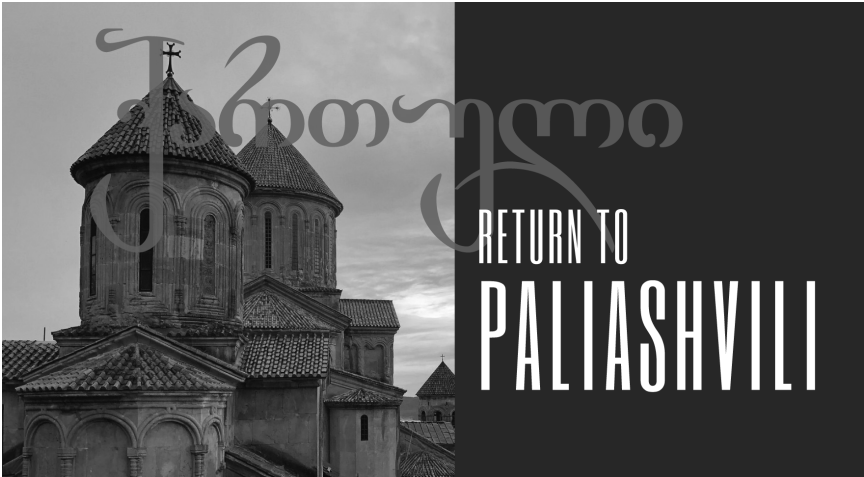


THE CAPITOL HILL CHORALE

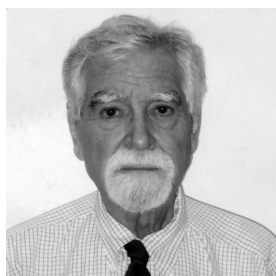
FREDERICK BINKHOLDER, ARTISTIC DIRECTOR



JUNE 1 AND 2, 2019

Capitol Hill Presbyterian Church

**IN MEMORY OF
VLADIMIR “MIRO” NICHOLAS PREGELI**



Capitol Hill Chorale dedicates this concert to the memory Vladimir “Miro” Nicholas Pregeli, one of our founding members. Born in Slovenia in 1927, he lived 62 years in Washington, D.C. He served two years in the Army before parlaying his master’s in economics to a long career as an economic researcher for the Congressional Research Service of the Library of Congress. Miro established his own Slovenian choir and conducted it for 25 years. He was active in the Capitol Hill community, and became a footnote in history after serving as the foreman of the Watergate grand jury. He will be missed by his wife, Lea Plut-Pregelj, son Marko, his cousins and their families in Slovenia, and the members of his adoptive family in the United States.

The Capitol Hill Chorale
Frederick Binkholder, Artistic Director

Presents:

RETURN TO PALIASHVILI

Liturgy of St. John Chrysostom Zakaria Paliashvili

Intermission

The Chorale will perform selections from the following:

Vum Vive Vum Kevin Siegfried
Lay Me Low Kevin Siegfried
Soar Away A.M. Cagle
Zogan irmebis jogia, Georgian city song music by Shota Milorava
Embraceable You George & Ira Gershwin, arr. Teena Chinn
Fare Ye Well arr. Brazeal W. Dennard
The Battle of Jericho, traditional spiritual arr. Moses Hogan
The Farthest Field Kevin Siegfried
Erekles Mravalzhamier anonymous
Mravalzhamier as taught by Carl Linich



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.

INTRODUCTION TO THE CONCERT

As I look forward to my 20th year with the Chorale, it invites a time of reflection on the journey that we have taken together. Of all the work we have done, the one piece that has come to define the Chorale and my work with them is the Georgian Sacred Chants on the Liturgy of St. John Chrysostom by Zakaria Paliashvili.

It has been my joy to live with this profound work since July of 2009. Thea Austen, knowing my zeal for the orthodox setting of the Liturgy, gave me a copy of the original published score to consider for performance. I am so grateful that she did. From that moment on, I was transfixed by it and the “Paliashvili project” began. This work, however, was not to be approached lightly. While the musical form was within my knowledge base, the social and historical context of the work was not and required diligent research and study. This musical and cultural immersion has been one of the most intriguing and rewarding parts of my conducting career. Yet the most profound aspect of this project has been the amount of effort and dedication that the Chorale has shown in its preparation. From many hours of “woodshedding” notes and text, to rehearsals, recordings and performances, every member has contributed to its realization. Also this could not have been accomplished without the expertise and energy of many people to whom I am indebted: the Board for their support, Anne Harrison for our Georgian diction coaching, John Graham and Carl Linich for their Georgian vocal music expertise, Kate Hibbs for her work with the Georgian Embassy, Jess Chaiken for her leadership, and my dear Chorale for their artistry.

I wish to also take time to thank Parker Jayne for his tireless work on this project. The score that we have used for our performances was painstakingly assembled by him from the original Georgian/Church Slavonic score. He has also become, over the course of this project, an authority on the life of Zakaria Paliashvili and this work.

We are honored to perform it for you today and look forward to taking it “back home” when we sing it for the people of Georgia.

Frederick Binkholder

NOTES ON A DECADE-LONG PROJECT

Capitol Hill Chorale is proud to present this program of American and Georgian music. We're excited to present this program to you before several of our members travel to Georgia this summer as part of a cultural exchange.

The Chorale has a 10-year association with the major work on the program, *Georgian Sacred Chants on the Liturgy of Saint John Chrysostom*, a setting of the Orthodox liturgy written in 1909 by Georgian composer Zacharia Paliashvili (1871–1933). A copy of the original score was brought to the Chorale in 2009 by soprano Thea Austen, from which bass Parker Jayne created a new edition that an American chorus could use for performance.

Artistic Director Frederick Binkholder has led the Chorale in two prior performances—a premiere performance in 2010 and a second performance in 2014 as the Chorale prepared to create the work's first recording in the Georgian language. As published in 1909, the work consists of 22 sections, scored for large mixed a cappella chorus with dual texts in Georgian and Church Slavonic (the language of the Russian Orthodox Church). In its performances, the Chorale omits several long, chanted sections which are primarily of liturgical rather than musical importance.

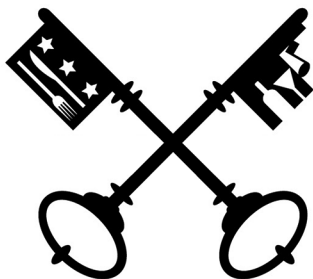
As you listen to this piece, you will hear multiple layers of Georgian history and culture as well as musical influences on Paliashvili from outside Georgia. Fundamentally, the work is a setting of ancient Georgian chants, which would be sung by a choir during the celebration of the Liturgy of St. John Chrysostom, the most common liturgy in the Orthodox Church. Georgian chant is a form of polyphonic, or multi-voiced, music that arose uniquely in Georgia almost 1,000 years ago, several centuries prior to the emergence of polyphony in Europe. Handed down orally through generations of master chanters, the chants used by Paliashvili come from a chant "school" in Eastern Georgia. All music is a cappella, since no instruments are used in celebrating the Orthodox liturgy.

By the time Paliashvili was writing his liturgy, Georgia had been subsumed within the Russian Empire for over a century, during which time Russian influences had increasingly threatened many aspects of Georgian literary, religious, and traditional culture. In particular, the oral transmission of Georgian chant had begun to die out. In response, as one of several efforts to preserve and promote Georgia's national culture, the Georgian Church sponsored a movement at the end of the 19th century to transcribe ancient Georgian chant to paper.

Paliashvili's setting is based on one of these transcriptions, and, according to a foreword published with the original score, it was his contribution to the chant preservation movement. This reflects Paliashvili's nationalist rather than liturgical aim in composing his setting. As an example, Paliashvili includes in the score *Shen*

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Khar Venakhi ("You are a vineyard"), a hymn to the Mother of God with very strong Georgian cultural identification, which is not part of the Orthodox service and for which Paliashvili only provides a Georgian text, omitting the parallel Church Slavonic text included in all other sections.

At the same time, listeners will also hear in the work the western, non-Georgian musical influences to which Paliashvili was exposed all his life. As "the father of Georgian classical music," a professional musician in the first generation of classical composers in Georgia, Paliashvili was keenly aware of Russian classical music of the time, especially the outpouring of new Russian liturgical compositions being created by Rachmaninoff, Ippolitov-Ivanov, Kastalsky, Smolensky and others, often based on ancient Russian chant. One can hear in this liturgy Paliashvili's intent to contribute his own work to this flood of new Russian liturgical compositions; a western style based on ancient Georgian rather than Russian chant. He uses western rather than traditional Georgian tuning, and a large mixed chorus of up to seven voice parts rather than the traditional three voices. At the time of composition, traditionalists in Georgia were scandalized.

After the liturgy's composition, Georgia was taken over by the Soviet Union and Georgian religion and liturgical music were suppressed. As Paliashvili's setting of the Orthodox liturgy disappeared, he became known as the composer of very popular operas based on Georgian folk themes, works which are still performed annually in the opera houses in Georgia.

Since the fall of the Soviet Union and Georgia reestablishing itself as an independent country in the early 1990s, interest has grown in re-discovering the ancient tradition of three-part Georgian chant. However beautiful Paliashvili's liturgy is musically, it lies outside that sphere of current interest and therefore remains little known in Georgia, a unique but forgotten composition from the period of the late Russian Empire: too Western for Georgian traditionalists inside Georgia and both too Georgian and not Georgian enough for those outside Georgia.

—Notes by Parker Jayne



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LITURGY OF ST. JOHN CHRYSOSTOM

The Great Litany

ამინ. უფალო შეგვიწყალონ. შენ უფალო.

amin. upalo, shegvits'q'alen. shen, upalo. Amen. Lord, have mercy. To Thee, O Lord

Ak'urtkhevs suli chemi upalsa (Bless the Lord, O my soul)

Dideba mamasa (Glory to the Father)

Mkholod shobili dze (Only begotten son)

აკურთხევს სული ჩემი უფალსა და ყოველი გონება ჩემი სახელსა წმიდასა მისა. კურთხეულ ხარ შენ უფალო.

დიდება მამასა და ძესა და წმიდასა სულსა აწ და მარადის და უკუნითი უკუნისამდე ამინ.

მხოლოდ შობილი ძე და სიტყვა ღმრთისა უკვდავი არსება თავს იდევა ჩვენისა ცხოვრებისათვის. და ხორცი შეიშნა სულისაგან წმიდისა და მარიამისაგან ქალწულისა უქცევლად გნაკაცნა და ჯვარს ეცვა ჩვენთვის ქრისტე ღმრთის სიკვდილითა სიკვდილი დასთრგუნა და ერთი წმიდისა სამეცხისათანა დიდებულ არს მამისა და ყოვლად წმიდისა სულისა გვაცხოვნენ ჩვენ.

უფალო შეგვიწყალონ. შენ უფალო. ამინ.

ak'urtkhevs suli chemi upalsa da q'oveli
goneba chemi sakhelsa ts'midasa misa.
k'urtkheul khar shen upalo.

Bless the Lord, O my soul, and all that is
within me, bliss His holy name. Blessed
art thou, O Lord.

dideba mamasa da dzesa da ts'midasa
sulsa ats' da maradis da uk'uniti
uk'unisamde amin.

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

mkholod shobili dze da sit'q'va ghmrtisa
uk'vdavi arseba tavs idva chvenisa
tskhovrebisatvis. da khortsi sheiskha
sulisagan ts'midisa, da mariamisagan
kalts'ulisa uktsevlad gank'atsna, da jvars
etsva chventvis krist'e ghmert, sik'vdilila
sik'vdili dastrguna da erti ts'midisa
samebisatana didebul ars, mamisa da
q'ovlad ts'midisa sulisa, gvatskhovnen
chven.

Only begotten Son, and Word of God,
Who art immortal, and didst will for our
salvation to be incarnate of the Holy
Theotokos and Ever-Virgin Mary, who
without change didst become man, and
was crucified, O Christ God, trampling
down death by death, Who art one of the
Holy Trinity, glorified with the Father and
the Holy Spirit, save us.

upalo, shegvits'q'alen. shen, upalo. amin

Lord, have mercy. To Thee, O Lord. Amen

Movedit taq'vanivstset (Come, let us worship)

Upalo, atskhovne (O Lord, save the righteous)

მოვედით თაყვანისცემთ! და შეუვრდეთ ქრისტესა. გვაცხოვენ ჩვენ ძეო
ღმრთისაო აღდგომილო მკვდრეთით მაგლობელნი შენი ალლილუია.
უფალო, აცხოვე კეთილმსახურნი და ისმინე ჩვენი. ამინ.

movedit taq'vanivstset da sheuvrdet
krist'esa gvatskhovnen chven dzeo
ghmrtisao aghdgomilo mkhvdretit
mgalobelni sheni alliluia.

Come, let us worship, and fall down
before Christ. Save us O Son of god, who
are risen from the dead, save us, who sing
to Thee: Alleluia, alleluia, alleluia.

upalo, atskhovne k'etिल्msakhurni da
ismine chveni. amin

Lord, save the righteous and hear us.
Amen

Ts'midao ghmerto (Holy God)

წმიდაო ღმერთო, წმიდაო ძლიერო, წმიდაო უკვდაო შეგვიწყალებ ჩვენ.
დიდება მამასა, და ძესა, და წმიდასა სულსა, აწ და მარადის და უკუნითი
უკუნისამდე ამინ.

ts'midao ghmerto, ts'mindao dzliero,
ts'midao uk'vdao shegvits'q'alen chven.
dideba mamasa da dzesa da ts'midasa
sulsa ats' da maradis da uk'uniti
uk'unisamde.

Holy God, Holy Mighty, Holy Immortal,
have mercy on us. Glory to the Father,
Son, and Holy Spirit, now and ever, and
unto ages of ages.

Jvarsa shensa (To thy cross)

ჯვარსა შენსა თაყვანისცემთ მეუფეო და წმიდასა აღდგომასა შენსა
უგალობთ და ვადიდეთ.
დიდება მამასა, და ძესა, და წმიდასა სულსა, აწ და მარადის და უკუნითი
უკუნისამდე, ამინ. და წმიდასა აღდგომასა შენსა უგალობთ და ვადიდეთ.

jvarsa shensa taq'vanis vtsemt meupeo
da ts'midasa aghdgomasa shensa
ugalobt da vadidebt.

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

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

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

Raodenta krist'es mier nategvighebivs
(As many of you who have been baptized)

რაოდენტა ქრისტეს მიერ ნათელგვიღებებს და ქრისტე შეგვიმოსიეს,
აღლელუია. დიდება მამასა, და ძესა, და წმიდასა სულსა. აწ და მარადის და
უკუნითი უკუნისამდე ამინ, და ქრისტე შეგვიმოსიეს აღილუია. რაოდენტა
ქრისტეს მიერ...

raodenta krist'es mier nategvighebivs da krist'e shegvimosies, allilua.	For as many of you as have been baptized into Christ have put on Christ. Alleluia.
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dideba mamasa da dzesa da ts'midas sula ats' da maradis da uk'uniti uk'unisamde, amin. da krist'e shegvimosies allilua.	Glory to the Father, Son, and Holy Spirit, now and ever, and unto ages of ages, amen. Have put on Christ. Alleluia.
--	---

Allilua
Glory to Thee, O Lord

აღლელუია. და სულისაცა შენისათანა. დიდება შენდა უფალო. დიდება
შენდა. უფალო შეგვიწყალენ.

allilua. da sulisatsa shenisatana. dideba shenda upalo. dideba shenda. upalo, shegvits'q'alen	Alleluia. And with your spirit. Lord, have mercy.
---	--

Romeli kerubinta (Cherubic Hymn)

რომელი ქერუბინთა საიდუმლოდ ვემსგავსენით, და ცხოველსმყოფელსა
სამებასა, სამწმიდა არსობისა გალობასა შევსწირავთ, ყოველივე მსოფლიო
დაუტევოთ ზრუნვა

და ვითარცა მეუფისა ყოველთასა, შემწყნარებელსა ანგელოზთაებრ
უწილავად, ძღვნის შემწირველთა წესთასა, აღილუია, აღილუია, აღილუია

romeli kerubinta saidumlod vemsgavsenit, da tskhovelsmqopelsa samebasa, samts'mida arsobisa galobasa shevsts'iravt, qovelive msoplio daut'evot zrunva da vitartsa meupisa qoveltasa, shemts'qnarebelsa angeloztaebr ukhilavad, dzghvnis shemts'irvelta ts'estasa, alilua, alilua, alilua	Let us who mystically represent the Cherubim and who sing the thrice-holy hymn to the life-creating Trinity, now lay aside all cares of this life, that we may receive the King of All, who comes invisibly upborne by the angelic host. Alleluia.
---	--

Litany after Cherubic Hymn
Mamasa da dzesa (Father and Son)

უფალო შეგვიწყალებ. მოგვმადლე უფალო. შენ უფალო. მამასა და ძესა და წმიდასა სულსა სამებასა ერთ-არსებასა, და განუყოფელსა.

upalo, shegvits'q'alen. mogvmadlen	Lord, have mercy. Grant it O Lord. To Thee,
upalo. shen, upalo.	O Lord. And with your spirit.
mamasa da dzesa, da ts'midasasulsa,	Father, Son and Holy Spirit. The Trinity,
samebasa ert arsebasada ganuq'opelsa.	one in essence, and undivided.

Ts'q'aloba mshvidoba (Mercy of peace)
Ts'midao ts'midao ts'midao (Holy, Holy, Holy)

წყალობა მშვიდობა შესაწირავი ქებისა.

და სულისაცა შენისათანა. გვაქვს უფლისა მიმართ. ღირს არს და მართალთაუწინსცემა მამისა და ძისა და წმიდისა სულისა, სამებისა ერთარსებისა და განუყოფელისა.

წმიდაო წმიდაო წმიდაო უფალო საბაოთ,სავსე არიან ცანი და ქვეყანა დიდებითა შენითა ოსანნა მაღალთა შინა ქურობეულ არს მომავალი სახელითა უფლისათა, ოსანნა მაღალთა შინა. ამინ

ts'q'aloba mshvidoba shesats'iravi kebisa.	A mercy of peace. A sacrifice of praise.
da sulisatsa shenisatana. gvakvs uplisa	And with your spirit. We lift them up unto
mimart. ghirs ars da martal	the Lord. It is fitting and right to bow
taq'uanistsema mamisa da dzisa da	down to the Father, and the Son, and the
ts'midisa sulisa, samebisa ertarsebisa da	Holy Spirit.
ganuq'opelsa.	

ts'midao ts'midao ts'midao upalo sabaot,	Holy, holy, holy. Lord of Sabbath. Heaven
savse arian tsani da kveq'ana didebita	and earth are fully of Thy glory. Hosanna
shenita osanna maghalta shina k'urtkheul	in the highest Blessed is He who comes in
ars momavali sakhelita uplisata, osanna	the name of the Lord. Hosanna in the
maghalta shina. amin	highest. Amen

Shen ggalobt (We praise thee)

შენ გიგალობთ შენ გაკურობევეთ შენ გმადლობთ. უფალო, და გევედრებით შენ, ღმერთო ჩვენი

shen ggalobt, shen gak'urtkhevt shen	We hymn thee we bless thee, we give
gmadlobt upalo, da gevedrebit shen	thanks to Thee, O Lord, and we pray unto
ghmerto chveno	Thee, O our God

Ghirs ars (It is meet)

ღირს არს ჭეშმარიტად, რათა გადიდებდეთ შენ ღმრთისმშობელო. რომელი მარადის სანატრელ იქმენ ყოვლად უბიწოდ და დედად ღვთისა ჩვენისა. უპატოისნესსა ჭერუბინთასა და აღმატებით უზესთაესსა

სერაბიმთასა. განუზრწნელად მშობელსა სიტყვისა

ღუთისასა. მხოლოსა ღვთისმშობელსა გალობით ვადიდებდეთ.

ყოველთა და ყოვლისათვის. და სულისაცა შენისათანა. უფალო,

შეგვიწყალენ. უფალო შეგვეწყალენ. უფალო შეგვიწყლენ. შენ ყფალო. ამინ.

ghirs ars ch'eshmarit'ad, rata gadidebdet
shen ghmrtismshobelo. romeli maradis
sanat'rel ikme q'ovlad ubits'od da dedad
ghvtisa chvenisa. up'at'iosnessa
kerubintasa da aghmat'ebit uzestaessa
serapimntasa. ganukhrts'nelad mshobelsa
sit'q'visa ghutisasa. mkholosa
ghvtismshobelsa galobit gadidebdet.

It is truly fitting to bless you, O Theotokos,
ever-blessed and most pure and the
Mother of our God. More honorable than
the Cherubim, and more glorious beyond
compare than the Seraphim: without
defilement you gave birth to God the
Word: true Theotokos, we magnify you.

q'ovelta da q'ovlisatvis. da sulisatsa
shenisatana. upalo, shegvits'q'alén. shén,
upalo. amin.

And all mankind. And with Thy spirit. Lord,
have mercy. To Thee, O Lord. Amen.

Mamao chveno (Our Father)

მამაო ჩვენო, რომელი ხარ ცათა შინა, წმიდა იყავნ სახელი შენი, მოვედინ

სუფევა შენი, იყავნ ნება შენი, ვთარცა ცათა შინა, ეგრეცა ჭვეყანასა ზედა,

პური ჩვენი არსობისა მომეც ჩვენ დღეს, და მომიტევენ ჩვენ თანანადებნი

ჩვენნი, ვითარცა ჩვენ მიუტევებთ თანამდებთა მათ ჩვენთა, და ნუ

შემიყვანებ ჩვენ განსაცდელსა, არამედ მიხსენ ჩვენ ბოროტისაგან.

და სულისაცა შენისათანა. შენ, უფალო. ერთ არს წმიდა, ერთ არს უფალი იესო

ქრისტე, სადიდებელად ღუთისა მამისა.

mamao chveno romeli khar tsata shina
ts'mida iq'avn sakheli sheni, movedin
supeva sheni, ik'avn neba sheni, vitartsa
tsata shina, egretsa kveq'anasa zeda. p'uri
chveni arsobisa momets chven dghes da
momit'even chven tananadebni chveni.
vitartsa chvent mivut'evetb tanamdebta
mat chventa da nu shemiq'vaneb chven
gansatsdelsa aramed mikhsnen chven
borot'isagan.

Our Father, who art in heaven, hallowed
be Thy name, Thy Kingdom come. Thy will
be done on earth as it is in heaven. Give
us this day our daily bread; and forgive us
our debts, as we forgive our debtors; and
lead us not into temptation, but deliver us
from the Evil One.

da sulisatsa shenisatana. shén, upalo. ert
ars ts'mida, ert ars upali ieso krist'e,
sadidebelad ghutisa mamisa.

And with Thy spirit. To Thee, O Lord. Only
One is Holy Only one is Lord, Jesus Christ,
to the glory of God the Father.

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Akebdit upalsa tsadagan (Praise the Lord from the heavens)

აქებდით უფალსა ცადაგან, აქებდით მას მაღალთა შინა,
აღლელუია, აღლელუია, აღლელუია.
ხორცი ქრისტესი მოვილოთ, და უკვდავებისა წყაროსა გემო
ვიზილოთ, აღლილუია, აღლილუია, აღლილუია.

akebdit upalsa tsadagan, akebdit mas maghalta shina, alleluia, alleluia, alleluia.	Praise the Lord from the heavens. Praise Him in the highest. Alleluia.
---	---

khorts'i krist'esi movighot, da uk'vdavebisa ts'qarosa gemo vikhilot, allilua, allilua, allilua.	Receive the body of Christ; taste the fountain of immortality. Alleluia.
--	---

Shen khar venakhi (You are a vineyard)

შენ ხარ ვენახი ახლად აყვავებული
ნორჩი კეთილი ედემს შინა ნერგული
ალვა სუნელი, სამოთხესა მოსული
ღმერთმან შეგამკო ვერვინა გჯობს ქებული
და თავით თვისით მზე ხარ და გაბრწყინებული.

shen khar venakhi akhlad aq'vavebuli norchi k'etili edems shina nerguli alva suneli, samotkhesa mosuli ghmertman shegamk'o vervina gjobs kebuli da tavit tvisit mze khar da gabrts'q'invebuli.	You are a vineyard newly blossomed, young and kind, growing in the heart of Eden, a fragrant poplar growing in paradise. May God adorn you; no one is more worthy of praise. And you yourself are a sun, brilliantly shining.
--	--

Krist'e aghsdga (Christ is risen from the dead)

ქრისტე აგსდგა მკვდრეთით, სიკვდილითა სიკვდილისა
დამთრგუნველი და საფლავების შინათა ცხოვრების
მიმნიჭებელი.

krist'e aghsdga mk'vdretit, sik'vdilila sik'vdilisa damtrgunveli da saplavebis shinata tskhovrebis mimnich'ebeli.	Christ is risen from the dead, trampling down death by death, and upon those in the tombs bestowing life!
---	--

Mravalzhamier (Many years)

მრავალჟამიერ

mravalzhamier

Many years



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We are aware that what it means for something to be “American” is a complicated subject, but it is one worth addressing. We recognize that marginalized groups of people throughout our history have been subjected to power imbalance. By labeling music as “American” within this program, we do not claim ownership over it or its history.

This concert represents a cultural exchange between our country and Georgia; we feel it is only right to highlight and perform our most beautiful music alongside some of the most beautiful Georgian works. Spirituals, shaker tunes, jazz, and even musical theatre are uniquely American genres, each with a complex—and oftentimes fraught—history. Because of that, the word “American” is too simple to encapsulate any of these genres, or the groups of people who lived (and continue to live) within these musical traditions. We do not own these traditions, nor do we pretend to. Instead, we present this music because it deserves to be heard, and we hope that we present it with the utmost respect and understanding.

—Notes by Jennifer Weyman

The Farthest Field (Siegfried)

Composer and lyricist 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.’”

Kevin Siegfried’s children, who learned *The Farthest Field* while attending traditional music camp in northern Vermont last summer, taught him this song. He arranged it for chorus 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

Vum Vive Vum (Siegfried)

The American Shakers were the most successful and long-lasting of the American utopians. Although only a few remain today, Shakers have lived and practiced their faith in dedicated communities in the United States continuously since the end of the American Revolution. While their music was largely unknown outside of Shaker communities until Aaron Copland's use of *Simple Gifts* in his *Appalachian Spring*, music was an inherent part of both worship and daily life. Early Shaker tunes were largely in unison, although more conventional works with four-part harmonies became more commonplace after the Civil War, increasingly resembling their Protestant equivalents.

Many Shaker songs were meant to support and accompany group dancing, which was an essential element of Shaker worship until the end of the 19th century. The Shaker name stemmed from this dance, which could take the form of spontaneous whirling, jumping, spinning, speaking in tongues, or falling to the floor in an expression of individual religious ecstasy.

Shaker songs number in the thousands. Although some were deliberately composed, many were "received" by individual Shakers, who acted as "instruments" for transmitting these "gift songs" to the community. Many of these included texts in syllables of a spirit language.

The Chorale premiered *Vum Vive Vum* in June 2015. It comes directly from Dr. Siegfried's cantata *Angel of Light* (Op. 47), which is rooted in the period of Shaker history when their communities were caught up in a wave of intense spiritualism. While *Angel of Light* is not an arrangement of an existing Shaker song, it represents Dr. Siegfried's interpretation of the "gift songs" that were so prevalent in the Shaker community during that period. The central movement of the cantata, *Vum Vive Vum* represents a form of "port à beul," or "mouth music," a musical tradition from the British Isles in which the rhythm of the words is meant to replicate the rhythm of the dance.

Lay Me Low (Siegfried)

Lay Me Low also represents that period of intense spiritualism, but instead of fervid and rapid text, it features slow, languid lines that repeat again and again in an almost trance-like manner. Upon each repetition of the first section, a voice within the choral texture is "laid low" and reduced to singing a drone on a single note, which results in a gradual build-up in the texture. Dr. Siegfried adapted the text and tune from the 1838 work of the same name by Addah Z. Potter, published in the New Lebanon Shaker community in New York. *Lay Me Low* is one of the most frequently performed and recorded Shaker arrangements, most notably at the funeral of former President George H. W. Bush at the National Cathedral.

Lay me low, lay me low, lay me low
Where the Lord can find me
Where the Lord can own me
Where the Lord can bless me

Soar Away (A.M. Cagle)

Shape-note congregational singing is another form of early American music. Shape-note singing took its name from 19th century American songbooks that used notes in different shapes to teach singing. These became known as "shape-note hymnals" and the style of singing from these "shape-note singing." Christian hymnals using this system were among the most enduring uses of this notation. Among the most popular was *The Sacred Harp* by B. F. White, first published in Georgia in 1844.

Based on a four-shape system, shape notes were a tool for singers to associate scales, notes, shapes, and solfege to read music. As a congregational style, it is often forward, boisterous, and rousing, and can (and did) sound quite "unrefined."

While shape-note singing originated in New England, it became extremely popular in the South.

This system of learning and singing hymns declined in the early to mid-20th century, although it has enjoyed a revival today.

Soar Away first appeared in the 1930s in the Denson revision of the *The Sacred Harp*. The tune comes from a shape note melody by A.M. Cagle (1884-1968), with words from the Collection of Hymns and Spiritual Songs, 1814.

I want a sober mind,
An all sustaining eye,
To see my God above,
And to the heavens fly.
I'd soar away above the sky,
I'd fly to see my God above.
I want a Godly fear,
A quick discerning eye,
That looks to Thee my God,
And see the tempter fly.
I'd soar away above the sky,
I'd fly to see my God above.

Fare Thee Well (arr. Dennard) and The Battle of Jericho (arr. Hogan)

African-American communities have given us two quite different kinds of sacred music, gospel and spirituals. Gospel music and spirituals share many things, and while the distinctions between them are easily and often blurred, they stem from different eras and situations.

The spiritual is a product of three central experiences: the brutal Middle Passage on ships between western Africa and the auction block (an experience that created "the moan"), followed by slavery in the United States, and, finally, converting to Christianity.

In Africa, music was central to people's lives: Music-making permeated important life events and daily activities. However, white colonists of North America were alarmed by and frowned upon the slaves' way of worship. As a result, slaves were often banned from gathering for worship and they had to meet in secret. Slaves in the American colonies were initially introduced to Christianity in the 17th century. It took time to take hold, but once it did, spirituals served as a way to express the community's new faith as well as its sorrows and hopes.

Spirituals are typically sung in a call and response form, with a leader improvising a line of text and a chorus of singers providing a solid refrain in unison. Many spirituals, known as "sorrow songs," are intense, slow, and melancholic. Other spirituals are more joyful. Known as "jubilees," or "camp meeting songs," they are fast, rhythmic, and often syncopated.

Fare Ye Well and *The Battle of Jericho* are exemplary of jubilees and also serve as an ever-present metaphor between biblical stories and freedom from slavery. There is a general consensus that the recurring theme of "freedom" in the biblical references was

understood as a reference to the slaves' own desire for escape from bondage. As Frederick Douglass, a 19th century abolitionist author and former slave, wrote in his book *My Bondage and My Freedom* (1855) of singing spirituals during his years in bondage: "A keen observer might have detected in our repeated singing of 'O Canaan, sweet Canaan, I am bound for the land of Canaan,' something more than a hope of reaching heaven. We meant to reach the North, and the North was our Canaan."

Fare Ye Well tells the story of Judgment Day, when Gabriel will blow his trumpet and the saved will go up to heaven. Yet *Fare Ye Well* refers not only to that day discussed by John the Revelator, but also to the day when all slaves would be free. It employs several metaphors: contacting Gabriel to sound the trumpet (the Emancipation Proclamation), walking the children (notifying the slaves), coming from every nation (plantation), and redemption (freedom). *The Battle of Jericho* employs similar use of metaphor in its recounting the biblical story of the Israelite army overthrowing the city of Jericho.

Although spirituals were originally unaccompanied monophonic (unison) songs, they are best known today in harmonized choral arrangements that began in the 1860s. In the 1870s, the Jubilee Singers, a chorus consisting of former slaves from Fisk University in Nashville, Tennessee, sparked an international interest in the musical form.

Ensembles around the country started to emulate the Jubilee singers, giving birth to a concert hall tradition of performing this music that has remained strong to this day. If you'd like to learn more about the Jubilee singers, we highly recommend the current production of the musical play Jubilee running down the street at Arena Stage at the Mead Center for American Theater.

Fare Ye Well

I'm gonna tell you 'bout the comin' of the
Savior,

Fare ye well, fare ye well.

I'm gonna tell you 'bout the comin' of the
Savior,

Fare ye well, fare ye well.

There's a better day a-comin',

Fare ye well, fare ye well.

When my Lord speaks to His Father

Fare ye well, fare ye well.

Says Father I'm tired of bearin'

Fare ye well, fare ye well.

Tired of bearin' for poor sinners,

Fare ye well, fare ye well.

Oh preachers fold your Bibles,
Fare ye well, fare ye well.

Prayer makers pray no more,
Fare ye well, fare ye well.

For the last soul's been converted,
Fare ye well, fare ye well.

Oh in that great gettin' up mornin',
Fare ye well, fare ye well.

Oh in that great gettin' up mornin',
Fare ye well, fare ye well.

Joshua Fit the Battle of Jericho

Joshua fit the battle of Jericho,
Joshua fit the battle of Jericho,
And the walls come tumbling down!

Talk about your kings of Gideon,
Talk about your men of Saul,
But none like good old Joshua
And the battle of Jericho!

Joshua fit the battle of Jericho,
Joshua fit the battle of Jericho,
And the walls come tumbling down!

Right up to the walls of Jericho
They marched with spear in hand;
"Go blow that ram horn," Joshua cried,
"Cause the battle am in my hand."

Then the lamb, ram, sheep horns begin
to blow,
And the trumpet begins to sound!
Joshua commanded the children to
shout,
And the walls come a-tumbling down!

Joshua fit the battle of Jericho,
Joshua fit the battle of Jericho,
And the walls come tumbling down

Embraceable You

The final genre of American music we'll be featuring on this program is that of the Great American Songbook. The Great American Songbook is the canon of the most important and influential American popular songs and jazz standards from the early 20th century. It includes the most popular and enduring songs from the 1920s to 1950s that were created for jazz clubs, Broadway theatre, and Hollywood musical films.

Despite that technical definition, the genre is not so easily defined. The Great American Songbook emerged in the last 50 years, so there is not yet widespread consensus on the music that falls into this category. Some scholars have suggested that the Great American Songbook era ended in 1950; others maintain that its end coincided with the dramatic increase in the popularity of rock n' roll music in the late 1950s and early 1960s.

Perhaps the most consistent definition is the aesthetic one: This music is sophisticated, clever, romantic, and sentimental. Its songs are witty, affable, enthusiastic, optimistic, and endearingly corny. Admittedly, some lyrics have aged better than others.

The music of the Great American Songbook was written during an incredibly tumultuous time for a rapidly growing and changing America. It offered hope of better days during the Great Depression, built morale during two World Wars, helped build social bridges within our culture, and celebrated with us during unprecedented economic growth.

George Gershwin was one of the most influential composers in this genre. He had roots in both the classical and jazz traditions. Gershwin decided to become a

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composer after hearing Dvorák's G-flat *Humoresque* and then went on to write many of our most well-known jazz standards and jazz-influenced concert works. He came to prominence during the roaring '20s, the age of Tin Pan Alley, Broadway musicals and silent films. His output of more than 500 songs, many of them written to lyrics by his older brother Ira, is all the more astonishing given that Gershwin lived only 38 years.

Embraceable You is one of Gershwin's most popular tunes written with his brother. The song was originally written in 1928 for an unpublished operetta named *East Is West*. It was eventually published in 1930 and included in the Broadway musical *Girl Crazy*, where it was performed by Ginger Rogers in a song-and-dance routine choreographed by Fred Astaire. Billie Holiday's 1944 recording was inducted into the Grammy Hall of Fame in 2005. Over 60 years after *Girl Crazy* premiered on Broadway, it was re-hashed as *Crazy For You* in 1992. It included seven of the songs from *Girl Crazy* in addition to 13 other Gershwin tunes.

Embrace me, my sweet embraceable you

Embrace me, you irreplaceable you

Just one look at you

My heart grew tipsy in me

You and you alone

Bring out the gypsy in me

I love all the many charms about you

Above all, I want these arms about you

Don't be a naughty baby

Come to papa, come to papa do

My sweet embraceable you

I love all the many charms about you

Above all, I want my arms about you

So don't you be, a naughty baby

Come to papa do

My sweet embraceable you

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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.

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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.

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 armonica, 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.

Jinsun Cho,

Thank you for 11 years of committed service and support as our accompanist and organist. It has been a genuine pleasure to work with you and to know you as a friend. Best of luck in your new venture at Church of the Epiphany.

With love and gratitude,

Jessica Chaiken, President, on behalf of
The Capitol Hill Chorale and its Board of Directors



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SONGS FOR THE JOURNEY 2019–2020

Sing a New Song

December 7, 2019, at 7:30 p.m.

December 8, 2019, at 4:00 p.m.

Lutheran Church of the Reformation

201 East Capitol St. NE

The first concert of next season features choral repertoire composed with the past decade. These new pieces includes *O Magnum mysterium* by Carlos Coredero and *Second Eve* by Ola Gjeilo.

Songs Both Great and Small

March 21, 2020, at 7:30 p.m.

March 22, 2020, at 4:00 p.m.

Capitol Hill Presbyterian Church

4th and Independence, SE

This concert will contrast choral repertoire for double chorus with works for four voices and small ensembles. Included are the *Missa Flos Campi* by Juan Gutiérrez de Padilla and classics like *My Spirit Sang All Day* by Gerald Finzi.

Songs for the Journey

June 6, 2020, at 7:30 p.m.

June 7, 2020, at 4:00 p.m.

Capitol Hill Presbyterian Church

4th and Independence, SE

Our June concert will feature selections from the past 20 years as we look forward to 20 more. We will also feature Composer-in-Residence Kevin Siegfried's cantata *Songs for the Journey*.



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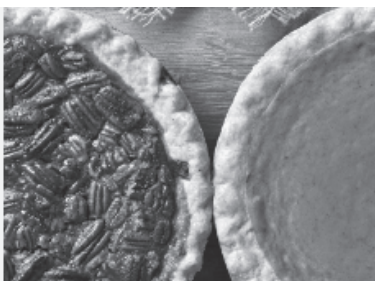
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