

A Tribute to

Alice Parker

March 15 + 16




Capitol Hill
CHORALE

Frederick Binkholder, Artistic Director



Introduction to the Concert

I met Alice Parker in 1996 when I was a graduate assistant at Georgia State University. The department was awarding an honorary doctorate to Robert Shaw, and Ms. Parker would be there in attendance. I couldn't believe it when my adviser asked if I wouldn't mind picking her up from the airport. I, of course, arrived early to Hartsfield International with a cardboard placard that had "ALICE PARKER" printed on it and marveled at how lucky I was.

After her arrival, I drove to the ceremony and tried to act nonchalant with THE Alice Parker sitting in my passenger seat. Finally, I plucked up the courage to mention how much her work meant to me and how honored I was to meet her. Instead of the perfunctory "thank you" response, she began engaging me in a delightful conversation on family, teaching, and the importance of community singing. The memory still brings joy.

When we arrived at the school, Alice – knowing that she would soon be engrossed in the events for "Bobby" – wrote her home number on a slip of paper and told me that I should feel free to call any time. I felt like family.

This centenary concert is to honor her and her incredible life's work. From the choral bedrock "Hark, I Hear the Harps Eternal" to more recent works such as her setting of selected poems by Emily Dickinson, you will hear her attention to musical line and textual expression. Joining us today for "Heavenly Hurt" is the remarkable cellist Hrant Parsamian, who will also be the soloist in a new arrangement of the Marcello/Bach Adagio, titled "Dona Nobis Pacem," by our composer-in-residence Kevin Siegfried.

I thank you for attending this concert in dedication to this incredible artist who has inspired generations to sing.

Frederick Binkholder

Capitol Hill Chorale

Frederick Binkholder, Artistic Director

Brad Rinaldo, Accompanist

A Tribute to Alice Parker

March 15 & 16, 2025

Capitol Hill Presbyterian Church

Sing To The Lord.....	Tune: Dunlap's Creek, text by Isaac Watts (1674-1748), arranged by Alice Parker (1925-2023)
Come Away To the Skies.....	Tune: Exultation, text by Charles Wesley (1707-1788), arr. by A. Parker
When I Can Read My Title Clear.....	Tune: Pisgah, text by I. Watts, arr. by A. Parker
God Is Seen.....	Tune: Captain Kidd, arr. by A. Parker
Saints Bound for Heaven.....	Traditional, arr. by A. Parker & Robert Shaw (1916-1999)
O virtus Sapientiae.....	Hildegarde von Bingen (c. 1098-1179), setting by A. Parker
I'm Goin' To Sing.....	Negro Spiritual, arr. by A. Parker & R. Shaw
Tell 'Em I'm Gone.....	Traditional Spiritual, arr. by A. Parker

Jessica Chaiken, soloist (alternate: Ariel Shaker-Brown)



Deep River.....	Negro Spiritual, arr. by A. Parker & R. Shaw
Sing, Sing.....	Irish Tune: "Humors of Ballymaguiry", text by Thomas Moore (1779-1852), arr. by A. Parker
The Minstrel Boy.....	Irish Tune: "The Moreen", text by T. Moore, arr. by A. Parker
My Gentle Harp.....	Irish Tune: "Londonderry Air", text by T. Moore, arr. by A. Parker

INTERMISSION

Adagio (Dona Nobis Pacem).....	Alessandro Marcello (1673-1747), transcribed by Johann Sebastian Bach (1685-1750), arr. by Kevin Siegfried (b. 1969)
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Hrant Parsamian, cello

Heavenly Hurt (Songs of Love and Loss).....	A. Parker, text by Emily Dickinson (1830-1886)
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- I. There's a certain Slant of light
- II. The Bustle in a House
- III. Under the Light, yet under
- IV. Behind Me dips Eternity
- V. A Shade upon the mind
- VI. There is a pain - so utter
- VII. The Love a Life can show - Below

Hrant Parsamian, cello

Lowlands.....	American Sea Shanty, arr. by A. Parker & R. Shaw
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Adam Hollies (Saturday), John Paul Barringer (Sunday), soloists

What Shall We Do with the Drunken Sailor.....	English Sea Shanty, arr. by A. Parker & R. Shaw
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On the Common Ground.....	A. Parker
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Julia Vasquez (Saturday), Ben Wilson (Sunday), soloists

Beauty and Blessing.....	A. Parker
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Hark, I Hear the Harps Eternal.....	Tune: Invitation, arr. by A. Parker
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This project was supported in part by the DC Commission on the Arts and Humanities and the Capitol Hill Community Foundation.



Honoring John Wodatch and the Chorale's public servants

As the Chorale takes the stage, we honor John Wodatch, who has sung with the Chorale for more than 30 years, beginning in 1994. John embodies a legacy of commitment to improving the lives of others. During his 42 years in the federal government and in the years after, John has been one of the major figures in the civil and disability rights movements in the U.S. and other countries. As a civil rights attorney, he worked to desegregate schools, health care policies, and unions; he helped draft Title IX; and he helped create and implement Section 504 of the Rehabilitation Act. He was a principal architect of the Americans with Disabilities Act (ADA) and, following its passage, led its enforcement unit at the Department of Justice. When he retired in 2011, the DOJ blog noted that "[h]is fingerprints are on every ADA enforcement action taken by the Department, every piece of technical assistance, every outreach program, and every new rule or regulation issued since the ADA's passage... He has made the nation a better place for individuals with disabilities." Since his retirement from the federal service, John continues to be an evangelist for inclusion and accessibility here and abroad, consulting with governments as they draft, pass, and enforce their own disability rights laws, and advocating for the Convention on the Rights of Persons with Disabilities. He is still advocating for the rights of people with disabilities in the U.S.; consulting with the government on policies to protect access to treatment and vaccines; supporting workers with long Covid; and updating regulations to ensure access to medical and diagnostic equipment, electronic health records and apps, and more. He is a champion for civil rights and disability rights, an amplifier of disability voices, and represents the best of our civil servants.

Because of its proximity to the U.S. Capitol and nearby federal offices, the Chorale is always mindful of its many singers who have dedicated all or part of their careers to public service as civil servants, legislative staff, and employees of the organizations that carry out the work of the government in the field. In honoring John, the Chorale remembers and honors those singers whose public service has made America and the world a better place.

Our IDEA statement

Representation in programs and on stage matters. We intend for this program to be one of many that broaden the choral canon, recentering it to include the music and experiences of composers, writers, and performers of color, indigenous musicians, and women, transgender, and non-binary musicians. We are committed to involving new and under-represented communities as partners, participants, and co-creators. We are actively working to make the Chorale welcoming and inclusive for all performers and audience members, including BIPOC musicians, people with disabilities, neurodiverse individuals, older adults, and members of the LGBTQIA+ community. Visit capitolhillchorale.org to learn more about our inclusion, diversity, equity, and access (IDEA) efforts.





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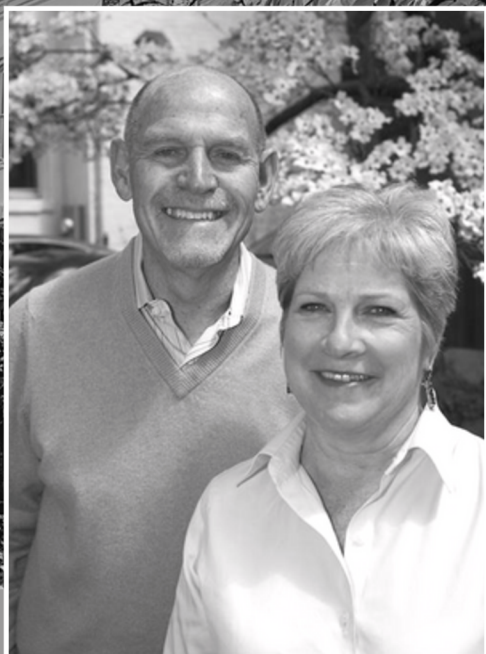
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Learn more about Alice Parker

Alice Parker was an American composer, arranger, and teacher who wrote her first orchestral score while in high school. In addition to her original compositions, she set many hymns, folk songs, and spirituals, and collaborated on hundreds of pieces for the popular Robert Shaw Chorale.

Parker began working with Robert Shaw shortly after graduating from college. Unlike her college professors, Shaw pushed her to write while keeping the singer in mind and to bring folk songs to choral audiences. She later said, "Once that dam broke inside of me, within three or four years, I was writing whole cantatas, whole suites of music, finding wonderful poetic texts that I wanted to set and could set. I would hear the music in the poetry as I read the poetry."



*Portrait of Alice Parker
by Eduardo Montes-Bradley*

In 2016, Parker published "Heavenly Hurt (Songs of Love and Loss)", a setting of poems by Emily Dickinson described by the composer as "a kind of Requiem." Dickinson loomed large in Parker's life and musical thought; she once told a documentary filmmaker that she and the poet both were "shaped by something in the New England soil that seems to be concerned with big questions — life and death, and love and suffering, joy and sorrow." The piece is informed, in Parker's words, by Dickinson's "elegant simplicity" and "economy of words." Parker was honored by the International Emily Dickinson Society for the piece.

When she died in December 2023 at 98, The New York Times declared that "her devotion to choral song over eight decades, and her conviction that communal singing was a deeply human activity...gave her a distinctive place in American music."



Read more about Alice Parker's
life and career on her Wikipedia page



Read or listen to a NPR interview with Parker
celebrating her 90th birthday



Watch Chorus America's documentary,
'ALICE: At Home with Alice Parker'

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Texts & Translations

Sing to the Lord

Sing to the Lord, ye heav'nly hosts,
And thou, O earth, adore,
Let death and hell through all their
coasts
Stand trembling at His power.

His sounding chariot shakes the sky;
He makes the clouds His throne;
There all the stores of lightning lie,
Till vengeance darts them down.

His nostrils breathe out fiery streams,
And from His awful tongue
A sov'reign voice divides the flames
And thunder roars along.

Think, O my soul, the dreadful day,
When this incensed God
Shall rend the sky and burn the sea
And fling His wrath abroad.

Let all that dwell above the sky,
And air, and earth, and seas
Conspire to lift Thy glories high
And speak Thine endless praise.

The whole creation join in one
To bless the sacred Name,
Of Him that sits upon the throne,
And to adore the Lamb!

Come Away To the Skies

Come away to the skies,
My beloved arise,
And rejoice in the day thou wast born,
On this festival day,
come exulting away
And with singing to Zion return.

Hallelujah we sing
to our Father and King,
And His rapturous praises repeat
To the Lamb that was slain,
Hallelujah again;
Sing all heaven, and fall at His feet.

We have laid up our love
and our treasures above,
Though our bodies continue below;
The redeem'd of the Lord
shall remember His word,
And with singing to Paradise go.

When I Can Read My Title Clear

When I can read my title clear
To mansions in the skies,
I'll bid farewell to every fear
And wipe my weeping eyes.

Let cares like a wild deluge come,
And storms of sorrow fall,
May I but safely reach my home,
My God, my Heav'n, my All.

Should earth against my soul engage,
And hellish darts be hurled,
Then I can smile at Satan's rage
And face a frowning world.

There shall I bathe my weary soul
In seas of heav'nly rest,
And not a wave of trouble roll
Across my peaceful breast.

God Is Seen

Through all the world below
God is seen all around,
Search hills and valleys through,
There He's found.

The growing of the corn,
The lily and the thorn,
The pleasant and forlorn,
All declare, God is there.
In meadows drest in green,
God is seen.

See springing waters rise
fountains flow, rivers run.
The mist that veils the sky.
Hides the sun.

Then down the rain doth pour,
The ocean it doth roar
And beat upon the shore,
And all praise, in their ways,
The God who ne'er declines His designs.

The sun with all his rays
speaks of God as he flies.
The comet in her blaze,
"God", she cries.

The shining of the stars,
The moon, when she appears
His awful name declares;
See them fly, through the sky.
And join the solemn sound all around,
All around.

Saints Bound for Heaven

Our bondage it shall end by and by.
From Egypt's yoke set free,
Hail the glorious jubilee
And to Canaan we'll return
by and by.

Our Deliv'rer He shall come
by and by.
And our sorrows have an end
with our three-score years and ten,
And vast glory crown the day
by and by.

And when to Jordan's floods we are come,
Jehovah rules the tide
and the waters He'll divide,
And the ransomed host shall shout
we are come.

Then with all the happy throng
we'll rejoice,
Shouting Glory to our King,
Till the vaults of heaven ring,
And thro' all eternity
we'll rejoice!

O virtus Sapientiae

O virtus Sapientiae,
quæ circuiens circuisti
comprehendendo omnia
in una via quæ habet vitam,
tres alas habens,
quarum una in altum volat,
et altera de terra sudat,
et tertia undique volat.
Laus tibi sit sicut te decet,
O Sapientia.

O strength of Wisdom,
which circles the spheres
comprehending everything
in the one way which holds life,
having three wings,
of which one rushes to the heights
and another drips with sweat from the
earth,
and the third flies from all sides.
Praise be to you as it is fitting to you,
O Wisdom.

I'm Goin' to Sing

I'm goin' to sing when the spirit says:
Sing!

And obey the spirit of the Lord.

I'm goin' to pray when the spirit says:
Pray!

And obey the spirit of the Lord.

I'm goin' to shout when the spirit says:
Shout!

And obey the spirit of the Lord.

I'm goin' to sing when the spirit says:
Sing!

And obey the spirit of the Lord..

Tell 'Em I'm Gone

When you miss me from 'roun' the
firsides,

Tell 'em I'm gone.

Tell 'em Death has sever'd me

Away over the in the Rock of Ages,
Clef' for me.

Oh, Gone!

When you miss me from singin' and
prayin'

Tell 'em I'm gone.

Tell 'em Death has sever'd me

Away over the in the Rock of Ages,
Clef' for me.

Gone, I'm gone.

When you miss me from weepin' an'
moanin',

Tell 'em I'm gone.

Tell 'em Death has sever'd me

Away over the in the Rock of Ages,
Clef' for me.

Deep River

Deep river,

My home is over Jordan,

Deep river, Lord,

I want to cross over into camp
ground.

Oh, don't you want to go

To the Gospel Feast,

That Promised Land,

Where all is peace?



Sing, Sing

Refrain:

Sing, sing, music was given
to brighten the gay and kindle the
loving.

Souls here, like planets in heaven,
by harmony's laws alone are kept
moving.

Beauty may boast of her eyes and her
cheeks,

But Love from the lips his true archery
wings;

And she who but feathers her dart
when she speaks,

At once sends it home to the heart
when she sings.

Refrain

When Love, rock'd by his mother
lay sleeping and calm as slumber could
make him,

"Hush, hush," said Venus,

"No other sweet voice but his own is
worthy to wake him."

Dreaming of music, he slumber'd the
while

Till faint from his lip a soft melody broke,
And Venus, enchanted, looked on with a
smile,

While Love to his own sweet singing
awoke.

Refrain

The Minstrel Boy

The minstrel boy to the war is gone,
In the ranks of death you'll find him;
His father's sword he hath girded on,
And his wild harp slung behind him;

"Land of song!" said the warrior bard,
"Though all the world betrays thee,
One sword, at least, thy rights shall
guard,
One faithful harp shall praise thee!"

The minstrel fell, but the foeman's chain
Could not bring that proud soul under;
The harp he lov'd never spoke again,
For he tore its chords asunder:

And said, "No chains shall sully thee,
Thou soul of love and brav'ry!
Thy songs were made for the pure and
free,
They shall never sound in slav'ry!

My Gentle Harp

My gentle Harp, once more I waken
The sweetness of thy slumb'ring strain;
In tears our last farewell was taken,
And now in tears we meet again.

Yet even then, while Peace was singing
Her halcyon song o'er land and sea,
Though joy and hope to others
bringing,
She only brought new tears to thee.

Then, who can ask for notes of pleasure,
My drooping Harp, from chords like
thine?

Alas, the lark's gay morning measure
As ill would suit the swan's decline!

But come, if yet thy frame can borrow
One breath of joy, oh, breathe for me,
And show the world, in chains and
sorrow,
How sweet thy music still can be.

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Adagio (Dona Nobis Pacem)

Dona nobia pacem.
Amen.

Grant us peace.
Amen.

Heavenly Hurt

I. There's a certain Slant of light
There's a certain Slant of light,
Winter Afternoons—
That oppresses, like the Heft
Of Cathedral Tunes—

Heavenly Hurt, it gives us—
We can find no scar,
But internal difference,
Where the Meanings, are—

II. The Bustle in a House
The Bustle in a House
The Morning after Death
Is solemnest of industries
Enacted upon Earth—

III. Under the Light, yet under
Under the Light, yet under,
Under the Grass and the Dirt,
Under the Beetle's Cellar
Under the Clover's Root,

Further than Arm could stretch
Were it Giant long,
Further than Sunshine could
Were the Day Year long,

None may teach it—Any—
'Tis the Seal Despair—
An imperial affliction
Sent us of the Air—

When it comes, the Landscape listens—
Shadows— hold their breath—
When it goes, 'tis like the Distance
On the look of Death—

The Sweeping up the Heart
And putting Love away
We shall not want to use again
Until Eternity.

Over the Light, yet over,
Over the Arc of the Bird—
Over the Comet's chimney—
Over the Cubit's Head,

Further than Guess can gallop
Further than Riddle ride—
Oh for a Disc to the Distance
Between Ourselves and the Dead!



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IV. Behind Me dips Eternity

Behind Me— dips Eternity—
Before Me— Immortality—
Myself— the Term between—
Death but the Drift of Eastern Gray,
Dissolving into Dawn away,
Before the West begin—

'Tis Kingdoms— afterward— they say—
In perfect— pauseless Monarchy—
Whose Prince— is Son of None—
Himself— His Dateless Dynasty—
Himself— Himself diversify—
In Duplicate divine—

V. A Shade upon the mind

A Shade upon the mind there passes
As when on Noon
A Cloud the mighty Sun encloses
Remembering

'Tis Miracle before Me— then—
'Tis Miracle behind— between—
A Crescent in the Sea—
With Midnight to the North of Her—
And Midnight to the South of Her—
And Maelstrom— in the Sky—

That some there be too numb to notice
Oh God
Why give if Thou must take away
The Loved?

VI. There is a pain - so utter

There is a pain— so utter—
It swallows substance up—
Then covers the Abyss with Trance—
So Memory can step
Around— across— upon it—
As one within a Swoon—
Goes safely— where an open eye—
Would drop Him— Bone by Bone.

VII. The Love a Life can show - Below

The Love a Life can show Below
Is but a filament, I know,
Of that diviner thing
That faints upon the face of Noon—
And smites the Tinder in the Sun—
And hinders Gabriel's Wing—

'Tis this—invites—appalls—endows—
Flits—glimmers—proves—dissolves—
Returns—suggests—convicts—enchants
—
Then—flings in Paradise—

'Tis this—in Music—hints and sways—
And far abroad on Summer days—
Distils uncertain pain—
'Tis this enamors in the East—
And tints the Transit in the West
With harrowing Iodine—



Lowlands

Lowlands, lowlands, away, my John,
O, my old mother, she wrote to me,
My dollar and a half a day,
She wrote to me to come home from
sea.

A dollar a day is a Hoosier's pay.
All in the night, my true love came.
She came to me, all in my sleep.
And then I knew my love was dead.

What Shall We Do with the Drunken Sailor

What shall we do with the drunken
sailor (x3)
Early in the morning?

Pull out the plug and wet him all over (x3)
Early in the morning.
Refrain

Refrain:
Way-hay and up she rises (x3)
Early in the morning.

Put him in the scuppers with a hosepipe
on him (x3)
Early in the morning.
Refrain

Put him in the long boat until he's
sober (x3)
Early in the morning.
Refrain

Heave him by the leg with a runnin'
bowlin' (x3)
Early in the morning.
Refrain

On the Common Ground

Help me, Lord,
find the common ground,
between the high and the low,
between the poor and the rich,
between the old and the young,
between the black and the white.

Open us, Lord.
Guide us to that meeting place
where we can see each other,
hear each other,
care for each other.

Help me find the common ground
between the shouting and the silence,
between the bound and the free,
between the grief and the joy,
between the heart and the mind.

Where we can sing together,
work together,
play together
on the common ground.
Come, let us meet together
on the common ground.

Beauty and Blessing

In the turning of the seasons,
The returning of the birds,
Beauty is born, and blessings linger
In the cycles of the moon.

In the splendor of our stories,
The unrolling of our lives,
Beauty is born, and blessings linger
In the singing of our love.

In our sorrows and rejoicing;
In the poetry of pain,
Beauty is born, and blessings linger,
In the solace of the song.

In the sharing of our music,
In the voices we have joined,
In this moment, here, together,
Beauty is born, and blessings linger,
In the singing of our love.

In the solace of the song.

Hark, I Hear the Harps Eternal

Hark, I hear the harps eternal
Ringing on the farther shore,
As I near those swollen waters,
With their deep and solemn roar.

Refrain:

Hallelujah, Hallelujah, Hallelujah,
Praise the Lamb,
Hallelujah, Hallelujah, Hallelujah,
Glory to the great I AM.

And my soul though stained with sorrow,
Fading as the light of day,
Passes swiftly o'er those waters
To the city far away.

Refrain

Souls have crossed before me, saintly,
To that land of perfect rest;
And I hear them singing faintly
In the mansions of the blest,

Refrain



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About the Capitol Hill Chorale

2024–2025 marks the Capitol Hill Chorale's 32nd season rehearsing and performing on Capitol Hill. Since its first concert in December 1993 with 45 singers, the Chorale has performed more than 80 choral programs, grown to more than 100 singers, toured Europe, uncovered rarely performed pieces, and commissioned new works.

This year, the Chorale celebrates its 25th season under the baton of Artistic Director Frederick Binkholder, who continues to bring innovative programming and maintains high musical standards while exploring a wide range of genres and under-appreciated composers. His programming has included a wide repertoire—from major works in the classical choral canon to works by early music masters, contemporary composers, and other genres of choral literature. Recent highlights include a 2019 summer tour of the country of Georgia, where a portion of the Chorale performed Zakaria Paliashvili's Orthodox Divine Liturgy; a concert of German lieder in memory of Dietrich Fischer-Dieskau; programs exploring the American shape-note and Shaker traditions; multiple concerts featuring works by African American composer Margaret Bonds; and several programs of jazz interpretations featuring the David Jellema Ensemble. The Chorale regularly collaborates with other DC-area musicians, such as the Washington Saxophone Quartet and vocalist Katerina Burton.

During its very first season, 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). Binkholder has expanded this tradition, leading Chorale performances of the Orthodox Divine Liturgy of St. John Chrysostom in settings by Tchaikovsky, Rachmaninov, 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).

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)—the last of which featured glass harmonica player Dean Shostak.

In 2018, the Chorale was awarded the Chorus America/ASCAP Alice Parker Award for its contribution to the creation of new and challenging choral music. The Chorale won a WAMMIE (Washington Area Music Association Award) for Best Area Choral Group in 2008 and received nominations in 2017 and 2020. CHC has been a finalist in the Washington City Paper's annual "Best of DC" multiple times in recent years, most recently in 2024. The Chorale has also been selected for the holiday program "Songs of the Season," presented by WETA Arts, in 2022 and 2023.

Additional information about the Chorale, along with information about its first commercially produced recording (a setting of sacred Georgian chants on the Orthodox Divine Liturgy by Georgian composer Zakaria Paliashvili), can be found at capitolhillchorale.org. You can follow the Chorale on Facebook, Instagram, and Spotify.

Chorale Roster

Frederick Binkholder, Artistic Director
 Brad Rinaldo, Accompanist
 Kevin Siegfried, Composer-in-Residence
 Radharani De, President, Board of Directors

Sopranos

Elizabeth Baker
 Erika Berg
 Clare Blackwell
 Bethany Brookshire
 Jessica Chaiken †
 Radharani De †
 Holly Degn
 Sarah Dwyer-Heidkamp
 Elise Egan
 Jessica Estepa Fowlkes

Elizabeth Hague
 Arielle Hollies
 Taylor Horst
 Pamela Karg *†
 Helena Kosanovic
 Gabrielle Levy
 Elizabeth McMahon
 Sarah Milliard
 Margaret Neily
 Devereaux Powers

Andrea Pun
 Peggy Rainwater *
 Carolina Schumacher
 Sidney Smith
 Sharon Poel Thompson
 Susan Turk
 Julia Vasquez
 Tai Williams
 Kate Wyman

Altos

Robyn H. Alexander †
 Colleen Brown
 Yihe Chang
 Marian Connolly
 Jennifer Dahnke *
 Chantal Dalton
 Amy Davis
 Sandrine Gil
 Kate Hartwig
 Deborah Jones

Deborah Ann Kermer
 Helen Kovach
 Elizabeth Malone
 Dina Michels
 Amy Nabel
 Kathy Nawyn
 Hannah S. Ostroff
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Biographies



Frederick Binkholder, Artistic Director

Frederick Binkholder is in his 25th season as Artistic Director of the Capitol Hill Chorale and has spent more than 36 years as a conductor, performer, and teacher. He holds a bachelor's degree in music education from Central Methodist College at the Swinney Conservatory of Music, studying under Dr. R. Paul Drummond, and a Master of Music degree in Choral Conducting from Georgia State University under the tutelage of Dr. John B. Haberlen. He is Professor of the Practice at Georgetown University, where he serves as Director of Vocal Studies. With a penchant for idiosyncratic programming, he has performed numerous world premieres, helped revive neglected classics, and championed the performance of underrepresented composers. His ongoing work includes collaborations with composer Kevin Siegfried, musicologist Fr. Piotr Nawrot, SVD, and research in the choral music of Margaret Bonds. His edition of the Bonds spiritual "You Can Tell the World" for SSA voices, has recently been released by Hildegard Publishing.



Brad Rinaldo, Accompanist

Raymond Bradley Rinaldo, a native of the Shenandoah Valley in Virginia, began his studies in piano at 9 years old. Mr. Rinaldo also got his start in accompanying by playing for several musical productions while in high school. Mr. Rinaldo went on to earn his bachelor's degree in piano performance from James Madison University, which included studying opera and lieder in Germany for a semester. He also earned his master's in piano performance from George Mason University. Since then, Mr. Rinaldo has lived in the Northern Virginia/D.C. area, working with theaters and choirs in countless productions.

Aside from acting as music director at Accotink Unitarian Universalist Church, he also currently works closely with the Gay Men's Chorus of Washington, D.C., the Arioso Chorale, and the Capitol Hill Chorale as accompanist, composer, arranger and conductor. He made his debut as an orchestral conductor and composer in November leading the Arioso Chorale. Past performance venues and locations include the Kennedy Center, Lincoln Theatre, Reykjavik, Munich, and Denver.

In his spare time, Mr. Rinaldo studies German, French, Italian, Spanish, and Russian. He also spends much time training as a bodybuilder.



Hrant Parsamian, Cello

Hrant Parsamian is a prize winner in international competitions including the Houston Symphony Ima Hogg Competition, the Montgomery Symphony Fellowship, the Olga Koussevitzky Competition, and the HAMS Cello Competition in Chicago, Illinois.

He has appeared as soloist with Houston Symphony under Maestro Hans Graf and Maestro Carlos Prieto, performing the Haydn D Major Cello concerto, Haydn C Major with Symphony in C and Virtuosi de Gravata in Brazil and Tchaikovsky Rococo Variations with the Lyric Theater in Hoboken, New Jersey. As a teacher, he has been a faculty member at Yale School of Music, 92nd Street Y, Summertrios Music Festival, held master classes at Yale and the William Blount-Slawson Competition, and different music festivals in Brazil. Born in Bulgaria, Hrant Parsamian started the cello under the guidance of his

mother, Cello Professor Akabi Parsamian. His first recital was at the age of 6. Two years later, he gave his debut as a soloist performing J.C. Bach's Cello Concerto. In Bulgaria he also studied with international performer and educator Univ. Prof. Anatoly Krastev. Parsamian holds bachelor degree from The Universitaet fuer Music und Darstellende Kunst in Vienna, where he studied with Univ. Prof. Angelika May and chamber music with Univ. Prof. Johannes Meissl. Hrnt received full scholarships at The Juilliard School (Bachelor of Music), and Yale School of Music (Masters of Music) where he was under the tutelage of renowned cellist Aldo Parisot and the Tokyo String Quartet.

Hrnt has appeared in venues such as Weill Recital Hall at Carnegie, Zankel Hall, Alice Tully Hall, Banff Center for the Arts, and Orford Festival and collaborated with Mark Morris Dance Group. As a teacher he has given studio and master classes at Yale University, The William Blount-Slawson Competition, 92nd Street Y, Virtuosi na serra Garrahnuns, Brazil, and Virtuosi de Gravata Music Festival, Brazil.

In 2010, Hrnt Parsamian won a position with the United States Army Band, where he co-found the First Army Cello Workshop and performed the C. P. E. Bach cello concerto as soloist on a last minute notice. Since then, he has performed as soloist, principal, and stroll leader on numerous occasions at high level government counterpart visits and events at the White House, the Naval Observatory, the State Department, and the Blair House in Washington, DC.



Kevin Siegfried, Composer-In-Residence

As composer-in-residence with the Capitol Hill Chorale since 2014, Kevin Siegfried has composed an abundance of new works, including "Child of Earth," "Angel of Light," "Appalachian Carols," and "Music of the Spheres."

Deeply committed to the performance and preservation of early American music, Siegfried has devoted much attention to raising awareness of Shaker music. Choral arrangements from his "Shaker Harmony Collection" have been performed and recorded by choirs around the world. "Lay Me Low," one of Siegfried's most frequently performed Shaker arrangements, was sung by The Joint Armed Forces Chorus at the state funeral of President George H. W. Bush. In recent years, Siegfried has undertaken extensive archival research at Sabbathday Lake Shaker Village in Maine, the only active Shaker community in the United States. This research has led to multiple collaborations with Brother Arnold Hadd, who carries on the 200-plus-year oral tradition of Shaker song. These collaborations include concert performances at Sabbathday Lake, a film for the American Folklife Center entitled "Shaker Spirituals in Maine," and the recording of two oral histories for the Library of Congress.

Published by E. C. Schirmer, Earthsongs, G. Schirmer, and MorningStar, Siegfried's music has been performed by such renowned ensembles as The Byrd Ensemble, Choral Arts Initiative, Conspirare, The Dale Warland Singers, The Exon Singers, and The New York Choral Society. His compositions have been featured at festivals like the American Masterpieces Choral Festival, Llangollen International Musical Eisteddfod, Minnesota Beethoven Festival, and St. Magnus International Festival. Siegfried's music has been showcased at national and regional conventions of the American Choral Director's Association and performed by the ACDA National Youth Honor Choir.

As an educator, Siegfried shares his passion for music as a faculty member at the Boston Conservatory at Berklee, where he teaches songwriting, theory, and piano. He holds a Doctor of Musical Arts degree in composition from The New England Conservatory and has studied in Paris through the European American Musical Alliance. Siegfried also received a fellowship to study South Indian classical music in India. His previous teaching experience includes Harvard University, The New England Conservatory, and The University of Iowa.

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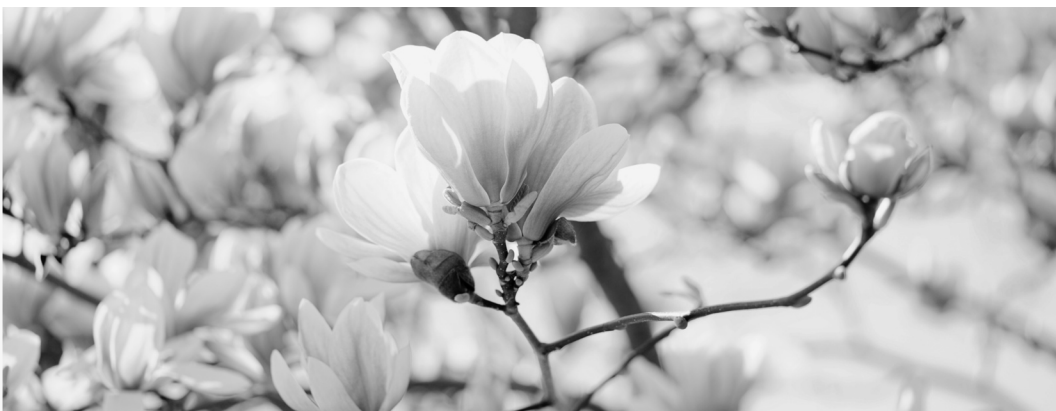
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Thank you so much for joining the Capitol Hill Chorale as audience members and to the many of you who have also supported us financially. Fundraising is a critical part of our mission in order to ensure that we can continue to share music with our community. As we look ahead to many more years of musical enrichment, please join us!

This year, we are also honoring Artistic Director Frederick Binkholder's 25th season with the Capitol Hill Chorale. We hope you'll enable us to thank him for his incredible work over the past two and a half decades and make certain that he can continue to share his musical vision with our DMV community for years to come.



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Capitol Hill

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