Holidays a cappella

Friday, December 8, 2017, 8:00 pm
Wentz Concert Hall
171 E. Chicago Ave., Naperville
on the campus of North Central College

Saturday, December 9, 2017, 8:00 pm
Fourth Presbyterian Church
Michigan Ave. at Delaware Pl., Chicago

Sunday, December 10, 2017, 4:00 pm
First Unitarian Church
5650 S. Woodlawn Ave., Chicago

Friday, December 15, 2017, 8:00 pm
Nichols Concert Hall
1490 Chicago Ave., Evanston

Saturday, December 16, 2017, 8:00 pm
St. Clement Church
642 W. Deming Pl., Chicago

Sunday, December 17, 2017, 4:00 pm
Pilgrim Congregational Church
460 Lake St., Oak Park

Chicago a cappella
Bethany Clearfield, Soprano
Katarzyna Dorula, Soprano
Cari Plachy, Soprano
Tracie Davis, Mezzo-soprano
Chelsea Lyons, Mezzo-soprano
Garrett Johannsen, Tenor
Trevor Mitchell, Tenor
Carl Frank, Bass
Joe Labozetta, Bass
Woo Chan (Chaz) Lee, Bass

Founder and Artistic Director
Jonathan Miller

Guest Music Director
Paul Langford

Chicago a cappella is supported in part by the MacArthur Funds for Arts & Culture at the Richard H. Driehaus Foundation; The Gaylord and Dorothy Donnelley Foundation; the Illinois Arts Council Agency; and the Oak Park Area Arts Council, in partnership with the Village of Oak Park and the National Endowment for the Arts.
PROGRAM

Amen................................................................. Jester Hairston, arr. Take 6/Paul Langford

The Oxen ................................................................. Jonathan Rathbone

Glory to the Newborn King ............................................ Negro spiritual, arr. Robert L. Morris

Gdy śliczna Panna .................................................. trad. Polish, arr. Paweł Łukaszewski

U.S. Premiere


Duermete Niño .......................................................... Domingo Lobato Bañales

Lullay My Liking .......................................................... Gustav Holst

Coventry Carol .......................................................... trad. English, arr. Paul Langford

God Rest Ye Merry Gentlemen ..................................' trad. English, arr. Paul Langford

INTERMISSION

Light One Candle ................................................ Peter Yarrow, arr. Paul Langford

Lo V’chayil .............................................................. Elliot Levine

O Come, O Come Emmanuel ...................................... trad. English, arr. Paul Langford

The Huron Carol ................................................. trad. Canadian/Huron, arr. Eleanor Daley

Convidando está la noche ........................................... trad. Mexican, arr. José Galván

Cicha noc (Silent Night) ........................................... arr. Henryk Jan Botor

Carol of the Bells .................................................. trad. Ukrainian, arr. Paul Langford

Latecomers will be seated at the discretion of the ushers. Unauthorized photography or sound recording of any kind are strictly prohibited. Smoking is prohibited in all venues. Outside food and beverage are not permitted in the audience seating area. Thank you for your cooperation.
Holidays a cappella Live
This recording of live performances from the ensemble's first ten years of holidays programs includes Christmas spirituals, Chanukah songs, familiar carols, and new music from around the world. It’s a collection of music you won’t hear anywhere else!

Bound for Glory!
New settings of African-American Spirituals
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Days of Awe and Rejoicing:
Radiant Gems of Jewish Music

Palestrina: Music for the Christmas Season
Brilliant Renaissance polyphony by the Italian master Palestrina

Go Down, Moses
A stunning collection of spirituals

Eclectic
New works, familiar favorites, pop & jazz. “An overflowing cornucopia of choral delights”
(Chicago Tribune)

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Contemporary settings of Shakespeare’s timeless words

Christmas a cappella
A celebration of the holiday season with Christmas songs from around the world

Available in the lobby: $16 each (includes sales tax)
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Welcome. We’re so pleased that you’ve chosen to spend part of your day with us. Let this program be an oasis for you from the pace of this season.

As I write these introductory notes in November, daylight savings time is over, and the evenings are dark and cold indeed. Yesterday morning, following the first frost, the grass was crunchy underfoot. The dogs and I now have to go to the park earlier than before to get our evening walk in. Those long summer days seem far off, and even Halloween is starting to fade from memory. Our shorts and T-shirts are packed away until the spring; it’s sweaters and wool pants now. People are starting to get the sniffles; department stores and streets are decorated with candy-cane motifs and sparkly wrapping. The stage is already well set for our annual craving of the solstice and all its celebrations.

Why bother putting on a concert in December, let alone a half-dozen of them, when it’s so hectic already? Among the many answers to that question is this: “because I feel that we have something important to say to the world with our music.” Ever since Chicago a cappella’s first holiday concert in 1994, I’ve wanted to present programs that would create a combination of joy and wonder, contemplation and ecstatic release, expressive lyrics and the sheer beauty of accomplished ensemble singing. In this I suppose I’m just like every choral director who wants to put on a good show! However, there is a particular flavor or vibration that I’ve tried to cultivate in these holiday programs over all these years, something with its own clear and positive character (in contrast to just being “an antidote to mall music”). So here’s a little bit of the motivation behind what we do:

Music can truly create peace in the heart. It can cause us to pause in wonder. It can move us to tears, either gently or more overtly. One of the things that can be tremendously moving is the story of the birth of Jesus, one of the foundational stories of Western culture. Even for people who aren’t Christians, the story can be compelling on many levels. The characters are archetypes as well as individuals: Mary evokes the kindness and gentleness of motherhood; Joseph the steadfast caretaker watchful for his young family; and Jesus is, among other things, a symbol of newness, the carrier of our hopes for a fresh start, one of those people on whom we can cast our hopes that today, tomorrow, this week, this year, each of us can do a better job at living and help to repair this broken world. Chanukah also gives us another shot at redemption, recalling a miracle when the oil lasted for eight nights and that part of the world (ritual worship in the Temple in Jerusalem) could be set right again, a source of inspiration.

This concert is our way of wrapping you up with a huge hug and saying something like this:

Welcome, you world-weary traveler;
Welcome, all you whose year didn’t quite go the way you wanted;
Welcome, those of you with hearts overflowing with joy and blessings;
Welcome, all who feel some combination of these and many other feelings as well.

Rest your heart with us for a while.
Let us soothe your nerves, warm your spirit, energize your soul, and kindle all the flames that need rekindling in your life.
FROM THE ARTISTIC DIRECTOR CONT.

Let the glories of the human voice carry you to far-off lands and times, where human beings yearn for the same things you do, albeit in different languages and styles. Let our singing give your mind a reset, a warm and gentle rinsing of sorts, a whirlpool of sound to unwind your tensions and give you rest. Let our music then towel you off and send you on your way, refreshed and open-hearted for what lies ahead.

The extraordinary singers on our stage, directed by the superbly talented and truly humble Paul Langford, will create today the particular sort of magic that is Chicago a cappella.

—Jonathan Miller, Founder and Artistic Director

Love to Sing? Looking for an Encore?

Join the Encore Chorale for older adults (55+), for a weekly daytime rehearsal of eclectic, fun, four-part music with piano. Have fun with Encore’s professional conducting team, led by Chicago a cappella’s founder Jonathan Miller. There is no audition. *It’s the best 90 minutes you’ll spend all week!*

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Notes on the music by Jonathan Miller unless noted otherwise.

**Jester Hairston, arr. Take 6 / Paul Langford: Amen**  
Written by Jester Hairston (the father and face of the modern spiritual) for the 1963 film *Lilies Of the Field*, this song has become so familiar and ubiquitous that one could easily forget that it's not “technically” a traditional or vintage spiritual. The movie itself is touching and powerful, with strong themes of racial reconciliation and the power of music to bring disparate peoples together. Hairston's composition became incredibly popular in the years following the movie's release, and is performed by all manner of groups and in a variety of musical settings every year. This arrangement is a transcription from the great, modern, *a cappella* and 11-time Grammy-winning Gospel/R&B group, Take 6. Their tradition, like countless African-American groups before them, is to create and perform arrangements without ever writing them down. So, if one is to “capture” them on paper, great pains must be taken. Jester Hairston lived from 1901 to 2000, well known as a composer, arranger, choral conductor and actor. — Paul Langford

**Jonathan Rathbone: The Oxen**  
This gentle, sweet, and haunting piece comes from a longtime arranger for the current incarnation of Swingle Singers, based in London. Rathbone takes the beautiful and somewhat surprising text by Thomas Hardy and sets it in an equally gentle harmonic language, with a delightful (still gentle) twist at the end.

Christmas Eve, and twelve of the clock.  
“Now they are all on their knees,”  
An elder said as we sat in a flock  
By the embers in hearthside ease.

We pictured the meek mild creatures where  
They dwelt in their strawy pen,  
Nor did it occur to one of us there  
To doubt they were kneeling then.

So fair a fancy few would weave  
In these years! Yet, I feel,  
If someone said on Christmas Eve,  
“Come; see the oxen kneel,  
“In the lonely barton by yonder coomb  
Our childhood used to know,”  
I should go with him in the gloom,  
Hoping it might be so.  

—Thomas Hardy (public domain)
**NOTES ON THE MUSIC cont.**

**arr. Robert L. Morris: *Glory to the Newborn King***

Robert Morris is a skilled and sensitive arranger with a delicious ear for both harmony and rhythm. He arranged for Duke Ellington and is a master at bringing new life into traditional African-American spirituals. This carol has been in *Chicago a cappella*’s repertoire for twenty years. The opening solo leads to a gently pulsing musical carpet of sorts in the lower voices, which seems to help carry us visitors to the manger to see what Mary will name her “pretty little baby.”

**For the Record:** “Glory to the Newborn King” appears on *Chicago a cappella*’s CD recording *Holidays a cappella Live.*

**trad. Polish, arr. Paweł Łukaszewski: *Gdy śliczna Panna***

Despite his relatively young age, Paweł Łukaszewski is the leading composer of his generation in Poland and the teacher (at the Chopin Conservatory in Warsaw) of many in the current group of rising-star composers. He is a tremendously prolific and skilled musician who writes choral music of great emotional intensity and power. He has won several Fryderyk awards (the Polish equivalent of a Grammy, the highest honor in the recording industry in his country), primarily for his large-scale choral works with orchestra. Nevertheless, his mastery extends to smaller works, such as this one for a cappella chamber choir. *Gdy śliczna Panna* is the third carol in a recent set of four, which *Chicago a cappella* is honored to present in its U.S. premiere. After a more traditional opening, the texture expands toward the end and finishes with a glorious ten-part chord.

Gdy śliczna Panna  
 SYN a kołysała  
 z wielkim weselem  
 tak Jemu śpiewała:  
 Lili, lili laj,  
 moje Dzieciątceczko.  
 Lili, lili laj,  
 Śliczna Paniątceczko.

Śpijże wdzięcznie,  
 perło droga,  
 niech Ci snu nie rwie  
 żadna przykra trwoga.  
 Lili, lili laj,  
 mój śliczny rubinie.  
 Lili, lili laj,  
 póki sen nie minie.

Lili, lili lil laj.  
 —Traditional Polish Carol

When the beautiful maiden  
 rocked her Son,  
 with great joy  
 she sang:  
 Lullay, lullay,  
 My Baby.  
 Lullay, lullay,  
 Beautiful little Lord.

Sleep well,  
 Precious pearl,  
 Let your sleep  
 Cause you no distress.  
 Lullay, lullay,  
 My lovely robin.  
 Lullay, lullay,  
 Until sleep is gone.

Lullay, lullay, lullay.  
 —trans. J. Miller  
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WRITTEN BY OSCAR WILDE
DIRECTED BY ARTISTIC DIRECTOR MICHAEL HALBERSTAM
Early American, arr. Jonathan Miller: *Star in the East*
Jonathan Miller was music director at Unity Temple in Oak Park when he encountered the Boston Camerata's recording of this early American tune from the shape-note tradition. Inspired by Joel Cohen's setting, Miller decided to create his own. The traditional melody is angular without being jarring, always dignified and stately, while capturing the shepherds’ excitement and eagerness to arrive at the inn.

Domingo Lobato Bañales: *Duermete Niño*
This sweet lullaby was written by Domingo Lobato, who was born in Morelia, Michoacán in 1920 and died in 2012. One of the greats in Mexican church music, he was a pillar of the musical community in Guadalajara, where he was appointed chair in composition in 1946 at the School of Sacred Music, and he was honored during his lifetime by the states of Jalisco and Michoacán. He founded the School of Music at the University of Guadalajara and directed it from 1956 to 1973. He was known as a dedicated, tenacious teacher, determined to pass on high-quality teaching to his students. He wrote music in many styles and forms, includes a great deal of piano music.

The flowing, tuneful melody of *Duermete Niño* likely borrows some of its gentle character from the Gregorian chant that Lobato studied intensively as a young man. The poem has a charming image of the baby Jesus as “sweet honeycomb,” sort of like calling a baby “cupcake” or “sweetie pie.”

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**Duermete Niño Rey celestial hermoso Niño Flor en botón.**
Te adoramos naces en pajas ven a nacer en nosotros también.

[Solo]
Toma mi alma mi vida entera eres panal de dulce miel.

**Duermete Niño Rey celestial hermoso Niño Flor en botón.**
Te adoramos naces en pajas eres panal de dulce miel.

**Duérmete Nino Rey celestial hermoso Niño Flor en botón.**
Te adoramos naces en pajas ven a nacer en nosotros también.

[Solo]
Toma mi alma mi vida entera eres panal de dulce miel.

**Chorus**
Go to sleep Baby, Heavenly King, beautiful child, flower bud. We adore you, you are born in straw, come be born in us as well.

[Solo]
Take my soul, my whole life, you are the comb of sweet honey.

**Pueblo**
Duérmete Nino Rey celestial hermoso Niño Flor en botón.
Te adoramos naces en pajas eres panal de dulce miel.

—trans. Mary Kate Colbert, Instituto Cervantes
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Gustav Holst: *Lullay My Liking*

From the composer of *The Planets* comes this delightful setting of a medieval carol text. The “burden” or refrain is set in a slight uneven meter, which gives it life and propels it forward. Similarly, the verses are not standardized but spring forth individually, each with its own melody and character. The harmonic language is characteristic of the English folk revival of the early 20th century, championed by Holst and Vaughan Williams.

Lullay, mine Liking, my dear Son, mine Sweeting,
Lullay, my dear heart, mine own dear darling.

I saw a fair maiden, sitting and sing,
She lulled a little child a sweet lording:
Refrain

That eternal Lord is he that made allé thing;
Of allé Lordes he is Lord, of every King he's King.
Refrain

There was mickle melody at that Childé's birth;
Though the songsters were heavenly, they made mickle mirth.
Refrain

Angels bright they sang that night and saiden to that Child,
“Blessed be Thou, and so be she that is both meek and mild.”
Refrain

Pray we now to that Child, and to His mother dear,
God grant them His blessing that now maken cheer.
Refrain

— Traditional English Carol

arr. Paul Langford: *Coventry Carol*

This iconic and haunting English carol dates from the 16th century. The composer is unknown, and the oldest text is credited to Robert Croo in 1534. The lyric depicts the Christmas story from Matthew Chapter 2, referring to Herod ordering all the male infants under the age of two to be killed, following the birth of Christ. Famous (and perhaps surprising) recordings include those by Sting, Anthony Newley, Annie Lennox, Joan Baez, John Denver, Dinah Shore, and the great *a cappella* groups Pentatonix and Chanticleer. This arrangement was commission as a studio recording project by the celebrated championship Barbershop quartet Max Q in 2011. —Paul Langford

arr. Paul Langford: *God Rest Ye Merry Gentlemen*

Paul Langford’s rhythmically energized chart uses the momentum of the original melody in inventive ways. The arranger adds harmonic and metrical interest with a “tidings of joy” bridge, which appears more than once. He also gives us an imitative, canon-like use of the tune as the different voice parts chase one another around the score.

INTERMISSION
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LOVE STORIES
A love-drenched program ranging from erotic Renaissance madrigals to sultry jazz standards is coupled with the drama of Tom Mula’s script, performed by a pair of accomplished Chicago actors. The singers of Chicago a cappella will premiere Artistic Director Jonathan Miller’s Victoria’s Secret, based on the comical poem by Billy Collins. From Shakespearean sonnets to Modern Era romance, and “Fever,” the compelling intimacy of this ever-eclectic concert will make an unforgettable musical valentine.

Evanston
Saturday, Feb. 10, 8:00 pm
Nichols Concert Hall

Chicago (Hyde Park)
Sunday, Feb. 11, 4:00 pm
Logan Center for the Arts

Oak Park
Friday, Feb. 16, 8:00 pm
Pilgrim Congregational Church

Naperville
Sunday, Feb. 17, 8:00 pm
Wentz Concert Hall
on the campus of North Central College

THE HISTORY OF ROCK AND SOUL PART 2 WITH TERRI HEMMERT
As this sequel to 2016’s sold-out concert, legendary Radio Hall of Famer Terri Hemmert returns to guide us from singer-songwriters of the ’70s through Prince and beyond. With inventive new arrangements by Patrick Sinozich, the amazing vocal talent of our ensemble, and Terri’s delightful and inspiring on-stage narration, this will be an amazing musical trip.

Oak Park
Friday, April 13, 8:00 pm
Pilgrim Congregational Church

Evanston
Saturday, April 14, 8:00 pm
Nichols Concert Hall

Naperville
Sunday, April 15, 4:00 pm
Wentz Concert Hall
on the campus of North Central College

Chicago (Hyde Park)
Friday, April 20, 8:00 pm
Logan Center for the Arts

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The History of Rock and Soul Part 2
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Chicago (Lincoln Park) | Sunday, April 22, 7:30 pm | Lincoln Hall
Tickets: chicagoacappella.org
Peter Yarrow, arr. Paul Langford: Light One Candle
Written by Peter Yarrow (of Peter, Paul and Mary fame), in 1982 this contemporary Chanukah song appeared on at least six albums by the famous folk trio. Yarrow originally composed the song to express his strong feelings of opposition to the war in Lebanon, and, according to friends, the group wanted this song to create an impact in Israel similar to Bob Dylan’s “Blowing in the Wind.” This arrangement was commissioned by Voices of Liberty at Epcot/Disney World in 2014 to expand their Jewish and Chanukah holiday music offerings.
—Paul Langford

Elliot Z. Levine: Lo V’chayil
This is one of the best Chanukah pieces for choir to emerge in recent years. The text is from the prophet Zechariah. As all prophets do, Zechariah aims to wake us up from our complacency and look at the world in a different way. The text is as fresh and relevant as it was thousands of years ago. Levine’s triple-time meter keeps the music propelling forward, much as the prophet keeps nudging at us, tugging at our sleeves to make sure we can hear the message amid the din of our everyday lives.

Lo v’chayil v’lo v’choach
Im ruchi amar Adonai tz’vaot.
—Zechariah 4:6

Not my might, not by power,
But by my spirit, saith the Lord of hosts.
—trans. J. Miller
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arr. Paul Langford: O Come O Come Emmanuel
This great and familiar Christian hymn for Advent and Christmas is an 1861 translation of the Latin hymn “Veni, Veni, Emmuanel,” itself a paraphrase of “O Antiphons” from the Vespers for the Octave before Christmas (December 17-23). The words and music developed separately, with the Latin text traceable to 1710 in Germany and the tune to 15th-century France. Many other English texts and translations also exist. Notable arrangements and recordings of this great pairing of text and melody include those by Zoltán Kódaly, Enya, U2, Whitney Houston, the Punch Brothers, Twenty One Pilots and a punk rock version by Bad Religion! This arrangement was originally commissioned in 2013. —Paul Langford

arr. Eleanor Daley: The Huron Carol
The earliest Canadian carol on record, The Huron Carol is now known and sung all over Canada. Its original words were in the Huron language, with a tune borrowed from a 16th-century French Canadian melody. The carol in Huron was known from about 1643 as Jesus Ahatonhia. This choral setting comes from the renowned Toronto-based composer Eleanor Daley. She regularly composes music for her church choirs and also writes and arranges secular music. Her music is sung virtually around the globe, and she has been honored nationally in Canada.

For the record: “The Huron Carol” appears on Chicago a cappella’s CD recording Christmas a cappella.
'Twas in the moon of wintertime, when all the birds had fled, the mighty Gitchi Manitou sent angel choirs instead. Before their light the stars grew dim and wond'ring hunters heard the hymn: Jesus your king is born, in excelsis gloria. (= glory in the highest)

Within a lodge of broken bark the tender babe was found. A ragged robe of rabbit skin enwrapped his beauty round, and as the hunter braves drew night, the angel song rang loud and high: Jesus your king is born, in excelsis gloria.

The earliest moon of wintertime is not so round and fair as was the ring of glory on that helpless infant there. The chiefs from far before him knelt, with gifts of fox and beaver pelt; Jesus your king is born, in excelsis gloria.

Oh children of the forest free, all those of Manitou, the holy child of earth and heaven is born this day for you. Come kneel before the radiant boy who brings you beauty, peace, and joy: Jesus your king is born, in excelsis gloria.

—Huron text by Jean de Brebeuf, c. 1642, trans. Jesse E. Middleton, 1926 (public domain)
Juan García de Zéspedes (1619-1678): *Convidando está la noche*

Born in Mexico, García was an accomplished musician. He studied in Puebla with Juan Gutiérrez de Padilla and succeeded Gutiérrez in 1670 as *maestro de capilla* of Puebla Cathedral. This is probably García’s best-known piece, a joyous song that has contrasting slow and fast sections. The slow sections are more serious, with lyrics that evoke a traditional image of the newborn infant. The fast sections are marked “Duo guaracha,” indicating a zippy style of music that might typically have instruments playing along (the *guaracha* is a musical style now closely associated with Cuba). The overall effect is sort of like a situation where a hymn alternates with a jam session.

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**Convidando está la noche**

*aqui de músicas varias*

*Al recién nacido infante*

*canten tiernas alabanzas*

¡Ay, que me abraso, ay! divino dueño, ay!

en la hermosura, ay! de tus ojuelos, ¡ay!

¡Ay, cómo llueven, ay! ciento luceros, ay!

rayos de gloria, ay! rayos de fuego, ¡ay!

¡Ay, que la gloria, ay! del portalino, ay!

ya viste rayos, ay! si arroja hielos, ¡ay!

¡Ay, que su madre, ay! como en su espero, ay!

mira en su lucencia, ay! sus crecimientos, ¡ay!

---

**Alegres cuando festivas**

*unas hermosas zagales*

*Con novedad entonaron*

*juguetes por la guaracha.*

---

**Inviting is the night**

*with many musicians here*

*To the newborn infant*

*they sing tender praise*

Oh, I am embraced, oh! divine Father, oh!

in the beauty, oh! of your eyes, oh!

Oh, how they rain down, oh! a hundred constellations, Oh!

rays of glory, oh! rays of fire, oh!

Oh, the glory, oh! of the manger, Oh!

you already saw rays, ay! if they throw ice, oh!

Oh, may his mother, oh! like in her mirror, oh!

see in his lucency, oh! their growth, oh!

---

**Happy when celebrating**

*some lovely young shepherdesses*

*Sang authentically*

*verses for the guaracha.*

In the guaracha song, oh! we celebrate Him, oh!

while the child, oh! yields to sleep, ay!

They play and they dance, oh! because we have, oh!

fire in the snow, oh! snow in the fire, oh!

But the strong boy oh! all at once, oh!

cries and laughs, oh! what two extremes, oh!

Peace to mankind oh! is given from heaven, oh!

thanks to God, oh! because we shut up, oh!

—trans. Mary Kate Colbert, Instituto Cervantes.

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arr. Henryk Jan Botor: *Cicha noc (Silent night)*

Henryk Jan Botor (b. 1960) is another prominent choral-music composer currently active in Poland. Primarily a teacher of piano and organ in the Kraków area, he writes for those instruments and for symphony orchestra. His choral music is quite popular in Poland. This setting takes the familiar “Silent night” tune and presents it first with humming and then with a Polish text.

Cicha noc, święta noc,  
wszystko śpi atoli  
czuwa Józef i Maryja  
niech więc Boska ich Dziecina  
w błogim pokoju śpi,  
w błogim pokoju śpi.  

Silent Night, Holy Night,  
everything sleeps;  
Joseph and Mary watch;  
so let their Divine Child  
sleep in the bliss of peace,  
sleep in the bliss of peace.  

Cicha noc, święta noc,  
Tobie cześć chcemy nieść  
Boś pastuszkom oznajmiony  
przez anielskie Alleluja  
Jezu, witamy Cię  
Jezu, witamy Cię.  

Silent Night, Holy Night,  
We want to carry (the message) to you;  
You declared it to the shepherds  
by the angelic Alleluia:  
Jesus, welcome to you;  
Jesus, welcome to you.  
—trans. J. Miller  
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arr. Paul Langford: *Carol Of the Bells*

Ukrainian composer Mykola Leontovych composed this melody in 1914, based on a traditional four-note folk motif, on a commission from conductor Alexander Koshetz. When Koshetz’s choir, the Ukrainian National Chorus, performed at Carnegie Hall in 1921, the song was a huge hit. The audience’s response to the piece prompted Peter J. Wilhousky to write a new lyric in English (unrelated to the original “Shchedryk,” meaning “bountiful”) and to arrange the music for four-part *a cappella* chorus. The Wilhousky version, now known as “Carol of the Bells,” has been arranged and recorded hundreds of times by every imaginable artist (most notably, perhaps, by the Robert Shaw Chorale, the Carpenters, Mannheim Steamroller, Wynton Marsalis, Pentatonix and the Piano Guys, to name only a few) and is among the most requested and performed songs every Christmas season, the world over. It even appears on a holiday-themed episode of *The West Wing*. The simple, four-note motif is instantly recognizable and iconic—the mark of a masterful composition. This current arrangement from Paul Langford was commissioned by Voices of Liberty at Epcot Center/Disney world in 2014, with a special request that it be “faster, higher, louder, more spectacular...” than the version they had been doing for some 30 years prior, and that it include phrases from “I Heard the Bells on Christmas Day.“

—Jonathan Miller and Paul Langford
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Special Thanks to outgoing board members Gary Belkin and David Thompson for their valuable service to our organization

Thanks also to The Saints, Volunteers for the Performing Arts, for providing our house staff. For information visit www.saintschicago.org or call 773-529-5510.

Youth Choral Festival

Saturday, January 20, 2018, 5:00 pm
Logan Center for the Arts
915 E. 60th St.
Chicago (Hyde Park)

FREE for Subscribers | $10 Adults | $ 5 Students
Tickets: chicagoacappella.org or 773.281.7820
Chicago a cappella Outreach

Chicago a cappella’s Educational Outreach Programs strive to promote and improve the life-long performance, understanding and appreciation of a cappella vocal music through programming, mentorship and collaboration with schools and community organizations in Chicago and beyond.

Youth Choral Festival
The Youth Choral Festival is a day of workshops, rehearsals, discussions, and mentoring for area high school ensembles. The students work with Chicago a cappella’s artists, and the festival culminates in a concert featuring all the groups and Chicago a cappella. The fifth annual Youth Choral Festival will be held on January 20, 2018 at the Logan Center for the Arts.

¡Cantaré! Chicago
Entering its second year, ¡Cantaré! Chicago is an educational program that combines Mexican heritage with choral singing. Novelli Jurado, esteemed Mexican composer will work throughout the school year with two high schools and one elementary in Chicago. Jurado will compose new music for each school, and the three schools, along with our High School Intern ensemble and our Chicago a cappella singers will come together for a final performance on Friday, May 4, 2018 at Benito Juarez Community Academy.

¡Cantaré! Chicago is a partner program of VocalEssence ¡Cantaré! based in Minneapolis, Minnesota.

High School Internship Program
Our High School Internship Program gives students a full year of musical and administrative training and mentoring with Chicago a cappella’s singers, directors, board members, and arts administrators. Selected through a comprehensive audition process, seven talented and motivated students are serving as Chicago a cappella High School Interns in 2017-18, forming their own a cappella ensemble and gaining skills to further their musical ambitions.

Customized Outreach
Other programs, such as master classes, choral residencies, and youth concerts, are presented by artists from Chicago a cappella’s professional roster of singers and directors, and are customized for the specific needs of each organization.

Learn more at chicagoacappella.org/outreach
ABOUT CHICAGO A CAPPELLA

Founded in 1993 by artistic director Jonathan Miller, Chicago a cappella presents an annual series of concerts, performs on tour and in special engagements, creates recordings and broadcasts, and produces educational programs, all with an ensemble of the area’s finest professional singers. The group is heard frequently on radio, including appearances on Performance Today and BBC’s The Choir, and the ensemble’s own syndicated special A Chanukah Celebration with Chicago a cappella. Chicago a cappella has recorded nine CDs, including releases on the Centaur, Cedille, and Gothic labels, and has commissioned new works from acclaimed composers including Chen Yi, Rollo Dilworth, Tania León, and Joseph Jennings. The ensemble has performed on tour in 13 American states and in Mexico and has made appearances at The Ravinia Festival, the Chicago Humanities Festival, and the Art Institute of Chicago.

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  (Funny, That Doesn’t Sound Jewish; Love Stories)
Paul Langford .......................................................... Guest Music Director (Holidays a cappella)
Patrick Sinozich .......................................................... Music Director Emeritus and
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Benjamin Rivera .......................................................... Guest Music Director (¡Cantaré! Chicago)
Lindsey Adams .......................................................... Soprano (Love Stories)
Bethany Clearfield .......................................................... Soprano (Holidays a cappella)
Ryan Cox .......................................................... Bass (Funny, That Doesn’t Sound Jewish; Love Stories;
  History of Rock and Soul Part 2)
Tracie Davis .......................................................... Mezzo (Holidays a cappella)
Katarzyna Dorula .......................................................... Soprano (Funny, That Doesn’t Sound Jewish, Holidays)
Carl Frank .......................................................... Bass (Holidays; Love Stories)
Ace Gangoso .......................................................... Tenor (History of Rock and Soul Part 2)
Garrett Johannsen .......................................................... Tenor (Entire Season)
Kathryn Kamp .......................................................... Soprano (Love Stories; History of Rock and Soul Part 2)
Joe Labozetta .......................................................... Bass (Funny, That Doesn’t Sound Jewish; Holidays;
  History of Rock and Soul Part 2)
Woo Chan (Chaz) Lee .......................................................... Bass (Entire Season)
Kristin Lelm .......................................................... Mezzo (Funny, That Doesn’t Sound Jewish)
Chelsea Lyons .......................................................... Mezzo (Holidays a cappella)
Trevor Mitchell .......................................................... Tenor (Funny, That Doesn’t Sound Jewish; Holidays; Love Stories)
Cari Plachy .......................................................... Soprano (Holidays; Love Stories; History of Rock and Soul Part 2)
Sarah Ponder .......................................................... Mezzo (Funny, That Doesn’t Sound Jewish;
  History of Rock and Soul Part 2)
Emily Price .......................................................... Mezzo (Funny, That Doesn’t Sound Jewish; Love Stories;
  History of Rock and Soul Part 2)

BIOGRAPHIES

Bethany Clearfield, soprano
After earning a master’s degree from the Royal Scottish Academy of Music and Drama in Glasgow, Bethany Hamilton Clearfield returned home to Chicago and quickly became a fixture on the vibrant choral scene. Specializing in early and new music, she regularly performs as a soloist and is also a member of the Grant Park Chorus, Music of the Baroque, and the Chicago Symphony Chorus. Bethany’s true specialty, however, is her mastery of multiple styles. She holds a jazz studies degree from Roosevelt University and remains in demand as a jazz, folk, and session singer, performing her original compositions with the band Outertown.

Tracie Davis, mezzo
Tracie Davis is thrilled to be making her debut this season with Chicago a cappella. Originally from Pflugerville, Texas, she has made an impression on audiences, teachers, and colleagues alike with her rich, robust voice and heartfelt emotional performances. She received her B.M. in Vocal Performance at Louisiana State University.
State University and her M.M. in Voice Performance at Roosevelt University’s Chicago College of Performing Arts (CCPA). While at CCPA, Davis performed in the Midwest premiere of *The Beautiful Bridegroom* by Dan Shore, *La Bella Dormente nel Bosco* by Ottorino Respighi, and *Il Viaggio a Reims* by Gioachino Rossini. Since graduating, Davis has enjoyed performances with The William Ferris Chorale, the Grant Park Chorus, and Spirito! Singers, among others. In addition to CAC, she keeps busy as a freelance singer, as well as organizing and performing in events put on by an organization she co-founded in 2016, the Musical Activists of Chicago.

**Kataryzna Dorula**, soprano

Katarzyna Dorula, soprano, a native of Poland and a Chicago resident since 1991, received her MA in conducting from the Academy of Music in Krakow, Poland. A member of Krakow Bach Academy, she performed numerous times under Krzysztof Penderecki and Helmut Rilling, including a live, televised performance of *Weihnachtsoratorium*. For the last 25 years she’s been performing with the Lira Ensemble, the only professional group in the U.S. specializing in Polish music, song and dance. In the fall of 2006 she made her Orchestra Hall solo debut with the Lira Ensemble singing a Paderewski selection from his opera *Manru*. Miss Dorula has also performed annually with Chorus Angelorum, and for the past 16 seasons she has been a proud member of the Chicago Symphony Chorus.

**Carl Frank**, bass

Carl Frank, baritone, has received praise for his “compelling” “spirited” and “charming” performances of a wide range of repertoire spanning opera and oratorio. Mr. Frank has appeared with the Florentine Opera Company and Arbor Opera Theater, and been a featured soloist with the Milwaukee Symphony Orchestra, the Elgin Symphony, the Community Chorus of Detroit, and the Lakeview Symphony. Favorite operatic roles include: Count Almaviva (*Le Nozze di Figaro*), Dancaire (*Carmen*), Sid (*Albert Herring*), Guglielmo (*Così fan tutte*), John Brooke (*Little Women*), and Gianni Schicchi (*Gianni Schicchi*). Also an active ensemble singer, Mr. Frank performs with Chicago *a cappella*, Music of the Baroque, Bach Collegium-Ft. Wayne, The William Ferris Chorale, Bella Voce, Schola Antiqua of Chicago, and Musik Ekklesia. Mr. Frank received his Master’s degree from the University of Michigan and his Bachelor’s degree from DePauw University. He currently resides in Chicago with his wife, mezzo-soprano Lindsey Adams and their dog Fiona.

**Garrett Johannsen**, tenor

Garrett Johannsen is proud to be singing in his seventh season with Chicago *a cappella!* Originally from Schiller Park, Illinois, Garrett graduated from the Chicago College of Performing Arts at Roosevelt University. His career highlights include multiple summer tours in the UK with Chamber Opera Chicago performing Jane Austen’s *Persuasion*, Carl Orff’s *Carmina Burana* at Carnegie Hall with the Chicago Symphony Orchestra and Chorus, a Nederlander Centennial medley performance at Millennium Park’s Jay Pritzker Pavilion and soloist performances with the Elgin, Elmhurst, and Waukegan Symphonies. He has performed with the Lyric Opera, Chicago Symphony and Grant Park Choruses, Bella Voce and The William Ferris Chorale. He has also performed in many operas, recitals, cabarets and city wide events. Garrett is a member of the Actors’ Equity Association and the American Guild of Musical Artists. You can follow Garrett at www.garrettjohannsen.com.
**Woo Chan (Chaz) Lee**, bass

Woo Chan (Chaz) Lee is honored and excited to be singing with Chicago a cappella. Born in Korea and raised part-time in the United States, Chaz currently resides in Hyde Park where he studies musicology at the University of Chicago. His research explores the interplay between Romantic aesthetics and neoliberal political economy in contemporary instrumental soundtracks and easy listening. Parallel to his life as an instructor and student at the University, he has performed with a variety of ensembles as a conductor, pianist, percussionist, and vocalist. As a choral musician, Chaz can be heard singing with other Chicago-area groups such as the Grant Park Chorus, the Rockefeller Chapel Choir and Decani, Bella Voce, Schola Antiqua, and the Rookery Men's Choir. In between dissertation-writing and rehearsals, Chaz can be heard singing along to Disney movies, Peter, Paul, and Mary, and the Backstreet Boys, which form the solid bedrock of his musical education.

**Joe Labozetta**, bass

Since joining Chicago a cappella's roster in 2011, baritone Joe Labozetta has taken great pleasure in singing with such esteemed colleagues. A career ensemble musician, he also has an instrumental background. Although perfectly content at a keyboard or holding a guitar or bass, small-ensemble choral music is what Joe most enjoys. Beginning as a boy soprano with the Grammy-recognized Ragazzi Boys’ Chorus in northern California, he has continued to pursue every choral niche, no matter how obscure or exotic. Some of his stylistic interests are: vocal jazz, Renaissance polyphony, overtone-singing, vocal percussion, and traditional Georgian folksong. A graduate of DePaul University’s School of Music, Joe currently holds the position of Director of Music at St. Josaphat Church in the Lincoln Park neighborhood of Chicago. When not directing church choirs or ensembles, composing hymnody, or flailing away on the pipe organ, he regularly sings with Chicago-based performing ensembles. He has appeared with the Chicago Symphony Chorus, Grant Park Chorus, Bella Voce, William Ferris Chorale, Ensemble Alioni, The Rookery, and Schola Antiqua.

**Chelsea Lyons**, mezzo

A skilled and versatile musician, mezzo-soprano Chelsea Lyons has been equally lauded in concert, operatic, and choral performances of works spanning from the early Renaissance to new contemporary music. Her soloist engagements include Bach’s *Magnificat*, Vivaldi’s *Dixit Dominus*, Handel’s *Messiah*, as well as the premiere of Samuel Carl Adams’ *Light Readings* in Chicago Symphony Orchestra’s MusicNOW series. On the operatic stage, she has performed the roles of Cherubino (*Le nozze di Figaro*), Sally (A *Hand of Bridge*), Hansel (Hansel & Gretel), Nancy (Albert Herring), Mother (Amahl and the Night Visitors), and Ambrosia in the world premiere of *A Wake or a Wedding* (Richard Pearson Thomas). As a choral musician, Chelsea is a member of Philadelphia’s Grammy-nominated new music ensemble The Crossing, directed by Donald Nally, and she also performs with the Grant Park Music Festival Chorus, Alice Millar Chapel Choir, and Madison Choral Project. Chelsea is a graduate of California State University, Fullerton and Northwestern University.

**Trevor Mitchell**, tenor

Trevor Mitchell’s career has taken him across the U.S. as well as to Austria, Italy, Ukraine, the United Kingdom and other destinations in Europe. Recently
audiences heard him in Bach’s B-Minor Mass, Weihnachts-Oratorium, St. Matthew Passion, and St. John Passion, Britten’s Serenade for Tenor, Mozart’s Requiem, Beethoven’s Missa Solemnis, Vivaldi’s Beatus Vir, Handel’s Judas Maccabaeus and Messiah, and in recital. Trevor will sing a concert version of the Handel operas Semele and Ariodante in 2017 and 2018 respectively. The St. Louis Post-Dispatch described Trevor’s voice as a “large and remarkably sweet sound.” And, the Milwaukee Journal Sentinel wrote about his “...warm sound and technical ease.” Trevor, who has frequently performed on WFMT (Chicago), has recorded albums with Cedille Records, Gothic Records, and is a featured soloist on a recent Sony Classical release of Mozart’s Coronation Mass with the Choirs and Orchestra of St. John Cantius.

Cari Plachy, mezzo
Soprano Cari Plachy is a highly respected singer in Chicago. She was recently featured as a soloist with the Chicago Symphony Orchestra’s Beyond the Score Concert, Things Our Fathers Loved. She has been seen throughout the Midwest with Opera for the Young, DuPage Opera Theater, Light Opera Works, and Bowen Park Opera. Favorite roles include Mabel (Pirates of Penzance), Yum-Yum (The Mikado), Gretel (Hansel and Gretel), and Rosina (The Barber of Seville). She currently sings with Chicago a cappella and the Chicago Symphony Chorus. In 2008, the Chicago Sun Times said she had a “sparkling, and aggressively sung solo” as soloist in Bruckner’s Psalm 150 with the CSO. Cari received her Bachelor’s degree in music education from DePaul University. Since then, she has been working with the Institute at the Chicago Symphony Orchestra, bringing music to children all over Chicago. In addition to her work in Chicago, Cari runs a home studio teaching Musikgarten classes to babies, toddlers, and preschoolers.

Jonathan Miller, Founder and Artistic Director
Jonathan has been the leader of Chicago a cappella’s artistic team since its inception in 1993. He is the group’s original low bass and music director. His work with CAC has been recognized with the Louis Botto Award for Innovative Action and Entrepreneurial Zeal from Chorus America. A passionate communicator about the power of choral music, Jonathan is also Artistic Director & CEO of Encore Illinois, which provides choral-music education and performance opportunities to older adults. He directs five weekly Encore Chorale and manages the Encore organization, which currently serves more than 250 singers in 7 choirs throughout the city and suburbs. Jonathan grew up in Chicago’s Hyde Park neighborhood. By the age of 21, he had sung Jewish music with Max Janowski, spirituals and gospel music with Lena McLin and Joseph Brewer, high-church Anglo-Catholic repertoire with Richard Proulx, and Renaissance music with Howard Mayer Brown and John Nygro; perhaps most of all, he experienced Rev. Christopher Moore’s unusually potent programming magic during ten years with the Chicago Children’s Choir. After studying mathematics at the University of Chicago, Jonathan earned his doctorate in historical musicology at UNC-Chapel Hill. Back in the Chicago area, Jonathan began composing new worship music while directing the choir at Unity Temple in Oak Park. His choral works have been sung from Australia to Germany and at major American venues including St. Patrick’s Cathedral in New York City, the Lincoln Memorial, and the Pentagon. His ongoing series of Wacky Christmas Carols continues to mix words and tunes in new combinations. A leader in Jewish choral music, Jonathan manages the Max Janowski catalogue, serves as high-holiday cantor at Congregation Rodfei Zedek in Chicago’s Hyde Park neighborhood, is the host for “A Chanukah Celebration with Chicago a
Biographies, cont.

**Matthew Greenberg, Executive Director**
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**Paul Langford, Guest Music Director**
Chicago singer, composer, arranger, orchestrator, conductor, and keyboard player

Paul Langford has been creating a more musical world for over 25 years. His published works (Hal Leonard, Shawnee Press, Oxford University Press, AlfredMusic) have been performed by The Chicago Symphony Orchestra, Chicagoland Pops, West Michigan Symphony, San Antonio Symphony, Voices of Liberty, GLAD, Willow Creek, multiple Disney parks, and many orchestras around the nation including the San Antonio, Charleston (SC), West Michigan, Ashland (OH), Pensacola, Grand Rapids, La Crosse (WI), Anderson (IN), Dubuque, Las Cruces (NM), Mobile, and Southwest Michigan Symphonies. Paul has been a vocal and piano guest artist in studio and live performance with headline and Grammy Award-winning artists David Foster, Yolanda Adams, Kenny Rogers, Heather Headley, Abraham Laboriel, Michael Bublé, Josh Groban, and Celine Dion, and he’s been honored to perform for Presidents Bush and Clinton and First Lady Michelle Obama. As owner and creative director of Paul Langford Studios, a state-of-the-art Chicagoland recording facility, Paul produces, engineers, composes, and plays for a variety of leading artists, corporate clients, and television/film projects. On the road, Paul is an in-demand music educator, guest conductor, respected band and vocal ensemble leader, and invited singer with orchestras and a cappella groups across America and around the globe. For more information, visit www.paullangfordmusic.com and www.penningandlangford.com.

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ENSEMBLE MEMBER UPDATE

Megan Bell (soprano) Megan and her family will be moving from their town home in Elgin to a single family home in Elgin or a neighboring suburb. “Please keep your fingers crossed for us for a smooth and easy transition on this next step in our journey! I can’t wait to return to CAC in January.”

Ace Gangoso (tenor) is leading rehearsals as the director of Chicago a cappella’s High School Intern Ensemble. He is also settling into his new post as Director of Music at St. Nicholas Parish in Evanston.

Kathryn Kamp (soprano) is taking a short break from singing to focus on other pursuits and is looking forward to returning for the rest of the season at Chicago a cappella as well as performances with the Chicago Symphony Chorus.

Kristin Lelm (soprano) will be performing with the Fort Wayne Philharmonic this December for their POPS concert. Come February, she will be continuing to sing with the Chicago Symphony Chorus as they start off the 2018 year with Schubert’s Mass No. 6 in Eb Major, D. 950.

Sarah Ponder (mezzo) “It’s always a treat to work with everyone and in particular, guest musical director Paul Langford - I will definitely miss CAC this holiday season!” says Sarah. In the meantime, she is busy in rehearsals at Lyric Opera of Chicago (Bellini and Puccini - opposite ends of the musical spectrum in many ways!) and working with the Chicago Symphony Orchestra/Carnegie Hall Lullaby Project. “I can’t wait to come see the concert!”

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Chicago a cappella is a creative enterprise devoted to furthering the art of singing together without instruments. Founded in 1993, our classical vocal ensemble of professional singers moves the heart and spirit with fun, innovative concerts. Through our Chicago-area subscription series, guest appearances both locally and on tour, CD recordings and broadcast appearances, and educational and community outreach programming, we strive to enrich lives through music.

DONATE
Make a gift today! Ticket sales cover only a portion of our costs. In fact, as a nonprofit organization, our single largest source of revenue is the generosity of individual donors like you! Your tax-deductible gift supports our educational and artistic work and allows it to thrive and grow. Join our family of supporters by donating in the lobby, or online at chicagoacappella.org/support.

VOLUNTEER
Give the gift of time and talent! We often seek volunteers for office work and events, as well as for specialized skills such as music librarian, photography and videography, and more. To receive periodic emails about volunteer opportunities, contact Cait Williams at cwilliams@chicagoacappella.org or call 773-281-7820.

BOARD SERVICE
Our Board members are passionate individuals committed to guiding Chicago a cappella to its next stage of success. Each brings a unique skill, professional expertise, and personal and professional network, and all are deeply supportive of our mission. To learn more contact Matt Greenberg at mgreenberg@chicagoacappella.org.

CONNECT
Sign up for our e-newsletter at chicagoacappella.org. Find us on Facebook at facebook.com/chicagoacappella.
THE ACCOMPANISTS

Chicago a cappella is honored to acknowledge members of The Accompanists, a group of donors who make three-year pledges in support of Chicago a cappella’s educational and artistic programs.

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Larry Hamilton and Ann Hicks
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You can help ensure the ongoing success of our musical and educational programs by including Chicago a cappella as part of your estate plan. Your commitment provides an opportunity for continued financial support without a current cost. Including Chicago a cappella in your estate planning can be done through any number of vehicles, including bequests, retirement plans, and life insurance.

For more information contact Matt Greenberg at (773) 281-7820 or visit chicagoacappella.org/support.
We offer our deep gratitude to our contributors who made gifts to the Chicago *a cappella* since July 1, 2016. We regret that we are unable to list the many thoughtful contributors who made gifts under $50. If this list contains an error, please accept our apologies and kindly let us know so that we may correct it.

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### Matching Gifts

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<td>Nuveen Investments</td>
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Porchlight Music Theatre
Press America
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Laura and Gary Cooper in honor of Helen Gagel
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