

CAPITOL HILL CHORALE

FREDERICK BINKHOLDER | ARTISTIC DIRECTOR



DECEMBER 1 AND 2, 2018

LUTHERAN CHURCH OF THE REFORMATION



Capitol Hill Chorale dedicates this concert to the memory of Mary Ellen "M'El" Abrecht, a longtime D.C. resident and a dear friend of the Chorale.

M'El rose from being one of the first women on patrol in the DC Police Department, to criminal prosecutor, to Superior Court judge. As a senior judge, she took special delight in officiating over many same-sex weddings of Capitol Hill residents, once such marriages were legalized in the District in 2009.

She and her husband Gary, well-known Capitol Hill residents, were married nearly 50 years. M'El was a choral music lover, church choir member, an artist, and long-time Chorale supporter.



DECEMBER 1 AND 2, 2018

THE CAPITOL HILL CHORALE

Frederick Binkholder, Artistic Director

Guest Artists: Modern Musick

Presents:

**BOLIVIAN
BAROQUE**

Hanacpachap Cussicuinin, Quechua, Anonymous

Visperas generales

Roque Ceruti (1686–1760)

Dixit Dominus

1. Dixit Dominus

2. Donec ponam

Solos: Helena Kosanovic, Kate Hibbs

3. Virgam virtutis

4. Tecum principium

Solo: Teal Thompson

5. Iuravit Dominus

Solos: Karen Wahl, Curt Nehr Korn

6. Dominus a dextris

7. Iudicabit

8. De torrente

Solo: Beth Trivette

9. Gloria Patri

10. Sicut erat

Beatus Vir

11. Beatus vir

12. Potens in terra

Solo: Jennifer Weyman

13. Gloria et divitiarum

14. Exortum est

Solos: Gabrielle Levy, Harrison Killefer

15. Iucundus homo

16. In memoria aeterna

Solo: Rebecca Wilson

17. Paratum cor eius

18. Dispersit

Solo: Jennifer Weyman

19. Peccator videbit

20. Gloria Patri

Modern Musick

Sonata in D major, AMCh 272: so 26

Allegro

Adagio

Presto

Cantemus Domino, Johann Joseph Ignaz Brentner,
(1689–1742)

I N T E R M I S S I O N

Soft Music, Kevin Siegfried

Modern Musick

Sonata in D major, AMCh 269: so 23

Allegro

Andante Spirituoso

Allegro

Salve a 8, Anonymous

Xicochi, Gaspar Fernandes

Visperas generales

Roque Ceruti (1686–1760)

Laudate Dominum

1. Laudate Dominum

2. Quoniam confirmata

Soloists: Teal Thompson, Leanne Repko

3. Gloria Patri

Magnificat

4. Magnificat
5. Et exsultavit
Solos: Beth Trivette, Karen Wahl, Cole Milliard
6. Quia respexit
7. Quia fecit mihi magna
Solos: Gabrielle Levy, Leanne Repko
8. Et Misericordia eius
9. Fecit potentias
Solos: Bethany Brookshire, Beth Cooper-Chrismon
10. Deposuit potentes
11. Esurientes
Solos: Jennifer Weyman, Leanne Repko, Silvio Eberhardt
12. Suscepit Israel
Solos: Beth Trivette, David Mecher
13. Sicut locutus est
14. Gloria Patri
15. Sicut erat in principio

Gloria et honore, Johann Joseph Ignaz Brentner, (1689–1742)

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 a generous grant from the Capitol Hill Community Foundation.



INTRODUCTION TO THE CONCERT

My first exposure to the Baroque literature of the Bolivian missions, or *Música en las Reducciones Jesuítas*, came about by the gift of a music score from a former student. Little did I realize that this simple act of thoughtfulness would introduce a decade-long area of study and performance. Also, that my new interest would allow me to collaborate with the world's leading expert (and musical preservationist, scholar, editor, and promoter) of this literature.

In 2007 one of my students, Christopher Grodecki from Chamber Singers at Georgetown, graduated and began the discernment process for entering into the Society of Jesus, or the Jesuit order. Part of this process was for the new candidates to visit various communities of the society in locations throughout the world. One of these locations was the missions in Santa Cruz, Bolivia. While in Bolivia, Chris (now Father Grodecki SJ), purchased a copy of Father Nawrot's edition of *Giovanni Battista Bassani—Missa a la Fuga de San Joseph*—and presented it to me as a gift. He knew of my passion for “new” music, so what could be better than Baroque choral music from the Bolivian jungles? I became incredibly curious about the genesis of this work, and how the music of the Italian Bassani ended up in Bolivia. And more importantly, why had I not heard of this music before, and who had put together this exhaustively researched and scholarly edition?

As I began to prepare the mass for performance with my students, I showed it to my colleague, Anthony Deldonna, who is the head of the music department at Georgetown. Anthony explained that he had been in the graduate program at Catholic University with Piotr. He then contacted him and invited him to attend the performance and speak on his work with the music of the Bolivian Jesuit missions. Not only did he attend, but also lectured and coached the ensemble. So, with this fortuitous turn of events, I joyously started on another long musical journey in the literature of this period. I have felt quite privileged to work with Modern Musick on many of these endeavors, and to interpret and perform the *Missa a la Fuga de San Joseph*, *Missa San Xavier*, *Missa Palantina*, and the *Villancicos en honor a San Ignacio de Loyola* along with many other selections from the archives of the Moxos and Chiquitos. Tonight, the Chorale helps me to add to that list with the North American premiere of the *Vísperas generales* by Roque Ceruti from the Biblioteca Nacionales de Bolivia, transcribed and edited by Father Nawrot. We are honored to have him with us today.

—Frederick Binkholder

BRIEF HISTORY OF THE MUSIC OF THE BOLIVIAN BAROQUE

The collections of Bolivian manuscripts come from the period of Spanish colonization. They can be categorized into three groups: a) music from Spanish cathedrals and parishes in America, b) music from convents, c) music from Christian missions or the so-called Jesuit and Franciscan reductions which survived only in Bolivia. Chiquito Indians preserved approximately 5,500 pages of Baroque music from Jesuit reductions from the period between 1690 and 1767 when Jesuit missionaries founded their missions among local populations. In turn, the music collection from reductions preserved among the Moxo Indians consists of over 7,000 pages. The archive of these documents is one of the most unique and original collections of early music. The analysis of the surviving documents proves that recorded music originates from several sources. Some manuscripts contain music that was brought from Europe and performed in the missions, others include works composed by the missionaries, while the third group comprises works composed by local Indian musicians and composers.

Research results show that Indians were not passive recipients of music brought to the missions, but recreated it in a new manner according to their own musical inclinations, capabilities, and preferences. Not only did Indian musicians want to imitate their European counterparts, they also created their own, wholly distinct music.

Research results present the musical culture of the South American missions in the 17th and 18th centuries in a new light, belying the popular opinion that the culture brought by the missionaries destroyed the culture of the native population. As a result of this research, names of many European baroque composers have been discovered. At the same time many previously unknown authors from among the evangelized Indians were also brought to light. The reconstruction effort resulted in the publication of many newly discovered religious and secular pieces. Some were composed for solo artists or small ensembles while others represented great musical forms, such as masses, vespers, cantatas, or operas requiring many vocal and instrumental performers.

—Piotr Nawrot SVD

NOTES ABOUT THE MUSIC AND SONG TEXTS

Hanacpachap Cussicuinin — Anonymous (1631)

“Hanacpachap Cussicuinin” is an anonymous hymn to the Virgin Mary, written in the Quechua language but in the style of the European Baroque. The historical importance of this work lies in the fact that it was, as far as we know, the first piece of vocal polyphony to be published in the New World. It is highly significant that the text of this earliest published polyphonic piece was in the Quechua language, as it epitomizes the priorities and functions of the evangelistic movement in Peru (and Latin America as a whole).

Published in Lima by Franciscan friar Juan Pérez Bocanegra in 1631, its author remains anonymous. While Bocanegra claimed that he wrote the text—which would have been feasible considering he was fluent in both Quechua and Aymara, a skill which had garnered him an appointment as diocesan examiner—many scholars believe it may have been the work of an indigenous musician.

While today the Chorale will only be performing two verses, the complete text consists of 20 verses, and it was written for use in processions on Lady Days as parishioners entered their churches.

Hanacpachap cuissicuinin

*Hanacpachap cussicuinin,
Huaran cacta muchas caiqui.
Yupairuru pucocmallqui,
Runa cumap suyacuinin.
Callpannapa quemicuinin,
Huaciascaita.*

Heaven's joy
a thousand times shall we praise you.
O tree bearing thrice-blessed fruit.
O hope of mankind.
helper of the weak.
hear our prayer.

*Uyarihuai muchascaita
Diospa rampan Diospamaman
Yurac tocto hamancaiman
Yupascalla, collpascaita
Huahuaiquiman suyuscaita
Ricuchillai.*

Attend to our pleas,
O column of ivory, Mother of God.
Beautiful iris, yellow and white,
receive this song we offer you
come to our assistance
show us the fruit of your womb.

Visperas Generales — Roque Ceruti (1686 1760)

At the beginning of the second half of the 17th century, La Plata became one of the most attractive cities in the world. Not only did the metal trade find root in La Plata, but a grand musical culture flourished there. The best composers and musicians from the famed cathedrals elsewhere in South America like Cuzco, Arequipa, Lima, Quito or Potosí—sought employment in La Plata.

In its music academy founded in the 1660s, people of all racial and social strata came together to learn plainchant and polyphony, which ultimately led the polyphonic music repertoire of the Diocese of La Plata to become the most legendary across the Americas. In modern-day La Plata, Sucre, there are nearly 1,400 works stored in the National Library and Archives of Bolivia. While composed in Peru, Rogue Ceruti's *Vesperas Generales* (along with his other 19 compositions housed in the archives) exemplify the Baroque tradition present in both Bolivia and South America as a whole.

At an early age, Ceruti was selected by the Marquis of Casteldosr us, Manuel de Oms y de Santa Pau, Viceroy of Peru (1707-1710), to direct the Marquis' palace musicians in Lima. He worked there at least until 1717, where Ceruti composed many works. In 1728, he was named Chapel Maestro at the cathedral in Lima, where he remained until his death. It is supposed that his vespers originated from this last period of his life. In addition to the presence of his music in Sucre, his music also circulated in Cusco, Cochabamba and Montevideo.

In many ways, this performance of Ceruti's *Vespers* can only go so far to represent this beautiful music as it was. The work presented at this concert is not Ceruti's original, but rather the copy that was made in Sucre in 1775, 15 years after the composer's death. In addition, choirs were not as large as they are today and traditionally only one or two singers were assigned to each part. Also, the manuscript indicates only three instrumental accompaniments: two violins and one continuo. Written for four choirs, it's evident that the choir 2, 3 and 4 bass parts were not sung, but instead played by the continuo. Rather than leave the majority of our basses with little to do during this masterful work, we have chosen to adapt the parts for our singers rather than maintain the continuo tradition.

Dixit Dominus

*Dixit Dominus Domino meo
sede a dextris meis,
donec ponam inimicos tuos
scabellum pedum tuorum.*

The Lord said to my Lord:
sit at my right hand,
while I make your enemies
A footstool for your feet.

*Virgam virutis tuae
emittet Dominus ex Sion
dominare in medio inimicorum tuorum.*

The scepter of your power
the Lord of Zion shall send forth
To rule over your enemies.

*Tecum principium in die virtutis tuae,
In splendoribus sanctorum:
Ex utero ante luciferum genui te
genui te.*

Your strength was with you
in the beginning with the holy ones:
I begot you so in the womb
Since before the light of the first day.

*Juravit Dominus
Et non poenitebit eum:
Tu ex sacerdos in aeternum
Secundum ordinem Melchisedech.*

The Lord has sworn an oath
and will not repent it:
you are the priest for eternity
according to the order of Melchisedech.

*Dominus a dextris tuis
confregit in die irae
suae reges.*

*Judicabit in nationibus,
implegit ruinas,
conquasabit capita in terra multorum.*

*De torrente in via bibet,
propterea exaltabit caput.*

Beatus Vir

*Beatus vir qui timet Dominum,
in mandatis ejus volet nimis.
Potens in terra erit semen ejus,
generatio rectorum
benedicetur.*

*Gloria et divitiae in domo ejus,
et justitia ejus manet
in saeculum saeculi.
Exortum est in tenebris lumen rectis,
misericors et miserator
et justus.*

*Jucundus homo,
qui miseretur et commodat,
disponet sermones suos in judicio.
Quia in aeternum non commovebitur.
in memoria aeterna erit justus,
ab auditione mala non timebit.
Paratum cor ejus sperare in Domino.
Confirmatum est cor ejus:
Non commovebitur
donec despiciat inimicos suos.
Dispersit, dedit pauperibus,
Justitia ejus manet
in saeculum saeculi.
Cornu ejus exaltabitur in Gloria.
Peccator videbit et irascetur,
dentibus suis fremet et tabescet
desiderium peccatorum peribit.*

Laudate Dominum omnes gentes

*Laudate Dominum omnes gentes:
laudate eum omnes populi.
Quoniam confirmata est supernos
misericordi a ejus
et veritas Domini manet in aeternum.*

The Lord is at your right hand,
on the day of judgement
will destroy the kings.

He shall judge among the heathen,
and ruins he shall pile up,
and shatter heads in many lands.

From the torrents on his way he shall drink,
and lift up his head in triumph.

Blessed is the man who fears the Lord,
who delights in his commandments.
His seed shall be mighty upon the earth:
the generation of the righteous
shall be blessed.

Glory and prosperity shall be in his house;
and his justice endures
from generation to generation.
A light has risen in the darkness
for the upright, merciful and compassionate
and just.

Happy is the man
who sympathizes and shares,
who chooses his words with discretion.
Because, for eternity, he shall not be moved.
In eternal memory will the just man,
shall not fear hearing evil.
His heart is prepared in the hope of the Lord.
His heart is strengthened;
he shall not be shaken
until he looks down upon his enemies.
He shares, he gives to the poor,
his justice endures
from generation to generation.
His horn shall be exalted with honor.
The wicked will see, and be angered;
he will gnash his teeth, and waste away
The desire of the wicked shall perish.

Praise the Lord, all ye nations:
praise him, all ye people.
For his merciful kindness is great:
and the truth of the Lord endureth forever.

Magnificat

*Magnificat anima mea Dominum,
Et exsultavit spiritus meus in Deo salutari meo.
Quia respexit humilitatem
ancillae suae.
Ecce enim ex hoc beatam me
dicent omnes generationes,
quia fecit mihi magna qui potens est,
et sanctum nomen ejus,
et misericordia ejus a progenie
in progenies timentibus eum.
Fecit potentiam in brachio suo,
dispersit superbos mente
cordis sui.
Deposuit potentes de sede,
et exaltavit humiles;
Esurientes implevit bonis
et divites dimisit inanes.
Suscepit Israel, puerum suum,
recordatus misericordiae suae,
sicut locutus est ad patres nostros,
Abraham, et semini ejus in saecula.
Gloria Patri, et Filio, et Spiritui Sancto.
Sicut erat in principio, et nunc, et semper,
et in saecula saeculorum,
Amen.*

My soul doth magnify the Lord.
And my spirit rejoices; in God my
Saviour. For he has regarded the low
estate of his handmaiden.
Behold, henceforth all generations
shall call me blessed,
for he who is mighty has done great
things to me, and holy is his name,
And his mercy is on them who fear
Him from generation to generation.
He has shown strength with his arm,
He has scattered the proud,
even the arrogant of heart.
He has deposed the mighty from their
seats, and exalted the humble;
The hungry he has filled with good things
and the rich he has sent empty away.
He has helped his servant Israel,
in remembrance of his mercy,
As it was spoken of our father,
to Abraham and his seed for ever.
Glory to Father, and Son, and Holy Spirit.
As it was in the beginning, is now,
and always, and for generations of generations
Amen.

Gloria et honore

*Gloria et honore coronasti eum
Domine.
Et constituisti eum super
omnia opera manuum tuarum.*

With glory and honor you have crowned him
O Lord.
And I will make him ruler over all
the works of thy hands.

**Cantemus Domino and Gloria et Honore (from *Offertoria Solenniora*) —
Jan Josef Ignác Brentner (1689–1742)**

Johann Joseph Ignaz Brentner (alt. spelling) entered into the music history of the present-day Czech Republic mainly through four collections which appeared in print in Prague from 1716 to 1720. The sacred arias, choral offertories and instrumental concertos contained in them reflect period stylistic influences of Italian music, and together with the works preserved in manuscript, they provide a valuable glimpse of the music being composed at that time in Bohemia. In their day, Brentner's compositions were quite widely disseminated, as he was one of the few composers active in Czech lands during the Baroque era whose compositions appeared in print at the time when they were written. Despite the location of their composition, Brentner's work finds a place in this weekend's program because they

were discovered in Jesuit missions in Bolivia, although it is unknown how Brentner's music managed to travel to South America.

In 1717, the collection *Offertoria Solenniora*, the second opus by Brentner, was printed in Prague's Old Town. It was a collection of six offertories for chorus, strings and continuo, two of which will be featured on this weekend's concert. Brentner's music fuses a simple and direct melodic component, reminiscent of contemporary Moravian practices, with a complex and highly ornamented instrumental accompaniment more typical of Bohemian musicians. Although Brentner has never been a famous name, his music has proved enduring—it was still being performed in Prague in the mid-19th century, and they have never stopped playing it in Bolivia.

Cantemus Domino

*Cantemus Domino
gloriose enim,
est Mater eius.*

Let us sing to the Lord
magnificatus for he is gloriously magnified,
along with his mother.

*Mirabilis in gratia,
laudabilis in sanctitate,
et super exaltata est,
super omnes creaturas.*

Wonderful in grace,
in holiness to be praised,
and exalted above all,
above all creatures.

Soft Music — Kevin Siegfried (b. 1969)

Kevin Siegfried has been CHC's composer-in-residence since 2014, and the Chorale has commissioned and premiered multiple works for him. A large portion of his compositional output has been dedicated to early American music, particularly that of the Shakers. "Soft Music" is both a representation of that work and a personal project for Siegfried, written following the passing of a close friend.

"Soft Music" is an arrangement of a tune from *The Social Harp* (1855). One of the rarest of the country songbooks, *The Social Harp* contains 222 pieces, mostly folk tune settings from Hart County, Georgia. In the time between the Revolution and the Civil War, the singing of folk spirituals was as common among rural whites as among blacks. This was the music of the Methodist camp meeting and the Baptist revival, and white spirituals in fact are known chiefly because home-bred composers sometimes wrote them down, gave them harmonic settings, and published them in songbooks.

*Soft, soft music is stealing,
Sweet, sweet lingers the strain;
Loud, loud now it is pealing,
Waking the echoes again!*

Yes, yes, yes, yes;

Waking the echoes again!

*Join, join, children of sadness,
Send, send sorrow away;
Now, now, changing to gladness
Warble this beautiful lay;*

*Yes, yes, yes, yes;
Warble this beautiful lay.*

*Hope, hope, fair and enduring,
Joy, joy, bright as the day;
Love, love, heaven insuring,
Sweetly invites you away;*

*Yes, yes, yes, yes;
Sweetly invites you away.*

Salve a 8 — Anonymous

The “Salve a 8” (Salve in eight parts) represents the baroque musical compositions of indigenous peoples in South America. Using the theory and compositional practices taught by the Jesuit missionaries, they would create new works for these developing religious ideals. However, as putting one’s name to a composition to God was viewed as boastful and arrogant, many native composers would leave their work anonymous.

Even after the Jesuit expulsion from South America in 1767, the baroque styled compositions of the Guarani, Moxo and Chiquitos peoples continued. Many liturgical compositions—and even operas—were created in the years to follow, all of which are housed in the Bolivian archives.

*Salve, Regina, Mater misericordiæ,
vita, dulcedo, et spes nostra, salve.
Ad te clamamus exsules filii Hevæ,
Ad te suspiramus, gementes et flentes
in hac lacrimarum valle.
Eia, ergo, advocata nostra, illos tuos*

*misericordes oculos ad nos converte;
Et Jesum, benedictum fructum ventris tui,
nobis post hoc exsiliū ostende.
O clemens, O pia, O dulcis Virgo Maria.*

Hail, holy Queen, Mother of Mercy,
our live, our sweetness and our hope.
To you do we cry,
Poor banished children of Eve,
To you do we send up our sighs,
Mourning and weeping in this valley
of tears. Turn the most gracious
advocate, your eyes of mercy, toward
us, and show us the blessed fruit of
your womb, Jesus.
O clement, O loving, O sweet Virgin Mary.

Xicochi — Gaspar Fernandes (1566-1629)

Gaspar Fernandes was a Portuguese composer and organist active in the cathedrals of Santiago de Guatemala and Puebla de los Ángeles, New Spain (present-day Mexico). One of his most important achievements was the compilation and

binding in 1602 of various choir books containing Roman Catholic liturgical polyphony, several of which are extant in Guatemala. To complete these books, Fernandes composed a cycle of eight Benedicamus Domino, one in each of the eight ecclesiastical tones or modes. He also added his own setting of the Magnificat in the fifth tone and a vespers hymn for the Feast of the Guardian Angels.

During his Puebla tenure, rather than focusing on the composition of Latin liturgical music, Fernandes contributed a sizable amount of vernacular “villancicos” (a type of popular song sung in the vernacular and frequently associated with rustic themes) for matins. This part of his output shows great variety in the handling of texts, which are in Spanish but also in pseudo-African and Amerindian dialects and occasionally Portuguese. “Xicochi” is one of those “villancicos,” and it uses Nahuatl, the language of the indigenous Nahua people. The music departs from 16th century counterpoint and reflects the new baroque search for textual expression: the swaying of a mother’s arms is mirrored in the to-and-fro texture of the polyphony.

Xicochi conetzintle
caomiz hui hui joco in anelos me,
Alleloya.

Go to sleep revered baby;
 the angels already rocked you.
 Alleluia.

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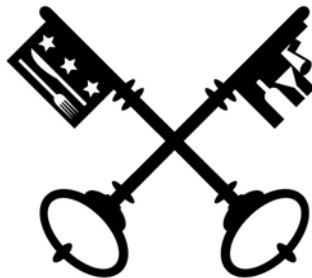
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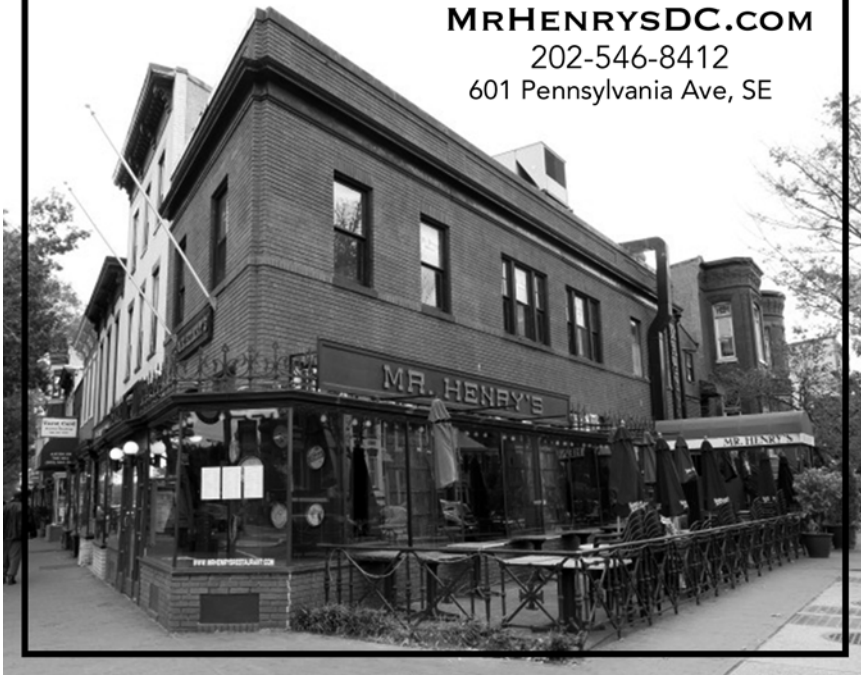
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ABOUT THE CHORALE

2018–2019 marks the Capitol Hill Chorale’s 26th 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 is Artistic Director Frederick Binkholder’s 19th season with the Chorale, and he continues to bring innovative programming and high musical standards. His 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, programs exploring the American shape-note and Shaker traditions, and several programs of jazz interpretations featuring the David Jellema Ensemble. The Chorale regularly collaborates with other local groups, such as the Washington Saxophone Quartet.

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 expanded 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—the last of which featured glass armonica player Dean Shostak.

In 2018, the Chorale was awarded the 2018 Chorus America/ASCAP Alice Parker Award for its contribution to the creation of new and challenging choral music. In 2017, the Chorale was nominated for a WAMMIE (Washington Area Music Association Award) for Best Area Choral Group. In February 2008, the Chorale won a WAMMIE for Best Area Choral Group.

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. You can follow the Chorale on Facebook, Twitter, and Spotify.



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BIOGRAPHIES

Frederick Binkholder, Artistic Director

Frederick Binkholder is completing his 19th season as Artistic Director of the Capitol Hill Chorale and has spent over 30 years as a professional conductor and teacher. He is a 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 premieres as well as helping 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*, as well as research of the choral music of Margaret Bonds. In February 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

Versatile and critically acclaimed organist Dr. Jinsun Cho has been praised by *The Organ* for her "distinguished interpretation," "sensitivity," and "brilliant technique." She has appeared in concerts throughout the United States, Europe, South America, and her native South Korea. She holds a Bachelor of Music degree from Yonsei University in Seoul, Korea, Master of Music degree with Lynn Taylor Hebden Prize in performance and Graduate Performance Diploma from the Peabody Conservatory of Johns Hopkins University, and Doctor of Musical Arts degree in Organ Performance from the Catholic University of America. She has won prizes in many prestigious competitions, including the Arthur Poister Organ Competition and San Marino Organ Competition. She has served on the music faculties of Yonsei University, Mokwon University in South Korea, the Catholic University of America, and Georgetown University. Dr. Cho joined the Chorale as accompanist in 2008. She is also the organist at St. Alban's Episcopal Church in Annandale, Virginia.

Dr. Piotr Nawrot SVD

Polish-born Piotr Nawrot SVD developed his love of music at an early age. In 1974, he joined the Divine Word Missionaries and was ordained in 1981. Though he wished to be sent to either China or Japan for his duties, Rome sent him on his first assignment to Paraguay. He soon became interested in the Jesuit Reductions of South America and their music. In 1986, he entered the graduate music program at Catholic University. At Catholic, while doing his research on his dissertation for his PhD, he read about Native Americans in Bolivia singing in Latin and decided to investigate. Through his devoutness, and through the trust he

built up with the local tribal elders, they shared with him a treasure trove of original 17th and 18th century Baroque manuscripts. Over 13,000 pages have been brought to light. Today, the Baroque music from Bolivian missions discovered and reconstructed by Rev. Prof. P. Nawrot is performed in many prestigious concert halls around the globe: Wigmore Hall in London, Concertgebouw in Amsterdam, and the Kennedy Center and Georgetown University in Washington, D.C. The outstanding artists who have performed this music include Ashley Solomon, Emma Kirkby, Florilegium, Organum, and many other ensembles specializing in the interpretation of early music. He is a co-founder and artistic director of a prestigious early music festival in Bolivia, Festival de Música, Misiones de Chiquitos, which gathers artists from over 20 countries around the world. He remains busy researching, restoring, inventorying, and cataloging manuscripts and reconstructing music contained therein. Thus far, 42 volumes of research and numerous articles have been published on the subject of the studied manuscripts as well as on the history of South American music and the role of Indians in musical life. Father Nawrot is also the recipient of The Order of Isabella the Catholic (with APAC), the Reina Sofia Award in Spain, a Guggenheim Fellowship, and the Science Award of the Polish Ministry of National Education.

Modern Musick

Modern Musick, following a successful debut concert in January 2002, rapidly achieved critical acclaim and a reputation among insiders as Washington's early music ensemble to watch. Taking its name from an 18th century primer, *The Modern Musick-Master or the Universal Musician, modo* (Latin for "just now"), the root of the word "modern," is the perfect description for cutting-edge music-making of the moment. To this end Modern Musick uses historical performance practices as a starting point, leading to cutting-edge music making of the moment. According to the *Washington Post*, "Modern Musick played [it] with great spirit, the period strings both beautifully tracing sustained melodic lines and getting pleasantly rough when the rhythms got stronger."

The ensemble has a wide repertoire, ranging from English consort music to classical orchestral and chamber music. Modern Musick has appeared at the National Gallery of Art and numerous other venues in the Washington, D.C., area and has been heard on Spanish radio. The group has regularly been featured in the Washington Early Music Festival, including programs of the music of Bach, Vivaldi, Telemann, Buxtehude, Haydn, Beethoven, and the French baroque. The ensemble has collaborated with the Choirs of St. Paul's K Street (Washington, D.C.), the Alexandria Choral Society, Cantate Chamber Singers, and Chantry in performances of Bach's *St. John Passion*, and music by Charpentier, Purcell, Vivaldi, and Handel. Since 2012 Modern Musick has been an ensemble-in-residence at Georgetown University, appearing regularly on its own and with the choirs there.

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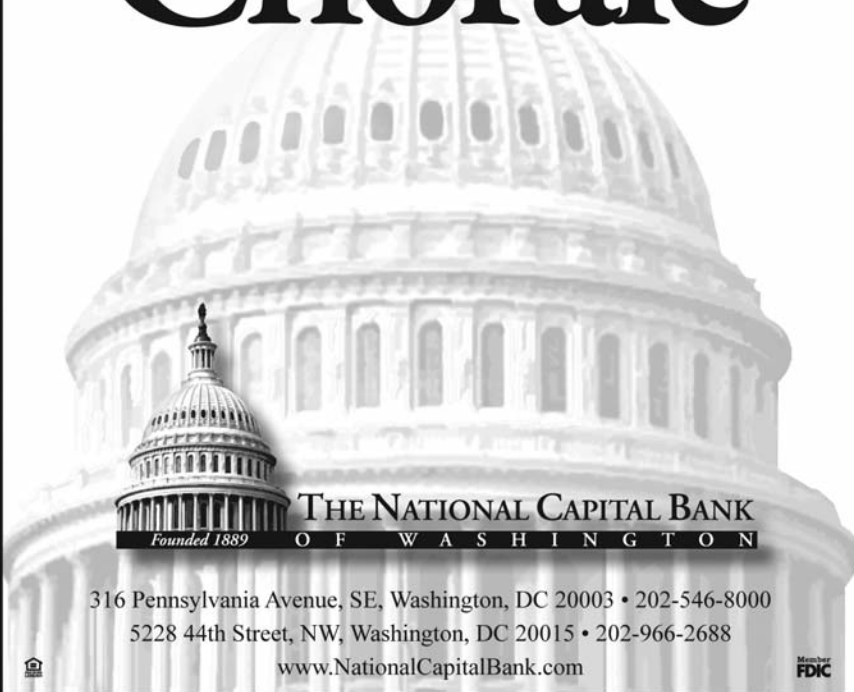
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