

THE CAPITOL HILL CHORALE

FREDERICK BINKHOLDER | ARTISTIC DIRECTOR



MARCH 16 AND 17, 2019

CAPITOL HILL PRESBYTERIAN CHURCH

March 16 and 17, 2019

THE CAPITOL HILL CHORALE

FREDERICK BINKHOLDER, ARTISTIC DIRECTOR

Presents:

Time of Transcendence

At the Water's Edge, Kevin Siegfried

Broad Waters, Henryk Górecki

Clear and Gentle Stream, Gerald Finzi

My Cathedral, Christina Whitten Thomas

Now is the Cool of the Day, Kevin Siegfried

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

The Sense of Wonder, Kevin Siegfried

Kingdom, Don Jamison

Days of Beauty, Ola Gjeilo

When Dawn Shines, Mirshaal Surti

In Paradisum, Kathleen Allen

The Farthest Field, Kevin Siegfried

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Support from the Nora Roberts Foundation generously supports the Chorale's community outreach and free public performances around Washington, DC.

Introduction to the Concert

We all have experienced some form of transcendence. The roots of this word give remarkable insight into its meaning. From the Latin *scandere*, which means “to climb,” and trans, “on the other side,” we become participants in events that exceed usual limits or surpass ordinary experiences. Whether it was triggered by the balsamic odor of a forest glade, or the shimmering sunrise on the ocean, or the unfathomable majesty of the nighttime sky, we feel that we are connected to something deserving of awe. We become emotionally moved by the natural beauty we perceive and have a fleeting flash of a “higher place” or “something greater than ourselves.” Yet these moments, at least for me, have always seemed capricious in their revelation and exasperatingly ephemeral in their duration, and, therefore, they are even more significant in my life.

The concert today will focus on transcendence through nature. With the simple themes of rivers, forest and the firmament above, I am endeavoring to help concentrate on our surroundings with more vivid perception. Today, we also premiere the keystone to this concert, “The Sense of Wonder,” by Kevin Siegfried with text by Rachel Carson. To quote from her book of that same title, “Exploring nature...is largely a matter of becoming receptive to what lies all around you. It is learning again to use your eyes, ears, nostrils and fingertips, opening up the disused channels of sensory impression.” Be open for a time of transcendence...be open to be moved.

Thank you for coming to the concert today. Please also visit the booth of our friends at the Anacostia Watershed Society and speak with them about their tremendous reclamation efforts.

—Frederick Binkholder, Artistic Director



Notes about the Music and Song Texts

At the Water's Edge

Lyrics by Sarah Orne Jewett (1849–1909), music by Kevin Siegfried (b. 1969)

Like the iron pipes bounding surveyed land in rural Maine, four works by the Chorale's Composer-in-Residence, Kevin Siegfried, set the theme for this concert—the spiritual interconnectedness of humankind with nature. Sometimes through a simple pastoral, folk-like lyricism, sometimes through more complex rhythms and voicings, the musical works on the program today seek to convey the spiritual dimension of the natural world. In the first half of the program, the natural environment might be a river, the forest, or a garden, most likely a place remembered by the composer or poet. In the second half of the concert, the music and texts turn to natural beauty in the sky: the rising or setting of the sun, moving clouds, the stars.

“At the Water's Edge” was commissioned by a community chorus in South Berwick, a small town in southern Maine, at a time when the composer was living in the nearby town of Kittery. The piece has four movements, with texts from the poetry of Sarah Orne Jewett (1849–1909), a native of South Berwick. Jewett was one of a group of late 19th century regional American authors whose writings drew from the customs, dialects, and landscapes of a particular American region. In her poems and her fiction, especially in her best-known work *The Country of the Pointed Firs* (1896), Jewett vividly captures the “sense of place” in the lives lived close to nature in an isolated, small community on the coast of Maine. In the four short movements of “At the Water's Edge,” Jewett describes breathing the sweet air on a broad-backed hill above a small town, drifting on “little waves” down a quiet river at night, the graves in restless waves of those lost at sea, the nests of eagles high in the branches of great pines. “At the Water's Edge” received its premiere in 2006.

I. Top Of The Hill

I love the steepled town,
The river winding down,
The slow salt tide that creeps
Beside a shore that sleeps,
Dark with its pine woods' crown.

Here, high above them all
Upon my broad-backed hill,
Far from shrill voices I,
And near the sun and sky,
Can look and take my fill.

I breathe the sweet air in,
While lower drops the sun,
And brighter all too soon
Grows the pale hunter's moon,
The whole year's fairest one.

Oh, lovely light that fades
Too soon from sky and field,
Oh, days that are too few,
How can I gather you,
Or treasure what you yield!

II. Boat Song

Oh, rest your oars and let me drift
While all the stars come out to see!
The birds are talking in their sleep
As we go by so silently.
The idle winds are in the pines;
The ripples touch against the shore.
Oh, rest your oars and let me drift,
And let me dream forevermore!

The sweet wild roses hear and wake,
And send their fragrance through the air;
The hills are hiding in the dark,
There is no hurry anywhere.
The shadows close around the boat,
Ah, why should we go back to shore!
So rest your oars, and we will float
Without a care forevermore.

III. In Restless Waves

God bless them all who die at sea!
If they must sleep in restless waves,
Oh, make them dream they are ashore,
With grass above their graves.

Oh, sunshine, warm me through,
And, soft wind, blow away
My foolishness, my fears,
And let some golden years
Grow from this golden day!

Oh, little waves that splash and call,
How fast you lead us out of sight!
And we must follow where you go
This strange and sweet midsummer night;
The quiet river reaches far—
The darkness covers all the shore;
With idle oars we downward float
In starlight dim forevermore.

IV. The Eagle Trees

Great pines that watch the river go
Down to the sea all night, all day,
Firm-rooted near its ebb and flow,
Bowing their heads to winds at play,
Strong-limbed and proud, they silent
stand,

And watch the mountains far away,
And watch the miles of farming land,
And hear the church bells tolling slow.

They see the men in distant fields
Follow the furrows of the plough;
They count the loads the harvest yields,
And fight the storms with every bough,
Beating the wild winds back again.
The April sunshine cheers them now;
They eager drink the warm spring rain,
Nor dread the spear the lightning wields.

Companionship of birds and trees!
The years have proved your friendship
strong,
We share each other's memories,
The river's secret and its song.

High in the branches clings the nest
The great birds build from year to year;
And though they fly from east to west,
Some instinct keeps this eyrie dear
To their fierce hearts; and now their eyes
Glare down at me with rage and fear;
They stare at me with wild surprise,
Where high in air they strong-winged rest.

Companionship of birds and trees!
The years have proved your friendship
strong,
We share each other's memories,
The river's secret and its song.

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River of Redemption

Almanac of Life on the Anacostia

Krista Schlyer

Krista Schlyer is a nature writer and photographer from Mt. Rainier, Maryland. Her book, *River of Redemption*, portrays life along the Anacostia River. The evocative work offers an experience of the river, its complex history and ecology. Schlyer graciously allowed the Chorale to use one of her photographs for this concert.



More of her work can be found on kristaschlyer.com.



October 27, 2019

O' Wisdom

featuring the world premiere of
Henry Delinger's *Kohlelet*

December 22, 2019

Birth Dance

featuring Václav Nebhybel's *Estampic*
Natalis, *choral gems of the season*,
and caroling with brass & timpani

March 8, 2020

Come Flying

featuring Ralph Vaughan Williams's
Dona Nobis Pacem and the world
premiere of a new work by David Conte



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www.anacostiaws.org

Szeroka woda (Broad waters), op. 39

Five folksongs for unaccompanied mixed choir

Text (Traditional), Music by Henryk Górecki (1933–2010)

The Polish composer Henryk Górecki is one of the best-known contemporary composers of classical music. Beginning in the mid-1970s, he, and others, adopted a minimalist style that used simplified and repetitive compositional material, often inspired by a religious, mystic, or specifically Orthodox Christian liturgical tradition. A 1976 recording of Górecki's Symphony No. 3, which was written in this style, was immensely popular and sold over a million copies.

Written toward the end of 1979, *Szeroka woda* (Broad waters) is a cycle of five folksongs for mixed a cappella choir based on Polish folk melodies. The texts describe streams and rivers—the flooding Narew and Vistula rivers, a garland of field roses cast on the river, an ode to the Vistula.

1. A ta nasza Narew

A ta nasza Narew
Gdy rozleje wody,
Oj, na łkach, oj, na polach
Narobi nam szkody.
Popłyn , popłyn
Czółkiem przez wod ,
Oj, Narew nie gniewna,
Naprawi nam szkod .
Lataj jaskółki
Nad t wod nisko,
Oj, gdzie komu, gdzie daleko,
Nam do domu blisko.

Our River Narew

Our river Narew,
When its water floods
Our fields and meadows
Will do great harm.

I will cross the water
In my little boat,
And, oh, the Narew, when not angry,
Will put things right for us.

The swallows fly
Low over the water.
Others have far to go.
But we are close to home.

2. Oj, kiedy na Powi lu

Oj, kiedy na Powi luda,
woda nam zatopi,
Oj, nie ma w chałupinie
da, I snopka konopi

When in Powi le

Oh, when in Powi le
The river floods us,
We have nothing in our hut,
Not even a bundle of hemp.

Oj, eby na Powi lu
da, woda nie topiła,
Oj, to by Powi lanka
da, we złocie chodziła.

Oh, if the river in Powi le
Did not flood us
The girls of Powi le
Would wear gold.

3. Oj, Janie, Janie

Oj, Janie, Janie zielony!
Cóż e nam przyniósł nowego?
Cóż e nam przyniósł dobrego?
Janie zielony? Janie zielony?

Przyniósłem rosy chłopcom na kosy,
Oj, i dałem macierzanki,
Pannom na wianki.

Oj, Janie, Janie zielony!
Oj, padaj drobne li cie,
Na wszystkie strony!

4. Polne ró e rwała

Polne ró e rwała,
Na wod rzuciła.
Popły popły polna ró o,
Skielam ci narwała.

Ró a popłyn ła
Do miejsca swojego.
Oj, nie wida , Oj, nie wida ,
wianuszka mojego.

5. Szeroka Woda

Szeroka woda na Wi le,
A powiem wam teraz swe my le.
Jak było wczoraj, tak I dzi ,
Musz ja na wieki z tob by .

Oh, Johnny, Johnny

Oh, Johnny, Johnny, green Johnny!
What have you brought us that's new?
What have you brought us that's good?
Green Johnny? Green Johnny?

I brought the boys dew drops for their
scythes.

Oh, and wild thyme,
For the girls in their garlands.

Oh, Johnny, Johnny, green Johnny!
Oh, small leaves are falling,
Everywhere.

She picked wild roses

She picked wild roses,
And threw them onto the river.
Float, float wild rose,
As I picked you for that.

The rose floated
To a faraway place.
Oh, I cannot see, oh, I cannot see
My garland anymore.

Broad Waters

Broad waters of the Vistula
Now I shall tell you my thoughts.
As yesterday, so today,
I must be with you forever.

Clear and Gentle Stream, Op. 17, No. 4

Lyrics by Robert Bridges (1844–1930), Music by Gerald Finzi (1901–1956)

Gerald Finzi was an English composer recognizable for a special yearning and nostalgic English melodic lyricism. “Clear and Gentle Stream” recalls a stream in the English countryside, on a youthful, sultry summer day many years ago. It is from a set of songs composed by Finzi in the 1930s as “Seven Poems of Robert Bridges.” This English poet published the seven poems in 1873.

Clear and gentle stream!
Known and loved so long,
That hast heard the song
And the idle dream
Of my boyish day;
While I once again
Down thy margin stray,
In the selfsame strain
Still my voice is spent,
With my old lament
And my idle dream,
Clear and gentle stream!

Where my old seat was
Here again I sit,
Where the long boughs knit
Over stream and grass
A translucent eaves:
Where back eddies play
Shipwreck with the leaves,
And the proud swans stray,
Sailing one by one
Out of stream and sun,
And the fish lie cool
In their chosen pool.

Many an afternoon
Of the summer day
Dreaming here I lay;
And I know how soon,
Idly at its hour,
First the deep bell hums
From the minster tower,
And then evening comes,
Creeping up the glade,
With her lengthening shade,
And the tardy boon
Of her brightening moon.

Clear and gentle stream!
Ere again I go
Where thou dost not flow,
Well does it beseem
Thee to hear again
Once my youthful song,
That familiar strain
Silent now so long:
Be as I content
With my old lament
And my idle dream,
Clear and gentle stream.

My Cathedral

**Text by Henry Wadsworth Longfellow (1807–1882),
Music by Christina Whitten Thomas**

Christina Whitten Thomas is a contemporary composer living in Sierra Madre, California. This work premiered in May 2011. The text is from Longfellow's sonnet, "My Cathedral," published in 1880 in the poetry collection *Ultima Thule*. The composer writes, "I wanted to evoke the sound of wind rushing through the trees in a choral setting. Imagine standing alone in a beautiful spot in the woods where the only human sound is your own breathing. You look up as the sun glints through the tall trees and glows upon the crackling leaves under your feet. The wind rustles through the branches and birds sing out with pleasure. You cannot help but give thanks for the beauty of the earth and the peace you find in your heart at this moment."

Like two cathedral towers these stately pines
Uplift their fretted summits tipped with cones;
The arch beneath them is not built with stones,
Not Art but Nature traced these lovely lines,
And carved this graceful arabesque of vines;
No organ but the wind here sighs and moans,
No sepulchre conceals a martyr's bones,
No marble bishop on his tomb reclines.
Enter! the pavement, carpeted with leaves,
Gives back a softened echo to thy tread!
Listen! the choir is singing; all the birds,
In leafy galleries beneath the eaves,
Are singing! listen, ere the sound be fled,
And learn there may be worship without words.

Now Is the Cool of the Day

Text and tune by Jean Ritchie (1922–2015), Arranged by Kevin Siegfried

Composer-in-Residence Kevin Siegfried's "Now is the Cool of the Day" is the first of two works commissioned by the Capitol Hill Chorale for this concert. Based on a song by Kentucky folksinger Jean Ritchie, this new work follows Siegfried's Appalachian Carols, a setting of five traditional songs for Christmas, also based on Jean Ritchie's repertoire. Jean Ritchie was one of the best-known and most respected singers of traditional ballads in the United States. In this setting, the earth is described as a sacred garden, which we may inhabit only as good stewards, "if you keep the grasses green, if you keep the waters clean, and keep the people free."

My Lord, He said unto me
Do you like my garden so fair?
You may live in this garden, if you keep the grasses green,
And I'll return in the cool of the day.

Then my Lord, He said unto me
Do you like my garden so pure?
You may live in this garden, if you keep the waters clean,
And I'll return in the cool of the day.

Now is the cool of the day,
Now is the cool of the day,
O this earth is a garden, the garden of my Lord,
And we walk in this garden
In the cool of the day.

Then my Lord, He said unto me
Do you like my garden so free?
You may live in this garden, if you keep the people free,
And I'll return in the cool of the day.

Now is the cool of the day,
Now is the cool of the day,
O this earth is a garden, the garden of my Lord,
And we walk in this garden
In the cool of the day.

Now is the cool of the day,
Now is the cool of the day,
You may live in this garden,
if you keep the grasses green,
if you keep the waters clean,
and keep the people free.

And we'll walk in this garden
In the cool of the day.

INTERMISSION

The Sense of Wonder

Text by Rachel Carson (1907–1964), Music by Kevin Siegfried

Composer-in-Residence Kevin Siegfried's "The Sense of Wonder" is the second of two works the Chorale commissioned for this concert. The composer was inspired by the words of Rachel Carson, "It seems reasonable to believe—and I do believe—that the more clearly we can focus our attention on the wonders and realities of the universe about us the less taste we shall have for the destruction of our race. Wonder and humility are wholesome emotions, and they do not exist side by side with a lust for destruction." A marine biologist, naturalist, and writer, Rachel Carson awakened the world to the potential destructive impact of humans on the natural world with her book, *Silent Spring* (1962), which launched the contemporary environmental movement.

In 1953, Carson built a summer cottage in Southport, Maine, where she was able to be in touch with the sea. There she wrote an extended article, "The Sense of Wonder," published posthumously in 1965, which she hoped would inspire adults to share with children an instinct for what is beautiful and awe-inspiring in nature. "If I had influence with the good fairy who is supposed to preside over the christening of all children, I should ask that her gift to each child in the world be a



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sense of wonder so indestructible that it would last throughout life, as an unfailing antidote against the boredom and disenchantments of later years, the sterile preoccupation with things that are artificial, the alienation from the source of our strength.”

Washington residents and singers easily identify with Carson since she spent 16 years here as a federal civil servant. Carson joined the U.S. Bureau of Fisheries in 1936 (later the U.S. Fish and Wildlife Service)—where she was the bureau’s first female biologist and one of only two women in a non-clerical position. She wrote much of *Silent Spring* at her home in Silver Spring, near the northwest branch of the Anacostia River. Carson died of cancer in 1964, two years after publication of *Silent Spring*. Her home is now a National Historic Landmark.

Wherever you are, look up at the sky—
its dawn and twilight,
moving clouds, and stars by night.

Listen to the wind,
and in the listening,
gain magical release.

Feel the rain on your face,
and think of its journey
from sea to air to earth.

What if you had never seen this before?
What if you would never see it again?

Kingdom

Text by Joseph Addison (1672–1719), after Psalm 19,

Music by Don Jamison (b. 1956)

Composer Don Jamison grew up in Pennsylvania, studied music at Haverford and Columbia, and now lives in Vermont, where he learned about shape-note singing through Village Harmony. Village Harmony is a widely known world music enterprise based in Vermont.

As with 19th century shape-note composers, Jamison often looks to 18th century English hymnists for texts. Joseph Addison was born in Wiltshire, England, in 1672, and was educated at Magdalen College, Oxford. While he was known as a poet, he simultaneously pursued a successful career in law and politics, even serving as a member of Parliament. He is buried in Westminster Abbey.

The lofty pillars of the sky,

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And spacious concave rais'd on high,
Spangled with stars, a shining frame,
Their great original proclaim.

Th' unwearied sun, from day to day,
Pours knowledge on his golden ray;
And publishes to ev'ry land
The work of an Almighty hand.

Soon as the ev'ning shades prevail,
The moon takes up the wond'rous tale;
And, nightly, to the list'ning earth,
Repeats the story of her birth.

While all the stars, that round her burn,
And all the planets in their turn,
Confirm the tidings as they roll,
And spread the truth from pole to pole.

Days of Beauty

Text by Emily Brontë (1818–1848), Music by Ola Gjeilo (b. 1978)

Ola Gjeilo is a popular, young Norwegian composer living in New York who is known especially for his choral works. The poem “Days of Beauty” was written in 1836, when Emily Brontë was 18 years old. “Days of Beauty” is for four-part women’s chorus.

When days of Beauty deck the earth
Or stormy nights descend
How well my spirit knows the path
On which it ought to wend

It seeks the consecrated spot
Beloved in childhood’s years
The space between is all forgot
Its sufferings and its tears

When Dawn Shines

Text by Justin Zadorsky, Music by Mirshaal Surti (b. 1985)

Mishaal Surti (b. 1985) is a Canadian composer, performer, and teacher based in southwestern Ontario. The text is by Canadian poet Justin Zadorsky. “When Dawn Shines” is written for mixed male voices.

When dawn shines worry not your minds,
For when the sun shines bright
At last I shall master this fight.
Quiet now your hearts, and please no tear.
Now is the ending of my part,
As the light throws down all fears.
Tonight you watch in mournful sadness
But when the sun shines
My spirit will renew its gladness
When dawn shines.

In Paradisum

Text and Music by Kathleen Allan

Originally from St. Johns, Newfoundland, Kathleen Allan is a Canadian composer and singer who has served as artistic director for choruses in Vancouver, Winnipeg, and Toronto. A soprano, she has also performed widely in Canada and the United States.

A breath of sunset,
A snapshot of fresh air
Is framed in memory.
Sailing still.
Let me lead you up away
Beyond the sunset,
Beyond the sea
Where the still living memories
are sailing still.
Let us into the sky stand
Across the sunlight,

Beyond the day
Towards living horizons
Still breathing still.
A focused journey
Through the lens
Of true breath.
Waves wash in and out
Inhaling tide
Exhaling colour.
Your eyes are seeing still
Your flash is welcome.

Traditional Latin text:

In paradisum deducant te Angeli;
in tuo adventu suscipiant te martyres,
et perducant te in civitatem sanctam
Ierusalem.
Chorus angelorum te suscipiat,
et cum Lazaro quondam paupere
aeternam habeas requiem.

May angels lead you into Paradise;
may the martyrs receive you at your
coming
and lead you to the holy city of
Jerusalem.
May a choir of angels receive you,
and with Lazarus, who once was poor,
may you have eternal rest.

The Farthest Field

Text and tune by David Dodson, Arranged by Kevin Siegfried

David Dodson is a folk singer living currently in the seaport town of Camden, Maine. He performs frequently with his sister Anne and his band, the Lowdown. Dodson writes, "The song 'The Farthest Field' was written on a farm in the rolling hills of northern Vermont. A group of New England singers had gathered at the top of a long field and were singing Shaker hymns. I was inspired to write the song in that style. From atop this field we could see the mountains of Canada, Vermont, and New Hampshire and as the sun was setting, I thought, 'I think heaven should look like this.'"

The song was taught to Kevin Siegfried by his children, who learned “The Farthest Field” while attending traditional music camp in northern Vermont last summer. It was arranged for chorus by Siegfried in September 2018.

There is a land high on a hill
Where I am going, there is a voice that calls to me,
The air is sweet, the grasses wave
The wind is blowing away up in the farthest field.
The sun will rise, the sun will set
Across the mountains and we will live with beauty there,
The fragrant flowers, the days and hours
Will not be counted, and peaceful songs will fill the air.
Walk with me and we will see the mystery revealed
When one day we wend our way up to the farthest field.

I know one day I'll leave my home
Here in the valley and climb up to that field so fair,
And when I'm called and counted in
That final tally, I know that I will see you there.
Walk with me and we will see the mystery revealed
When one day we wend our way up to the farthest field.

Oh my dear friends, I truly love
To hear your voices lifted up in radiant song,
Though through the years we all have made
Our separate choices, we've ended here where we belong.
Walk with me and we will see the mystery revealed
When one day we wend our way up to the farthest field

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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 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.

Chorale Roster

Frederick Binkholder, Artistic Director
Jinsun Cho, Assistant Director

Kevin Siegfried, Composer-in-Residence
Jessica Chaiken, President, Board of Directors

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Section Leaders

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 State, 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.

Kevin Siegfried, Composer-in-Residence

Kevin Siegfried (b. 1969) is in demand as a composer of distinctive and engaging musical works. His music is published by E. C. Schirmer, Earthsongs, G. Schirmer, and MorningStar and has been performed worldwide, including by The Joint Armed Forces Chorus at the state funeral of George H. W. Bush.

Since 2014, Siegfried has been composer-in-residence with the Capitol Hill Chorale in Washington, DC. The Chorale has commissioned and premiered over a dozen works, including two cantatas: *Child of Earth*, for mezzo-soprano, SATB chorus, strings, and harp, and *Angel of Light*, for soprano solo, and SATB chorus a cappella. Other recent works premiered by the Chorale include *Music of the Spheres* for choir and glass harmonica, and *Appalachian Carols*, based on the music of Kentucky folksinger Jean Ritchie.

Siegfried is actively involved in the research and performance of early American music and his arrangements of Shaker music have been performed and recorded by choirs across the globe. He graduated from The New England Conservatory with a Doctor of Musical Arts degree in composition and has studied in Paris and India. He teaches at The Boston Conservatory at Berklee.

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Upcoming Concerts and Events!

EIGHT TO THE BAR

April 13, 2019, 7:00–11:00 p.m.

Eastern Market North Hall

225 7th St. SE

Help the Chorale bring another 25 years of innovative music to Capitol Hill! Our speakeasy will feature craft cocktails, live jazz by the Blue Crescent Syncopators, and a silent auction. Come join us for a fun night out, no password required! Tickets are on sale now and can be purchased at Brown Paper Tickets.

RETURN TO PALIASHVILI

June 1, 2019, at 7:30 p.m. and June 2, 2019, at 4:00 p.m.

Capitol Hill Presbyterian Church

4th & Independence Ave, SE

To prepare for its summer tour of Georgia, the Chorale returns to its groundbreaking performance of the *Liturgy of St. John Chrysostom* by Georgian composer Zakaria Paliashvili. The Chorale will also share traditional American choral music, including works by Composer-in-Residence Kevin Siegfried, A. M. Cagle, William Billings, Shaw Kirchner and Cole Porter.

PERFORMING AND TRAVELING in the Mountains and Vineyards of Georgia

June 21–30, 2019

CHC will embark on its second international tour in summer 2019, this time to the land of Georgia! Highlights will include Tbilisi, Kazbegi, Kutaisi, and much, much more.

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