they shall see God.

Blessed are the peacemakers, for they shall be called sons of God.

Blessed are those who are persecuted for righteousness' sake, for theirs is the kingdom of heaven.

Blessed are you when men revile you and persecute you and utter all kinds of evil against you falsely on my account.

Rejoice and be exceedingly glad, for your reward is great in heaven.

Glory to the Father, and to the Son, and to the Holy Spirit, both now and ever, and unto ages of ages. Amen.

~ Before the Liturgy of the Presanctified Gifts

No. 4 – “Gladsome Light” is perhaps the earliest known Christian hymn, dating from the 4th century, and it uses non-Biblical text. Because the vespereal liturgy is sung “in anticipation,” this hymn, and its text, “we have come to the setting of the sun,” is sung paradoxically in mid-morning, with the effect of rendering “ordinary time” meaningless.

Свете Тихий святятыя славы, безсмертнаго Отца небеснаго, святаго блаженнаго, Иисусе Христе: пришедше на запад солнца, видевше свет вечерний, поем Отца, Сына, и Святаго Духа, Бога. Достоин еси во вся

времена пет быти гласы преподобными, Сыне Божий, живот даяй: темже мир тя славит.

Gladsome Light of the Holy Glory of the immortal Father, heavenly, holy, and blessed, O Jesus Christ! Now that we have come to the setting of the sun and behold the light of evening, we praise God: Father, Son and Holy Spirit. For meet it is at all times to worship Thee with voices of praise, O Son of God and Giver of life: therefore all the world glorifies Thee.

~ From the Liturgy of the Presanctified Gifts

No. 5 - "Let My Prayer Arise" is a setting of Psalm 141. Gretchaninoff assigns the text to a tenor solo voice surrounded by a semi-chorus of treble voices ("as incense"), with the chorus interjecting, "Let my prayer arise..."

Да исправится молитва моя, яко кадило пред Тобою, воздеяние руку моею, жертва вечерняя.

Господи, воззвах к Тебе, услыши мя: Вонми гласу моления моего, внегда воззвати ми к Тебе.

Положи, Господи, хранение устом моим, и дверь ограждения о устнах моих.

Не уклони сердце мое в словеса лукавствия, непщевати вины о гресех.

Let my prayer arise as incense before Thee and let the lifting up of my hands be as an evening sacrifice.

Lord, I have cried unto Thee, hear me, receive the voice of my prayer, when I call upon Thee.

Set a guard, O Lord, over my mouth, and a door like a rampart over my lips.

Incline not my heart to words of evil, creating reasons to justify sin.

~ Psalm 141:2,1,3,4 from the Liturgy of the Presanctified Gifts

No. 6. "Now the Powers of Heaven" is sung before and after the Presanctified Gifts are brought to the altar table in silent procession as the congregation prostrates itself — one of the most solemn moments in the liturgy. Gretchaninoff captures the dramatic range of emotion, from a quiet introduction, to the exultant "Lo, the King of Glory enters." "In faith and in love," marked pianissimo, is followed two measures later by "let us draw near," marked fortississimo.

Ныне Силы Небесныя с нами невидимо служат, се бо входит Царь Славы, се жертва тайная совершена дориносится. Верою и любовию приступим, да причастницы жизни вечныя будем. Аллилуйя, аллилуйя, аллилуйя.

Now the powers of heaven do serve invisibly with us. Lo, the King of Glory enters in. Lo, the mystical sacrifice is borne on high, fulfilled. Let us draw near in faith and in love that we may become partakers of life eternal. Alleluia, Alleluia, Alleluia.

~ From the Liturgy of the Presanctified Gifts



No. 7 – “Of Thy Mystical Supper” (the name used in the Russian Orthodox church for the Last Supper) is the central hymn of the vespereal Liturgy of Holy Thursday. In one of the most lyrical and beautiful sections of Passion Week, Gretchaninoff celebrates the place of the Eucharist in Orthodox worship by setting this first person prayer that Jesus remember us when He enters the heavenly kingdom.

Вечери Твоя тайныя днешь, Сыне Божий, причастника мя приими, не бо врагом Твоим тайну повем, ни лобзания Ти дам, яко Иуда, но, яко разбойник, исповедаю Тя: помяни мя, Господи, во Царствии Твоем

Of Thy Mystical Supper, O Son of God, accept me today as a partaker: for I will not speak of Thy mystery to Thine enemies, neither like Judas will I give Thee a kiss, but like the thief will I confess Thee: “Remember me, O Lord, when Thou comest in Thy Kingdom.”

~ From the Liturgy of Holy Thursday

No. 8 – “The Wise Thief” is from the matins service of Friday, known as the service of the “Twelve Gospels,” during which the Gospel accounts of the arrest, trial, and crucifixion of Jesus are read. Gretchaninoff sets this hymn for double choir.

Разбойника благоразумного во едином часе раеви сподобил еси,
Господи, и мене древом крестным просвети и спаси мя.

The wise thief in a single moment Thou didst make worthy of Paradise, O Lord: illumine me as well by the wood of the cross and save me.

~ From the Matins of Holy Friday

No. 9 – “Thou Who Clothest Thyself With Light” is a moving example of choral narrative chant, in which Gretchaninoff presents the lamentations of “Noble Joseph,” after he has just taken the body of Christ down from the cross. “How shall I bury Thee, O my God? With what linen shroud shall I wrap Thee? With what hands shall I touch Thy pure body? What song shall I sing to Thee at thy departure, O compassionate Savior?”

Тебе, одеющагося светом яко ризою, снем Иосиф с Древа с Никодимом, и видево мертвѣ нага непогребенна, благосердный плач восприим, рыдая глаголаше: “увы мне, сладчайший Иисусе! Егоже вмале солнце на Кресте висима узревше, мраком облагашеся, и земля страхом колебашеся, и раздирашеся церковная завеса: но се ныне вижду Тя, мене ради волею подъемша смерть. Како погребу Тя Боже мой; или како плащаницею обвию; коима ли рукама прикоснуся нетленному Твоему телу; или кия песни воспую Твоему исходу, Щедре; величаю страсти Твоя, песнословлю и погребение Твое, со Воскресением, зовый: Господи, слава Тебе.”



Thou, who clothest Thyself with light as a garment, was taken down from the cross by Joseph, with Nicodemus; and as he gazed upon Thee dead, naked, and unburied, he wept in tenderhearted compassion, and lamented, saying: "Woe is me, my sweetest Jesus! When but a little while ago the sun saw Thee hanging on the cross, it wrapped itself in darkness and the earth quaked with fear at the sight, and the veil of the temple was rent in two; Lo, now I see Thee voluntarily endure death for my sake. How shall I bury Thee, O my God? Or with what linen shroud shall I wrap Thee? With what hands shall I touch Thy pure body? What song shall I sing to Thee at thy departure, O compassionate Savior? I extol Thy Passion! In song I glorify Thy burial and Thy Resurrection, crying: 'O Lord, glory to Thee!'"

~ A hymn sung at Vespers of Holy Friday

No. 10 – "The Lord Is God" and "The Noble Joseph" is a Bulgarian chant melody that Gretchaninoff quotes, first directly in a setting for tenors and basses, and then for full choir as a funeral march. It is sung during Vespers (without the Liturgy) in the afternoon of Holy Friday during the dramatic moment when the Holy Shroud (a cloth embroidered with the image of Christ prepared for burial) is brought from the altar in solemn procession to a low table in the nave that represents the Tomb of Christ. During matins of Holy Saturday (sung Friday evening), Noble Joseph is sung after the Holy Shroud is taken in procession around the outside of the church and then returned to the tomb.

Бог Господь и явился нам, благословен грядый во имя Господне.
Благообразный Иосиф, с древа снем Пречистое Тело Твое, плащаницею
чистою обвив, и вонями во гробе нове покрыв положи.

The Lord is God and has revealed Himself to us, blessed is he that comes in the name of the Lord.

The noble Joseph, when he had taken down Thy most pure body from the cross, wrapped it in clean linen, anointed it with sweet spices, and laid it in a new tomb.

~ Sung at Vespers of Holy Friday and Matins of Holy Saturday

No. 11 – "Do Not Lament Me, O Mother" is a poignant hymn in which Christ speaks from the grave to his mother, promising his resurrection, sung during Holy Saturday services. Gretchaninoff probably had in mind the dramatic moment when this hymn is sung as part of Nocturns, late on Saturday night. At the words, "Weep not for me, O Mother...for I shall arise," the priest and deacon dramatically lift the Holy Shroud of Christ and carry it through the Holy Doors, laying it upon the altar, where it will remain throughout the 40 days of Paschal season, or Easter season, as a reminder of the burial cloth left in the empty tomb.

Не рыдай Мене, Мати, зрящи во гробе, Егоже во чреве без семени зачала
еси Сына: встану бо и прославлюся, и вознесу со славою непрестанно
яко Бог, верою и любовию Тя величающыя.

Do not lament me, O Mother, seeing me in the tomb, the Son whom thou didst conceive in the womb without seed; for I shall arise and be glorified; and, as God, I shall unceasingly exalt all who extol thee in faith and love.

~ Hymn to the Mother of God for Holy Saturday

No. 12 – “As Many as Have Been Baptized” is a baptismal hymn sung as part of the liturgy on Holy Saturday as the newly baptized are led back into the church. Holy Saturday is a traditional time for receiving new converts into the church. Later in the service, as the choir sings, “**Arise, O God,**” all the dark Lenten cloths, drapes, and curtains, as well as the clerical vestments, are changed from dark to white.

Елицы во Христа крестистесь, во Христа облекостесь. Аллилуиа.
Воскресни, Боже, суди земли, яко Ты наследилши во всех языцех.

*As many as have been baptized into Christ, have put on Christ. Alleluia!
Arise, O God, and judge the earth, for to thee shall belong all the nations.*

~ From the Divine Liturgy of St. Basil the Great of Holy Saturday.

No. 13 – “Let all mortal flesh keep silent” is based on an ancient chant often used by both eastern and western composers. In Russian Orthodox practice, the hymn is sung once a year, as part of the Divine Liturgy of St. Basil on Holy Saturday, when it replaces the Cherubic Hymn accompanying the Great Entrance as the bread and wine are transferred in solemn procession to the altar table. In its final 10 measures, Gretchaninoff concludes Passion Week with double chorus singing “Alliluia” at fortississimo, softening to piano.

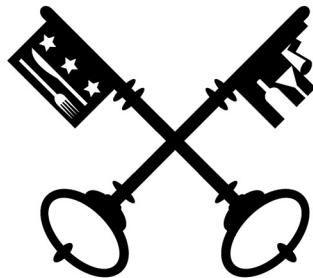
Да молчит всякая плоть человека, и да стоит со страхом и трепетом, и ничтоже земное в себе да помышляет; Царь бо царствующих и Господь господствующих приходит заклатися и датися в снедь верным. Предходят же Сему лица ангельстии со всяким началом и властью, многоочитии Херувими, и шестокрилатии Серафими, лица закрывающе, и вопиюще песнь: Аллилуйя, аллилуйя, аллилуйя.

Let all mortal flesh keep silence, and in fear and trembling stand, and let it take no thought for any earthly thing. For the King of Kings and the Lord of Lords draws near to be sacrificed and to give Himself as food to the faithful. Amen. Before Him go the choirs of Angels all the Principalities and Powers. The many-eyed Cherubim and the six-winged Seraphim, who cover their faces as they sing the hymn: ‘Alleluia, alleluia, alleluia!’

~ From the Divine Liturgy of St. Basil the Great of Holy Saturday.

MR. HENRY'S

WASHINGTON, D.C.



Welcome to Mr. Henry's neighborhood restaurant & pub.
We've been a Capitol Hill mainstay for over 50 years!

Two Happy Hours Every Day, 4 – 7 and 10 – Close
Live Music every Thursday, Friday, and Saturday

MRHENRYSDC.COM

202-546-8412

601 Pennsylvania Ave, SE





CRAFT BARBECUE. SOUTHERN HOSPITALITY.

OLD BLUE BBQ

EVENT CATERING

2018 PICK
the knot
best of
weddings

WEDDINGWIRE
COUPLES' CHOICE
AWARDS®
★★★★★
2018

4580 Eisenhower Ave., Alexandria, VA 22304



(703) 552-4544
OldBlueBBQ.com

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 five 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 Anonymous 4), Voce Chamber Singers, and glass armonica player Dean Shostak.

The Chorale established its tradition of performing major Orthodox liturgical works with the North American premiere of Gretchaninoff'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 recognition of this collaboration, CHC was awarded the 2018 Chorus America/ASCAP Alice Parker Award for its contribution to the creation of new and challenging choral music.

Additional information regarding the Chorale's first commercially produced recording (a setting of sacred Georgian chants on the *Orthodox Divine Liturgy* by Georgian composer Zakaria Paliashvili) and the Chorale itself can be found at capitolhillchorale.org, Facebook, and Twitter.



Chorale Roster

Frederick Binkholder, Artistic Director
Jinsun Cho, Assistant Director

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

SOPRANOS

Theadocia Austen
Ellen Bachman
Bethany Brookshire
Jessica Chaiken†
Helen Conway
Beth Cooper-Chrismon
Solomia Dutkewych
Sarah Dwyer-Heidkamp
Jessica Estepa
Virginia Gano†
Elizabeth Hague

Jill Hong-Martin
Taylor Horst
Helena Kosanovic
Katherine Landau
Ashley Lounsbury
Lucia Lykke
Kendra May
Elizabeth McMahon
Margaret Neily†
Emma Pierce
Peggy Rainwater*

Sarah Salino
Becky Schechter
Kay Sidahmed
Molly Teas
Sharon Poel Thompson
Susan Turk
Brooke Velez
Jennifer Weymant*
Katherine Wood

ALTOS

Robyn Alexander
Erika Berg
Olivia Blythe
Melissa Chow
Marian Connolly
Amy Davist
Katharine Ehly
Meg Eichler
Meera Fickling
Sandrine Gil
Kate Hibbs†
Deborah Jones

Deborah Ann Kermer
Liz Kurdyla
Gabrielle Levy
Elizabeth Malone
Caitlin McAndrews
Kathy Nawyn
Janie O'Connor
Hannah Ostroff
Laura Rear McLaughlin
Leanne Repko*
Meg Roggensack
Katherine Rubida

Hilary Salmon
Melinda Salzman
Mercedes Stickler
Emily Swafford
Alexis Teraï
Claire Tinsley
Leigh Tivol
Andrea Vermehren
Karen Wahl-Testa
Elizabeth Westendorf
Elaine Winch

TENORS

Gabe Brown
Tom Casey
Silvio Eberhardt*
Carl H. Ford
David Greengrass
Ryan Hopkin

Harrison Killefert
Erik Lundgren
David Mecher
Steven Pruitt
Bruce Purdy
Andrew Salunga

John Schalow
Tim Schmitz
Paul Selker
Joshua Turnert
Rolf M. Winch

BASSES

John Paul Barringert
Arthur Fox
William Grigg
Dave Gustafson
F. Matthew Hale II
Andrew Heineman
Parker Jaynet

Willard Jones
Robert Mantel
Andrew McKenna*
Cole Milliard
Alex Perez-Reyes
Dale Rose
Kit Ruland

Jonathan Sanford
Robert Schiff
Michael Silber
Lawrence Thompson
John Vanderson
John L. Wodatch

Treasurer: Margaret Neily; Secretary: Dina Michels; Tickets: Erika Berg; Finance Secretaries: Elaine and Rolf Winch; Programs, Brochures, & Postcards: Parker Jayne, Jennie Weyman, and Adele Robey; Honorary Administrator: Ginny Gano; Layout: Phoenix Graphics, Adele Robey.

Community Members of the Board of Directors: Jeff Serfass, Marlene Walker-Golden, and Jessica Chaiken

Temporary Non-Singing Members of the Board of Directors: Sam Haltiwanger and Dina Michels.

† Members of the Board of Directors * Section Leaders

Biographies

Frederick Binkholder, Artistic Director

Frederick Binkholder is completing his 18th season as Artistic Director of the Capitol Hill Chorale and also his 30th year as a professional conductor and teacher. He was also recently promoted to Professor of the Practice at Georgetown University, where he serves as director of choirs. He is also Music Minister at St. Alban's Episcopal Church in Annandale, Virginia. His choirs have toured throughout Europe and South America and have performed numerous world premiers and have helped to revive several neglected classics. His ongoing work includes collaborations with composer Kevin Siegfried and musicologist Dr. Piotr Nawrot SVD in the performance of *Música en las Reducciones Jesuitas* and the research of the choral music of Margaret Bonds. In February of 2018, the Concert Choir of Georgetown gave the premiere performance of the Bonds 1964 cantata *Simon Bore the Cross* at the Kennedy Center. Fred lives on Capitol Hill with his wife and son.

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.





spark street digital

straightforward streaming video

sparkstreetdigital.com



SCHNEIDER'S
of CAPITOL HILL
FINE WINES AND SPIRITS

Schneider's is one of the finest
Wine and Spirits shops in the country.
Family owned and operated since 1949,
now in our fourth generation.

Our selection, service and prices are second to none.

We were named "Best Liquor Store"
and "Best Wine Selection" for the last
seven years in a row by the *Washington City Paper*.

We are the HIGHEST RATED Wine shop on Yelp.

We are consistently rated Best Wine Shop by
The Washingtonian Magazine.

We were awarded "Best Website" 2008 by the
Wine Spectator's Market Watch.

300 Massachusetts Ave. NE
Washington, DC 20002
202-543-9300
www.cellar.com

Contributors (Donations and Sponsorships)

Since September 1, 2017

Director's Circle \$5000+

DC Commission on the Arts and Humanities

Parker Jayne & Theadocia Austen

In Honor of Kate Hibbs' 25th Season

Leadership

Steven Pruitt

In Honor of our 25th Season

Sponsor \$2,500 - \$4,999

Capitol Hill Community Foundation

Virginia Gano

Congrats on 25 years of excellence

Old Blue BBQ

Spark Street Digital

Sharon & Scott Thompson

Sustainer \$1,000 - \$2,499

Chantal Dalton

Virginia Gano

Congrats on 25 years of excellence

Dave & Marlene Gustafson

GWCF – National Capital Bank

Dina Michels & Peter Engel

Mr. Henry's

Near Southeast Community Partners

Margaret & Darrell Neily

Jonathan & Carol Sanford

Meghan Tighe

Andrea Vermehren

Chris Wilson & Mark Hegedus

Brooke & Frankie Velez

John & Susan Wodatch

Congrats on 25 years of spectacular music

Benefactor \$500 - \$999

Arthur Fox & Cindy Lewin

Tara Casagrande

Jess Chaiken & Dan Wendling

Marian & Gerry Connolly

Cotton & Reed

Erik & Katie Lundgren

Janie O'Connor

Hillaria International

*In support of those who make and
share world music*

Robert & Ida May Mantel

John Payne & Linda Mellgren

Bruce Purdy

David Taylor, Right Size Law, PLLC

Molly Maguire Teas

Vivien Silber

Patron \$250 - \$499

Anonymous

Splash Car Wash

Schneider's of Capitol Hill

Acqua AI 2

Belga Café

Capital City Sound

DC Access, LLC

Mary Davis

District Winery

Silvio Eberhardt

First Savings Mortgage Company

Carl H. Ford & Melissa Chow

Ellen Lee

In Honor of our 25th Season

Peter Gehring

David Greengrass & Jessica Reimelt

Orin Hatton

Kate Hibbs

Deborah & Willard Jones

Harrison Killefer

William R. H. Martin

Linda Naiditch, Berkshire Hathaway

HomeServices PenFed Realty

Rick Potts & Jennifer Clark

Dale Rose

Paul Selker

Kay Sidahmed

Leo Surla & Peggy Rainwater

Taoti Creative

Larry & Darcy Thompson

Susan & Jim Turk

Rolf & Elaine Winch

Katherine Wood

Supporter \$100 - \$249

Anonymous (2)

3 Star Brewing Company

Ace Beverage Fine Wines & Spirits

Robyn Alexander

Ellen Bachman

Judy Buelow

Judith Canning

Tom Casey

Ann Curry

Sharyn Danch

Marilyn Dillahay & Guy Standen

Sarah Dwyer-Heidkamp
 Katie Ehly
 Lawson Fite
 Mary Gant
 Georgian Wine House
 Gottaswing
 Bill Grigg
 Grove Printing
 Rachel Gwaltney
 Elizabeth Hague
 Matt Hale
 Sam Haltiwanger
 Martha Harmon
 Maria & David Hibbs
 Hill Restaurant Group: Ophelia's Fish House
 Jill Hong Martin
 Jos. A. Magnus & Co.
 Madeline Killefer
 Les & Judy Kramer

*In honor of Fred Binkholder and Rachel
 Gwaltney*

Eugene & Martha Larkin
 Jeff & Mary Lischer
 Ashley Lounsbury
 Elizabeth Malone
 Andrew McKenna
 Jill Meyer
 Julie Meyer
 Misc. Distillery
 Kevin Mohr
 Irfan Nooruddin
 Abby & Adam Orshefsky
 Jane Pacelli
 Gay, Bob, & Virginia Pasley
 Party Diva Events
 Meg Roggensack
 Enid Rubenstein
 Sarah Rubida
 Melinda Salzman
 John Schalow
 Robert Schiff
 Signature Theatre
 Gerald Sroufe
 Linda & Wayne Struble
 Takoma Park Radio
 Leigh Tivol
 Josh Turner
 We Happy Few Theatre Company
 Kathleen Weyman

Friend \$1 - \$99

Anonymous (6)
 JP Barringer
 Olivia Blythe
 Tom Casey

Helen Conway
 Beth Cooper-Chrismon
 Amy Davis
 Michael Doan
 DrinkMore Water
 Meg Eichler
 Jess Estepa
 Meera Fickling
 Eleanore Fox
 Elissa Frankle Olinsky
 Sandrine Gil
 Matt Hale
 Andrea Harles
 Kate Hartwig
 Carole & John Hirschmann
 Ryan Hopkin
 Simon Hudes
 J. Chocolatier
 Deborah Ann Kermer
 Alexia Kolias
 Elizabeth Kurdyla
 Katherine Landau
 Gabrielle Levy
 Joanne Levy
 Lucia Lykke
 Caitlin McAndrews & Brendan Mullarkey
 David Mecher
 Cole Milliard
 Alejandro Perez-Reyes
 Cassie Powers
 David Rapp
 Laura Rear McLaughlin
 Elizabeth Anne Reilly
 Leanne Repko
 Katherine Rubida
 Kit Ruland
 Sarah Salino
 Andrew Salunga
 Becky Schechter
 Tim Schmitz
 Michael Silber
 Mark Smith
 Mercedes Stickler
 Linda Struble
 Emily Swafford
 Holly Thompson
In honor of Larry Thompson
 Teal Thompson
 Trader Joe's
 Susan Turner
 John Vanderson
 Kathleen Wahl
 Karen Wahl-Testa
 Frances Walinsky
 Elizabeth Westendorf
 Jennie Weyman

Join us
for our 2018–2019 Season!



Bolivian Baroque

December 1, 2018 at 7:30 PM

December 2, 2018 at 4:00 PM

As Artistic Director Frederick Binkholder has spent the past decade studying the music of the Bolivian Baroque, it is time to share these works with the CHC Community! Featuring the baroque ensemble Modern Musick, this concert will be an intriguing departure from the standard holiday repertoire. Guest lecturer and Bolivian Baroque expert and musicologist Dr. Piotr Nawrot SVD will join us for this concert.

A Time of Transcendence

March 16, 2019 at 7:30 PM

March 17, 2019 at 4:00 PM

Turning once again to the Chorale's partnership with Composer-in-Residence, Kevin Siegfried, this concert will feature Siegfried's work *At the Water's Edge*, and a new composition featuring the writings of Rachel Carson, American marine biologist, author, and conservationist responsible for the well-known book, *Silent Spring*. Blending themes of water and environmental activism, this concert is not one to miss!

Return to Paliashvili

June 1, 2019 at 7:30 PM

June 2, 2019 at 4:00 PM

With its summer tour to Georgia just around the corner, the Chorale is returning to the heart of Georgian music with Zakaria Paliashvili (1871–1933) and the *Georgian Sacred Chants on the Liturgy of St. John Chrysostom*. When the Chorale recorded this work in 2014, it was the first recording of the work ever made in its original Georgian language. As the work had been too western for Georgian traditionalists, too Georgian for the Russian Orthodox Church, and too religious for the Soviets after the Russian Revolution, it remained forgotten for nearly a century. Now CHC will perform it in its entirety once again, this time in collaboration with the Georgian Embassy.

taoti
creative

FIRST SAVINGS
MORTGAGE

Capital City Sound

DAVID TAYLOR

Business Life & Estate Planning

Delivering the high quality lawyering and expertise
expected of a big firm to individuals and their businesses.

Right Size Law PLLC

www.rightsizelaw.com • 621 G ST SE, Washington DC 20003

Canales Deli

*Party Platters • Subs and Salads
Roasted Chicken and More...*

202-547-4471

Eastern Market 225 7th Street, S.E.

Washington, DC 20003

Juan Jose Canales

Email: canalesdeli@hotmail.com

Tortilla Cafe

Mexican and Salvadorean Grill

202-547-5700

210 7th Street S.E.

Washington, DC 20003

Juan Jose Canales, *Owner*

Catalina Canales, *Manager*

Email: tortillcafedc@hotmail.com

www.tortillacafe.com

BOWERS

FANCY DAIRY PRODUCTS

AT THE HISTORIC EASTERN MARKET

Part of the Capitol Hill community since 1964, Bowers Fancy Dairy Products sets itself apart by providing a wide array of dairy products and cheeses to suit the needs of the most discerning dairy lover.

We carry a full line of products, including; fine U.S. Artisanal and Imported Cheeses, Heavy Cream from the Delaware Eastern Shore's very own Lewes Dairy and Fresh Country Tub Butter from Pennsylvania.

“CHEESE FROM ALL PARTS OF THE WORLD!”

Support for the Capitol Hill Chorale is provided by



**DC COMMISSION ON
THE ARTS & HUMANITIES**



The Capitol Hill Chorale
appreciates the support of the
Capitol Hill Community
Foundation over the past 25
years.



**National
Endowment
for the Arts**
arts.gov

Support for the Capitol Hill Chorale is provided by



NSC-Partners
creating a vibrant riverfront community



WITH SPECIAL THANKS TO:



Become a Chorale supporter!

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

Capitol Hill Chorale
PO Box 15703
Washington, DC 20003

Director's Circle	\$5000+
Sponsor	\$2500 - \$4999
Sustainer:	\$1000 - \$2499
Benefactor:	\$ 500 - \$999
Patron:	\$ 250 - \$499
Supporter:	\$ 100 - \$249
Friend:	\$ 1 - \$99

Cotton & Reed

WASHINGTON, DC

DC'S FIRST RUM DISTILLERY
cottonandreed.com

DISTRICT WINERY

DistrictWinery.com



THE NATIONAL CAPITAL BANK
is proud to support the

Capitol Hill Chorale

for its
25th Season!



THE NATIONAL CAPITAL BANK
OF WASHINGTON

Founded 1889

316 Pennsylvania Avenue, SE, Washington, DC 20003 • 202-546-8000
5228 44th Street, NW, Washington, DC 20015 • 202-966-2688

www.NationalCapitalBank.com

