Love Stories

Saturday, February 10, 2018, 8:00 pm  
Nichols Concert Hall  
1490 Chicago Ave., Evanston

Sunday, February 11, 2018, 4:00 pm  
Logan Center for the Arts  
915 East 60th St., Chicago

Friday, February 16, 2018, 8:00 pm  
Pilgrim Congregational Church  
460 Lake Street, Oak Park

Saturday, February 17, 2018, 8:00 pm  
Wentz Concert Hall  
171 East Chicago Ave., Naperville  
on the campus of North Central College

Chicago a cappella

Megan Bell, Soprano  
Kathryn Kamp, Soprano  
Cari Plachy, Soprano  
Lindsey Adams, Mezzo-soprano  
Emily Price, Mezzo-soprano

Garrett Johannsen, Tenor  
Trevor Mitchell, Tenor  
Ryan Cox, Bass  
Carl Frank, Bass  
Woo Chan (Chaz) Lee, Bass

Founder and Artistic Director  
Jonathan Miller

Principal Music Director  
John William Trotter

Actors
Michael Weber and Karen Janes Woditsch

Script and Stage Direction by Tom Mula

The Evanston performance is generously underwritten by Lawrence Hamilton and Ann Hicks

Love Stories is generously supported by grants from the Paul M. Angell Family Foundation and the Elizabeth F. Cheney Foundation. 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.
UPCOMING EVENTS

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

¡CANTARÉ! CHICAGO
Join us for the inspiring culmination of our yearlong ¡Cantare! program. Students from Solorio Academy, Hubbard High School, and Erie Elementary School will be joined by Chicago a cappella and our High School Intern Ensemble. The students will perform new works by our ¡Cantare! Chicago composer-in-residence, Novelli Jurado, and you’ll also hear his new commission for Chicago a cappella plus other Mexican music in many styles. This free event will be a joyous celebration of Mexican culture.

¡Cantaré! Chicago is a partner program of VocalEssence ¡Cantaré! based in Minneapolis, Minnesota.
This program is fully accessible. For any accessibility requests, please contact Chicago a cappella at (773)281-7820

Friday, May 4, 7:00 pm
Benito Juarez Community Academy
1450 W. Cermak, Chicago

Gala Concert
THE BEST IS YET TO COME: SONGS TO MAKE YOU SMILE
Chicago a cappella sings a joyful collection of songs as we look forward to our 25th season and beyond. Our Gala Concert features dinner, a silent auction and raffle, and heartfelt tributes to our honorees. This year we honor Lee Kesselman with our Tribute Award, and Helen Gagel as our Friend of the Year.

Friday, May 11, 2018
Venue West
221 North Paulina St., Chicago

Tickets and information: chicagoacappella.org or (773) 281-7820
Bay mir bistu sheyn .................................................. Sholom Secunda (1894-1974) and Jacob Jacobs (c. 1890-1977), arr. Mark Zuckerman

Getting to Know You / .............................................. Rodgers/Hammerstein, arr. Patrick Sinozich
Surrey with the Fringe on Top

Something’s Gotta Give ............................................. Johnny Mercer, arr. Patrick Sinozich

Volgea l’anima mia soavemente ...................................... Claudio Monteverdi (1567-1643)

Thy two breasts (from *Kisses of Myrrh*) ..................................... Jonathan Miller (b. 1962)

Rosa Maria ................................................................. José Monge Cruz (“Camarón de la Isla”) (1950-1992), arr. Jonathan Miller

My love is like a fever ....................................................... Håkan Parkman (1955-1988)

Fever ................................................................. Cooley/Blackwell, arr. Deke Sharon

INTERMISSION

Summer Sonnet ............................................................... Kevin Olson (b. 1971)

Te quiero ............................................................... Alberto Favero, arr. Liliana Cangiano

La rose complète .......................................................... Morten Lauridsen (b. 1943)

What lips my lips have kissed, and where, and why ....................... Stacy Garrop (b. 1969)

There will never be another you .................................. M. Gordon/H. Warren, arr. Anders Jalkeus/A. Edenroth

God Only Knows ..................................................... Brian Wilson/Tony Asher, arr. Thomas Bergquist

My Funny Valentine ..................................................... Rodgers/Hart, arr. Bob Krogstad

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.
FROM THE ARTISTIC DIRECTOR

Welcome to Love Stories. You might call this a journey through many of the chords that are played on the heartstrings over the course of a life and a relationship. From breathless anticipation to regret, from open-hearted declarations to more indirect statements, from hot to cool and temperatures in between, we’ve got a wide range of ways to speak the language of love in music. The lyricists range from the writer(s) of the Hebrew Bible’s Song of Songs to William Shakespeare to the greats of Broadway and the American Songbook.

Being an extroverted person (and totally in love with my wife), I must say that I often like the direct approach in a love lyric. I like telling people that I love them! However, I realize that this is not everyone’s style, and of course there are times when a more side-door expression of affection is order, or even fun or clever. I particularly like the metaphor of Something’s Gotta Give, which appeals to the former math nerd in me. Of course, My Funny Valentine is a brilliant lyric partly because of all the things the narrator says that the beloved is not; much like Ellington’s classic Li’l Darlin’, the song celebrates the ordinary. So few songs champion the everyday-ness of a lover, which is partly why we find the line “Don’t change a hair for me” so touchingly disarming.

As is true on many a concert by Chicago a cappella, you’ll encounter songs from several centuries and musical styles, sung in several languages (Yiddish, Italian, French, Spanish, and of course English). The earliest piece is by Monteverdi, whose music published around the year 1600 helped to bridge the styles that we now call Renaissance and Baroque. We also love what living composers are doing and are pleased to bring you classics of our own time, such as Lauridsen’s La rose complète, as well as works which may be new to you.

Being based in Chicago as we are, it’s natural for Chicago a cappella to look to our thriving theatre community for inspiration and collaborators. We have done this in several previous seasons, but never quite like this. Tom Mula, our ever-brilliant writer/director colleague, and our superb acting team of Karen Janes Woditsch and Michael Weber, will help to bring our musical selections to life. Tom’s wonderful idea was to cast our actors as a later-life couple looking back on many phases of their relationship, which gives an unusual depth to his script. We are grateful for the opportunity to add this dramatic narrative dimension to our lyric poetry and music.

Thanks also to Principal Music Director John William Trotter for his masterful shepherding of the rehearsal process, and to our intrepid, curious, tremendously talented singers, who leave it all on the stage every time and who continue to astound us all with their flexibility, musicality, and good cheer.

—Jonathan Miller
Founder and Artistic Director
Romantic love is a many-splendored thing, as famous for its changeability as for any other feature. For this reason, many of the genres connected to this topic are studies in miniature. Think of the Italian madrigal *Volgea l’anima mia*, with its close setting of highly-charged texts.

Romantic love is often associated with newness: with springtime, sunshine, roses, and butterflies, and all the happiness and optimism such images can represent. In this program, we find such descriptions run the gamut from Shakespeare to Rodgers and Hammerstein. In *Summer Sonnet*, Shakespeare’s poem finds new life in syncopated rhythms developed centuries later. In *Surrey with the Fringe on Top*, lighthearted swing rhythms depict horses clip-clopping while springtime “chicks and ducks and geese better scurry…”

On the other hand, romantic love can also be associated with being unable to eat or sleep or even think clearly. With all the heat romantic love can bring, sometimes the best metaphor is an illness, a *Fever*. We have two examples on this program, one irresistibly groovy and one balancing on the edge of madness itself.

Whether happy or crazy or both, not many of those smitten by love seek a cure. It has been my privilege to work with some of this city’s finest singers and actors to bring you these *Love Stories*.

—John William Trotter
Principal Music Director
NOTES ON THE MUSIC

Notes on the Music by Jonathan Miller unless noted otherwise

Sholom Secunda, arr. Mark Zuckerman: Bay mir bistu sheyn

Before this tune was made famous by the Andrews Sisters, it originally saw life as a song from the Yiddish theatre. It was written for the 1932 musical, M’ken lebn nor m’lost nit (One Could Really Live, but They Won’t Let You). Sholom Secunda sold the rights for a paltry sum, thirty dollars, to a publisher four years later. Sammy Cahn’s now-famous English lyric has gone the world over, thanks to so many top musicians of the day who recorded it. Still, his English version bears little resemblance to the original, other than the refrain. New Jersey-based composer Mark Zuckerman, who created an a cappella version of the all-Yiddish original, has supplied—specifically for this show—a new English translation of the opening verse, giving it a gist, and a structure, much closer to the original sentiment. The final chorus, still sung here in Yiddish, includes a little joke about how one spells the words “Oy!” and “Ay!” in Yiddish.

If your image broke ev’ry mirror,
To me you couldn’t be any dearer.
Or if your table habits
were like those of rabbits,
it wouldn’t bother me.
Or if you smiled like a fool for the ages
Or even if you were smart like the sages,
And even if you were skittish
When I speak in Yiddish,
It wouldn’t bother me.

Bay mir bistu sheyn
I’ll make it more plain:
To me you’re the greatest on earth.
Bay mir hostu cheyn
I’ve said it again:
To me there’s no end to your worth.
No other woman fascinates me
Quite like you do.
So of them all I’ve known and admired
I just want you.
Bay mir bistu sheyn
Bay mir hostu cheyn
Bist eyne baymir af der velt.
To me you’re great
To me you’ve got worth
You’re the one in the world for me.

Bay mir bistu sheyn
Bay mir hostu cheyn
Bist eyne af der velt, iber gelt
Nor dikh bist eyne af det velt
To me you’re fine,
To me you’ve got grace,
You’re the one in the world, worth more than money;
You’re the only one for me in the world.

Bay mir bistu sheyn
Bay mir hostu cheyn
Bist eyne baymir af der velt.
Bay mir bistu "it"
Bay mir bistu tayerer fun gelt.
To me you’re fine,
To me you’ve got worth;
You’re the one in the world for me.
To me you’re great,
To me you have “it”;
To me you’re dearer than money.
NOTES ON THE MUSIC cont.

Fil sheyne meydlekh hobn shoyn gevolt nemen mikh
Un fun zey ale oysgeklibn hob ikh nor dikh.

Many fine girls have already wanted to have me,
and, from them all, chosen have I only you.

A vov un a yud:
Oy, oy, oy, oy!
A pasekh tzvey yudn:
Ay, ay, ay, ay!
Oy! Ay! Oy! Ay!
Bist eyne bay mir af der velt.
—Sholom Secunda and Jacob Jacobs

A “vov” and a “yud” [Yiddish letters]:
Oy, oy, oy, oy!
A “pasekh,” two “yuds”:
Ay, ay, ay, ay!
Oy! Ay! Oy! Ay!
You’re the one in the world for me.
—trans. Jonathan Miller
Reprinted with permission

Rodgers/Hammerstein, arr. Patrick Sinozich:
*Getting To Know You/Surrey With the Fringe on Top*

Much more than a simple song about flirtation, “Getting to Know You” comes from *The King and I*, a groundbreaking study in cross-cultural understanding. While trying to create a work for Broadway, Oscar Hammerstein II struggled with the 1944 novel by Margaret Landon, failing to see how it could inspire a plot for a musical. He hit upon the idea of a subplot with Tuptim and Lun Tha, two secondary characters whose love could be expressed (which Anna’s and the King’s could not) but not fulfilled, and Richard Rodgers gave rich vocal material to both minor characters. “Surrey” is from *Oklahoma!*, a musical that some said had no business being successful because it had no big stars, no scantily-clad showgirls and no gags or bad jokes. However, it ran for five years on Broadway, shattering all previous records. This medley is a creation of Chicago *a cappella’s* Music Director Emeritus, Patrick Sinozich.

Johnny Mercer, arr. Patrick Sinozich: *Something’s Gotta Give*

Patrick Sinozich’s playfulness comes through in this chart, initially created for one of our spring Gala events. John Trotter led the ensemble in a performance of this song on the first show he directed for us, *The A Cappella American Songbook*. Listen for the fun vocal percussion, enjoy the lyric (which is sort of a combination of Newtonian physics and matters of the heart), and get swept up in the mood.

Claudio Monteverdi: *Volgea l’anima mia soavemente*

In his *Fourth Book of Madrigals*, Monteverdi pulled out all the stops of the *prima prattica*, the school of counterpoint he had so thoroughly mastered. This poem balances an earlier one in the same publication in terms of tone and intensity.
NOTES ON THE MUSIC cont.

Volgea l’anima mia soavemente quel suo caro, e lucente sguardo, tutto beltà tutto desire, verso me scintillando, e parea dire:

Damm’il tuo cor, ché non altronde io vivo

E mentre il cor sen vola ove l’invita quella beltà infinita, sospirando gridai: “Miserò, e privo del cor, chi mi dà vita?”
Mi rispos’ella in un sospir d’amore: “Io, che son il tuo core.”

—G. B. Guarini

A much more erotic and purportedly fuller translation in sonnet form is found here:

She came to me in the simple dress of love, and her eyes said, Lie with me for I am beautiful; the breeze put down its leaves and listened, clouds slowed, the evening blushed.
She grasped my chest then snatched her hand away whereupon that sullen child, my self, turned towards her face which seemed to say, Give me your heart, I live for nothing else!
Hearing this, my heart, all needy, rushed towards that source of loveliness and light so that I gasped and cried out, Desperate and without heart, who now will give me life?
Bringing me gently to her breasts she sighing whispered, I will, for I am your heart.

Reprinted with permission

Jonathan Miller: Thy two breasts (from Kisses of Myrrh)

Staying with older lyrics for a while, we come to this breathless setting of a text from Song of Songs, that superb love poem in the Hebrew Bible. Jonathan Miller wrote the cycle Kisses of Myrrh for a Chicago a cappella concert called Let him kiss me: The intimate a cappella, in which only a quintet of singers performed. The cycle is in five movements, of which this is the fourth. Some of the texts in the cycle are more languid and sultry. This one, by contrast, is completely excited. The composer writes:

I still remember how exciting it was to set this text. This poem has it all: metaphor, simile, concrete animal images, and lands of fantasy (there is no actual “mountain of myrrh” or “hills of frankincense,” as far I can tell—these grow on trees). There is a sense of dramatic physical movement in the lyric—what fun to set the phrase “Thy two breasts are like two fawns that are twins of a gazelle,” words which evoke speed, intimacy and intensity. Have you ever seen a deer spring from stillness into motion? Have you ever wanted to jump into someone’s heart like that? If you’re lucky, you’ve had the feeling reciprocated. And it’s hard to
improve on the image of the world’s best kiss than the line that says, “Thy lips, O my bride, drop honey.” We have to savor the honey as it drops; that line appears several times in the song, punctuated by moments of silence, perhaps there to allow us to take a breath before the next kiss.

Thy two breasts are like two fawns that are twins of a gazelle,  
Which feed among the lilies;  
Until the day breathe, and the shadows flee away,  
I will get me to the mountain of myrrh,  
And to the hill of frankincense.  
Thy lips, O my bride, drop honey.  
Honey and milk are under thy tongue;  
And the smell of thy garments  
Are like the smell of Lebanon.  
—Song of Songs 4: 5-6, 11

José Monge Cruz (“Camarón de la Isla”), arr. Jonathan Miller: *Rosa María*  
In February 2015, Chicago *a cappella* presented a program called *A cappella en español*, in collaboration with Ensemble Español Spanish Dance Theater. One of the songs on that program, which was enhanced by that group’s superb dancers, was this *flamenco* classic. The song is by the late, great gypsy singer José Monge Cruz (whose stage name was “Camarón de la Isla,” or “Island Shrimp,” so called by his uncle for his blonde hair and fair skin), widely recognized as one of the greatest *flamenco* singers ever to engage in the art form. His collaborations with the guitarists Tomatito and Paco de Lucia were legendary. Camarón’s recordings were some of the first to feature electric bass, which characterizes the style known as *nuevo flamenco*. This arrangement for *a cappella* choir was created by Jonathan Miller for those 2015 performances.

*Flores silvestres del campo,*  
*aqua de laguna clara,*  
y así tengo comparaos los colores de tu cara.  
*Rosa María, Rosa María,*  
si tu me quisieras que feliz sería.  
*Tengo celos de las flores,*  
del espejo en que te miras,  
del peine con que te peinas,  
y del aire que respiras,  
*Rosa María, Rosa María,*  
si tu me quisieras que feliz sería.  
*Y en alegría y belleza,*  
y finura en el andar,  
y hasta tu risa es bonita,  
y distinta a las demás.*

*Wildflowers of the field,*  
*a water of the clear lagoon*  
to this I compared the colors of your face.  
*Rosa María, Rosa María,*  
if you want me, how happy I will be.  
*I am jealous of the flowers,*  
of the mirror in which you look,  
of the comb with which you comb,  
and the air that you breathe,  
*Rosa María, Rosa María,*  
if you want me, how happy I will be.  
*And in joy and beauty,*  
and smoothness of gait,  
and even your laughter is nice,  
and different from the others.*

*Rosa María, Rosa María,*  
si tu me quisieras que feliz sería

—trans. J. Miller  
Reprinted with permission
Håkan Parkman: *My love is like a fever*

In 1996, the renowned European vocal sextet Singer Pur released a groundbreaking recording called “Nordisk Vokalmusik” (Nordic Vocal Music). That pan-Scandinavian collection included this haunting piece by the short-lived Swedish composer Håkan Parkman, who died tragically in a motorcycle accident in his early 30s. His works are emotionally intense, rich in harmonic sophistication, and direct in their approach to text. This sonnet by Shakespeare describes the fevered state of one in love, a delirium well captured by the dissonances that Parkman composes between the “hot” soprano line and the “cool” backing choir.

```
My love is as a fever, longing still
For that which longer nurseth the disease,
Feeding on that which doth preserve the ill,
The uncertain sickly appetite to please.
My reason, the physician to my love,
Angry that his prescriptions are not kept,
Hath left me, and I desperate now approve
Desire is death, which physic did except.
Past cure I am, now reason is past care,
And frantic-mad with evermore unrest;
My thoughts and my discourse as madmen's are,
At random from the truth vainly express'd;
For I have sworn thee fair and thought thee bright,
Who art as black as hell, as dark as night.
—Sonnet 147, William Shakespeare
```

Cooley/Blackwell, arr. Deke Sharon: *Fever*

Peggy Lee’s name springs to mind whenever this song title is mentioned. Her cool, yet totally hot, presentation of the song is the classic rendition, imitated by many but never outdone. A close second, however, is this *a cappella* version by the great Deke Sharon, a pioneer in the new wave of *a cappella* pop, creator of *The Sing-Off* on television, and prolific arranger. Listen for the extra jokes.

**INTERMISSION**

TAG SHARE LIKE

and follow us on social media.

facebook.com/chicagoacappella  chi_acappella

Music is better with friends. Spread the word!
2018 Gala Raffle

May 11, 2018

Raffle Grand Prize: $1,500 in cash!

Raffle tickets are $20 or three for $50. The winner will be drawn at the Best is Yet to Come gala on May 11; winner need not be present to win.

Tickets are available in the lobby or at chicagoacappella.org.
Kevin Olson: Summer Sonnet

Known primarily as a master teacher of piano and creator of piano methods and new piano works, Kevin Olson is associate professor of music at Utah State University. While teaching at Elmhurst College in the Chicago area, he encountered Chicago *a cappella* and submitted this terrific work, a *bossa nova* take on Shakespeare’s famous sonnet. The tenor solo soars and leaps both high and low, while the accompanying choral parts create rich, lush harmonies and the piece’s overall rhythmic groove.

Shall I compare thee to a summer’s day?
Thou art more lovely and more temperate:
Rough winds do shake the darling buds of May,
And summer’s lease hath all too short a date;
Sometime too hot the eye of heaven shines,
And often is his gold complexion dimm’d;
And every fair from fair sometime declines,
By chance or nature’s changing course untrimm’d;
But thy eternal summer shall not fade,
Nor lose possession of that fair thou ow’st;
Nor shall death brag thou wander’st in his shade,
When in eternal lines to time thou grow’st:
So long as men can breathe or eyes can see,
So long lives this, and this gives life to thee.
—Sonnet 18, William Shakespeare

Alberto Favero, arr. Liliana Cangiano: Te quiero

The poem by the admired Uruguayan journalist, novelist, and poet Mario Benedetti—one of Latin America’s most important writers in the later 20th century—finds musical life in this composition by Alberto Favero, an Argentine composer of popular music. This choral arrangement is by the late Liliana Cangiano, also of Argentina, considered one of the most prestigious and popular arrangers of choral music in all of Latin America. The piece is an international favorite in the choral world and is regularly programmed by conductors who lead choral festivals. The poem’s tremendous warmth is captured by Favero’s tune—and by the way Cangiano voices the chords to ring and resound with love.

Refrain:

Si te quiero es porque sos
mi amor, mi cómplice, y todo.
Y en la calle, codo a codo,
somos mucho más que dos.

Tus manos son mi caricia,
mis acordes cotidianos.
Te quiero porque tus manos
trabajan para la justicia.

Tu boca que es tuya y mía,
tu boca no se equivoca.
Te quiero porque tu boca
sabe gritar rebeldía.

If I adore you it is because you are
my love, my intimate friend, my all;
and in the street, arm in arm,
we are so much more than two.

Your hands are my caress,
my daily affirmations.
I love you because your hands work for justice.

Your eyes are my lucky charm
against misfortune.
I adore you for your gaze
that looks to and creates the future.

Your mouth is yours and mine,
your mouth is never mistaken:
I love you because your mouth
knows how to cry out for rebellion.
Y por tu rostro sincere
y tu paso vagabundo
y tu dando por el mundo,
porque sos pueblo te quiero.

(And for your sincere face
and wandering spirit
and your weeping for the world—
Because you are the people, I love you.

(Y porque amor no es aurora,
ni cándida moraleja,
y porque somos pareja
que sabe que no está sola.)

Te quiero en mi paraíso,
es decir, que en mi país
aunque no tenga permiso.
—I want you in my paradise,
which is to say, in my country;
Even though they aren't allowed to!

—Mario Benedetti
Reprinted with permission,
Penguin/Random House, Punto de Lectura

Morten Lauridsen: La rose complète (from Les Chansons des Roses)
Renowned for his monumental Lux Aeterna as well as his O magnum mysterium, Mid-Winter Songs, Nocturnes and other works, Morten Lauridsen has carved a permanent niche in the American choral landscape. Musicologist Nick Strimple, a longtime colleague of the composer at USC in Los Angeles, has written that Lauridsen’s work “contains an elusive and indefinable ingredient which leaves the impression that all the questions have been answered.” Lauridsen achieves this effect through intensely wrought counterpoint; one might call his writing old-school, along the lines of Brahms, since it is so well crafted, showing great patience with each line. At the same time, the best counterpoint creates soaring harmonies, and Lauridsen’s best works truly make the heavens open up harmonically. This song is the fourth in the five-movement cycle that he wrote in the early 1990s on French texts of Rainer Maria Rilke. Lauridsen’s writing here, as in the whole cycle, is gloriously understated; both composer and poet, barely keep their feet on the ground while plumbing the depths of the heart.

J’ai une telle conscience de ton être, rose complète,
que mon consentement te confond avec mon cœur en fête.

Je te respire comme si tu étais, rose, toute la vie,
et je me sens l’ami parfait d’une telle amie.
—I have such awareness of your being, perfect rose,
that my will unites you with my heart in celebration.

—I breathe you in, rose, as if you were all of life,
and I feel the perfect friend of a perfect friend.

—trans. Barbara and Erica Muhl
Reprinted with permission, Peer Music, ©1994
NOTES ON THE MUSIC cont.

Stacy Garrop: *What lips my lips have kissed, and where, and why*
Critic Arthur Smith notes that in Edna St. Vincent Millay’s best work there is a “lyrical stoicism,” and we certainly see that here. Smith calls this poem “the voice of a woman who has seemingly picked her way through life and love, and has now found herself alone, and is aware of the profound loss of that singing around her and within her.” Millay’s brilliance shines forth in her structural choices as well as her vocabulary. The intense opening sentence takes up all of the first eight lines, while the first line itself, all monosyllables, is “chewy,” taking much effort to speak, let alone to sing. We also are intrigued because the poet does not mention “whose” lips she has forgotten, but rather “what” lips, a word choice more sensuous than personal.

What wonderful material, then, for composer Stacy Garrop to have chosen for this dramatic and powerful work. This piece was composed on a commission from the Dale Warland Singers, the first movement of Garrop’s *Sonnets of Love and Chaos*. Stacy Garrop brings her characteristic masterful control of rhythm and harmonic dissonance to the service of expressing the text. Those of you who were at our fall program will recall her powerful setting of Carl Sandburg’s *Give Me Hunger*, which began with driving intensity and ended up with great sweetness. This text by Millay is more elegiac, weaving its magic with sinewy, almost eerie phrases, including slight pitch-slides and sections simply on the syllable “oo.” Indeed, the ghosts of love that Millay mentions are not far off, haunting our memories and imaginations.

What lips my lips have kissed, and where, and why,
I have forgotten, and what arms have lain
Under my head till morning; but the rain
Is full of ghosts tonight, that tap and sigh
Upon the glass and listen for reply,
And in my heart there stirs a quiet pain
For unremembered lads that not again
Will turn to me at midnight with a cry.

Thus in the winter stands the lonely tree,
Nor knows what birds have vanished one by one,
Yet knows its boughs more silent than before:
I cannot say what loves have come and gone,
I only know that summer sang in me
A little while, that in me sings no more.
—Edna St. Vincent Millay | Public Domain

The Swedish five-voice *a cappella* sensation known as The Real Group burst onto the scene in 1984 with stunning recordings of American jazz standards and Songbook arrangements, including this chart from their early album “Nothing But The Real Group.” Most of this arrangement was done by their founding low bass and vocal percussionist, Anders Jalkeus, who sang in the group until 2015. While only the group’s countertenor/tenor and lead arranger, Anders Edenroth, remains from the original lineup, the ensemble has stood the test of time, as has this early arrangement.
**NOTES ON THE MUSIC cont.**

**Brian Wilson/Tony Asher, arr. Thomas Bergquist: God Only Knows**
One of the most important rock albums ever is *Pet Sounds* by the Beach Boys, which included vocal layering techniques that made possible songs like *Good Vibrations*. On that album we find *God Only Knows*, a classic ballad that here finds an *a cappella* treatment by one of the Real Group’s early arrangers. The “flat 2” chords in this setting remind us that we are in the land of vocal jazz as opposed to straight-up ‘60s rock.

**Rodgers and Hart, arr. Bob Krogstad: My Funny Valentine**
This song was originally addressed to a hapless and goofy-looking man, Valentine LaMar, in the 1937 show *Babes in Arms*. It has been covered countless times. We have made good use of Bob Krogstad’s masterful arrangement, featuring it in three of our most popular productions: *The A Cappella American Songbook*, *Jewish Roots of Broadway* and *The Birds and the Bees*. One particular feature that stands out is the melody’s presence in the bass voice part, which helps to give the sense that things are slightly unusual; perhaps this is Krogstad’s way of reminding us that looks (or, in this case, “listens”) can be deceiving, calling us to pay attention and to look beneath the surface—which, after all, is the point of the lyric.

**THANK YOU**

Ann Cole  
Joycelin Fowler, Pilgrim Congregational Church  
Avril Klaff  
Ellen Marchessault, volunteer music librarian  
Nathan Wilkinson, Actors’ Equity Association  
Mark Zuckerman

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.

---

**Have you been receiving emails from us lately?**

Visit us in the lobby or email info@chicagoacappella.org with your current email address today.

Stay up-to-date with the latest from Chicago *a cappella*, including *special promotions* and behind-the-scenes exclusives!

Chicago *a cappella* will not share your phone or email with any third party.
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.

¡Cantaré! Chicago
Now in 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 school 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.

Staff

Founder & Artistic Director.......................... Jonathan Miller
Executive Director .................................................. Matthew Greenberg
Concert & Office Manager ............................. Rob Karel
Marketing Manager .................................................. Cait Williams
Education Outreach Coordinator .................. Matt McNabb
High School Intern Program Director .......... Ace Gangoso
Intern .......................................................... Kelsey Cox
Intern .......................................................... Hanee Park

Claudia Divis, President
James G. Massie, Vice-President
David Perlman, Secretary
Stephen Shaw, Treasurer
James Dalton
William K. Flowers
Helen C. Gagel
Robert B. Linn
Jennifer Marling
Elaine Roth
Maria T. Suarez
William Wilson

2936 N. Southport Ave., Room 226 | Chicago, IL  60657
Phone (773) 281-7820 | Fax (773) 435-6453
info@chicagoacappella.org | www.chicagoacappella.org
ARTISTIC ROSTER 2017-18

Jonathan Miller ........................................... Founder and Artistic Director
John William Trotter .................................... Principal Music Director
(Funny, That Doesn't Sound Jewish; Love Stories)
Paul Langford ............................................ Guest Music Director (Holidays a cappella)
Patrick Sinozich ........................................ Music Director Emeritus and
Guest Music Director (The History of Rock and Soul Part 2)
Benjamin Rivera ........................................ Guest Music Director (¡Cantaré! Chicago)
Lindsey Adams .......................................... Mezzo (Love Stories)
Megan Bell .................................................. Soprano (Funny, That Doesn't Sound Jewish,
Love Stories, History of Rock & Soul Part 2)
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

Micahel Weber (Actor) is the Artistic Director of Porchlight Music Theatre and previously served as artistic director for the inaugural season of Drury Lane Theatre Water Tower Place (now The Broadway Playhouse) and at Theatre at the Center (1998-2004). Weber’s acting credits include Annie Get Your Gun and Gypsy (both starring Patti LuPone) at Ravinia, The Winter’s Tale and Henry V at Chicago Shakespeare Theatre, Around the World in 80 Days at Cleveland Playhouse, as well as appearances at First Stage Milwaukee, Little Theatre on the Square, First Folio Shakespeare, and Indiana Repertory. His productions of Sweeney Todd, A Funny Thing Happened on the Way to the Forum, Pal Joey, Assassins and Side Show at Porchlight Music Theatre, Grand Hotel at Drury Lane Theatre Water Tower Place and She Loves Me at Theatre at the Center were each nominated for the Joseph Jefferson Award for Best Production-Musical. Weber is proud to serve as a pledge host on WTTW, Channel 11.
Karen Janes Woditsch (Actor) is thrilled to be working with Chicago a cappella. Chicago credits include: *Death of a Streetcar Named Virginia* Woolf (Jeff nomination - Best Ensemble), *Doubt, Yellow Moon, Heartbreak House, Do The Hustle, Othello* (After Dark Award - Best Lead Performance) and many others (Writers Theatre); *Domesticated* (Steppenwolf Theatre); *Rapture, Blister, Burn, A Christmas Carol,* and *Crumbs From the Table of Joy* (Goodman Theatre); *To Master the Art* (TimeLine Theatre Company/Broadway Playhouse - Jeff nomination - Principal Actress); *Romeo and Juliet, Taming of the Shrew, Measure for Measure* (Chicago Shakespeare); *Harvey* and *M Butterfly* (Court Theatre), and others. Regional credits: nine seasons at Peninsula Players Theatre, and a summer with Montana Shakespeare in the Parks. TV credits: *Patriot, Chicago PD, Runner and Crisis.* Film credits: *Bad Johnson* and *American Fable.*

Mezzo-soprano Lindsey Adams has been praised for her “remarkably clear singing and perfect phrasing” (Stage and Cinema) and expressive interpretation of both early and contemporary repertoire. Ms. Adams recently appeared with Haymarket Opera Company as Endimione in Cavalli’s *La Calisto* and was hailed as “a captivating presence” by the Chicago Tribune. She made her debut with Bourbon Baroque in 2015 as the Sorceress in Purcell’s *Dido and Aeneas.* Ms. Adams performs with the Grant Park Music Festival, Chicago a cappella, Chicago Bach Project, Ars Antigua, William Ferris Chorale, Aestas Consort, Oriana Singers and Schola Antiqua of Chicago. Ms. Adams was Artist-in-Residence at Rockefeller Memorial Chapel for the 2016/17 season. Recent performances include Alto Soloist for Elijah with the Fort Wayne Philharmonic and Messiah with both Fort Wayne Phil and at Rockefeller Chapel. Ms. Adams is the Music Director at St Cornelius Catholic Church in Jefferson Park. She lives in Chicago with her husband Carl and children Charlie and Violet.

Soprano Megan Bell works regularly with the Chicago Symphony Chorus, Grant Park Music Festival Chorus, and Chicago a cappella. She received her Bachelor of Music degree from the Eastman School of Music and her Master of Music degree from Bowling Green State University. Ms. Bell is an award winner and member of The Musicians Club of Women. She loves to perform recitals, especially chamber music recitals with her father, Richard Bell, a cellist in Kansas City. She also sings weekly as the soloist for the First Church of Christian Scientists in Barrington. Ms. Bell lives in Elgin, with her husband and two young children. She is the Leader of Fox Valley Attachment Parenting International, and an active member of Traditional Nutrition, and GIFT Homeschool Coop.

Baritone Ryan Cox has been a professional member of the Chicago Symphony Chorus and Grant Park Choruses since 2003. He was the baritone soloist in William Schuman’s *A Free Song* for Grant Park Music Festival’s “Pulitzer Project,” recorded by the Cedille label. He sang Schubert lieder on the CSO Chamber Music Series and has been featured on the Music Now series, singing the Chicago premiere of Mason Bates’ *Sirens.* He made his debut with the Chicago Ensemble singing Fauré’s *La bonne chanson.* Other solo appearances include Haydn’s *Lord Nelson Mass,* Handel’s *Messiah,* the Fauré, Brahms and Mozart Requiems, Bach’s *St. Matthew*
Passion, and several Bach cantatas. Operatic roles include Guglielmo in *Cosi fan tutte*, the Count in *La Nozze di Figaro* and the title role in *Gianni Schicchi*. As a boy soprano, Ryan was the soloist in Bernstein’s *Chichester Psalms* with the Chicago Symphony Orchestra under Michael Tilson-Thomas. A graduate of Millikin University, Ryan is the music director at First Congregational Church in LaGrange, Illinois.

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*), Doncario (*Carmen*), Sid (*Albert Herring*), Guglielmo (*Cosi 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.

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.

From the stages of Chicago’s Pritzker Pavilion and Chicago Shakespeare Theater to Frank Lloyd Wright’s concert hall at Taliesin and Muddy River Opera Company in Southern Illinois, soprano Kathryn Kamp has created a career spanning oratorio, opera, operetta and music theater. Her performance of John Corigliano’s *Fern Hill* with the Grant Park Music Festival was described both “meltingly sung” and “beautifully sung.” Her Despina (*Cosi Fan Tutte*) was “… a display of immense charm and humor…she bounced about the stage with a lightness and relish that seemed the incarnation of mischievous delight…a fine soprano voice.” Other credits include:
Kathie (The Student Prince), many Gilbert and Sullivan ingénues, and Sondheim’s Anne Egerman (Muddy River Opera) and Mrs. Segstrom (Chicago Shakespeare Theater). Concert performances include a staged version of Bach’s Coffee Cantata, Mabel and Yum-Yum (Pirates of Penzance and Mikado) at the Grant Park Music Festival, and more Messiahs than she can count. However, no experience tops that of being a member of Chicago a cappella.

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.

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.

Mezzo-soprano Emily Price is a graduate of Northwestern University and enjoys performing in opera, choral and musical theater productions. In Chicago she sings with the Grant Park Chorus, Music of the Baroque and Lyric Opera. Internationally, she has performed in over 35 countries as a soloist with the Voices of Baha International Choir in venues such as Carnegie Hall, the Vienna Konzerthaus, and the National Theaters of Spain, Catalonia, and India. She has also performed with the Czech National Symphony, Budapest Symphony Orchestra, and the Warsaw Philharmonic. Favorite theater productions include the premiere of RESPECT! A Musical Journey of Women (Cuillo Center/CCPA) and Rona in The 25th Annual Putnam County Spelling Bee (Drury Lane Watertower). She can be heard on a number of recordings, including The Voices of Baha at Carnegie Hall, RESPECT! The Original Cast Album, and a solo album to be released entitled Songs of the Nightingale with the Slovak Radio Symphony Orchestra.
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, 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 cappella,” on the WFMT Fine Arts Network, and has lectured at the North American Jewish Choral Festival. In August 2017 he served as faculty for the 2017 China (Qiandongnan) International Folk Song Choral Festival and IFMC World Voices Conference in Kaili, China. A former board member of Chorus America, Jonathan also serves as lead choral arranger at Musicnotes.com. Grateful to be a fulltime musician, Jonathan enjoys travel, cooking, and learning new languages and is crazy about his wife, family, friends, and dogs.
Tom Mula is delighted to be working with Chicago a cappella again, after previously writing Shakespeare a cappella in 2016. Tom’s acting credits include Hot Mikado at Drury Lane, for which he received a Joseph Jefferson Award; the Fool in King Lear; Richard III, Caliban, Bottom, Feste, Malvolio, and Prospero; another award-winning solo turn in The Circus Of Dr. Lao; and seven seasons (over 400 performances) as Goodman Theatre’s Scrooge. His directing credits include Jeff nominations for Porch and A Life, and seven seasons as Artistic Director of the Oak Park Festival Theatre. Tom has spent 21 seasons acting, directing, and writing at Peninsula Players in Door County. In addition, Mr. Mula has been a faculty member at Columbia College since 1986. He is also the proud author of the bestselling book/award-winning play Jacob Marley’s Christmas Carol. His latest book is Hackers of Oz, available through Amazon and Barnes and Noble.

Principal Music Director John William Trotter interacts with musicians and audiences to celebrate the gift of music and its powerful place in human identity. He has conducted more than a dozen professional choirs and orchestras on three continents, and studies and teaches in the areas of music, leadership, and the role of the arts in society. He is widely active as a guest conductor, composer/arranger, educator, and speaker. In addition to serving as Chicago a cappella’s Principal Music Director, he is Associate Professor at the Wheaton College Conservatory of Music. Performances with Chicago a cappella and the Vancouver Chamber Choir (where his Vivaldi Magnificat was hailed by the Vancouver Sun as “a radiant performance of this work that overstated nothing and brought out all of its freshness and charm.” have been broadcast throughout North America on NPR and CBC. Trotter’s various ensembles have also performed for the American Choral Directors’ Association, Chorus America, and the National Association for Music Education. Trotter earned the Doctorate in Conducting from the University of Michigan (the top-ranked conducting program in North America) and undertook advanced studies with Eric Ericson, Helmuth Rilling, Andrew Parrott, and Jon Washburn. His conducting students have taken significant positions, gained entrance to top-ranked graduate programs, and earned national recognition at the ACDA Student Conducting Competition. Trotter is known for his ability to connect with audiences and for his interest in building bridges between the professional music world, music training institutions, and the wider community. His activities now range from choral/orchestral masterworks, jazz, new music and film score recording to work as a consultant, clinician, adjudicator, conducting teacher, composer/arranger, writer, speaker, and leader of improvisation workshops.


A founding ensemble member of Chicago a cappella, Matthew Greenberg has led the organization as Executive Director since 1995. Under his leadership, Chicago a cappella has grown from a founder-based startup to a well-recognized and highly-respected arts organization with broad community support, robust educational outreach programs, a loyal audience base, a strategic plan, and a solid infrastructure. He is a champion of consistent branding and a high level of professionalism in all areas of
operations, and he has guided Chicago a cappella to be regarded as a leader among organizations in the Chicago choral community. Among his key accomplishments include successful gala fundraisers, the establishment of two cash reserves, a multi-year pledge program, and marketing campaigns which have increased the ensemble’s subscription base and overall audiences. Matt has led workshops for Chorus America and the Arts and Business Council of Chicago and has served as a panelist for the Chicago Department of Cultural Affairs granting programs. He received his degree in music/business from DePauw University, worked at the St. Louis Symphony Orchestra, and performed with the Santa Fe Desert Chorale prior to launching his career in Chicago. As a professional singer, Matt’s credits include musical theater, solo, and choral work, notably with the Chicago Symphony Chorus and Grant Park Chorus, both of which he performed with for over 20 years.

ENSEMBLE MEMBER UPDATE

Here’s where other ensemble members are performing this winter:

Bethany Clearfield (soprano) is staying busy with an eclectic mix of creative pursuits. In addition to singing with the Chicago Symphony Chorus, Bethany is returning to the CSO/Carnegie Hall Lullaby Project, alongside Sarah Ponder, helping new and expecting teen moms write lullabies. She is also busy collaborating with the dance company Lucky Plush, as they prepare an exciting new work integrating voice and movement for an April performance at the Harris Theater.

Ace Gangoso (tenor) will be singing with the CSO Chorus from March 19-21 for Schubert Mass in E-flat Major and April 5-7, 10 for Ravel’s Daphnis and Chloe. Around Chicago a cappella Ace continues leading rehearsals with the high school intern ensemble and is looking forward to beginning rehearsals for The History of Rock & Soul: Part 2!

Kristin Lelm (soprano) 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) will miss singing on this great program with Chicago a cappella. In the meantime she will be keeping busy singing in performances of I Puritani with Lyric Opera of Chicago and continuing with the Chicago Symphony Orchestra/Carnegie Hall Lullaby Project. “I’ll also most definitely be preparing for Rock and Soul: Part 2 - I can’t wait to get my hands on those charts!”
The Midwest region theatre community’s fundraising effort in the fight against AIDS.

For more information or to make a donation please call 312.332.0518
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 ACCOMPANYISTS

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.

- Gary Belkin and Edward Tudor
- Claudia and Timothy Divis
- Madeleine Fern
- William and Jeanetta Flowers
- Helen Gagel
- Marina Gilman
- Joyce Grenis and Michael Koen
- Larry Hamilton and Ann Hicks
- Becky and Hank Hartman
- Howard and Jane Hush
- Margaret Huyck
- Douglas and Christine Kelner
- Leslie Lauderdale
- Dan and Cari Levin
- Bob and Fleury Linn
- Jennifer Marling
- James Massie
- Mary Miller
- Ruth Oberg
- Richard C. and Lucinda Pardo
- Joan Pederson and Bette Sikes
- Dave and Carole Perlman
- Monroe and Elaine Roth
- Susan and Jason Schober
- Stephen and Priscilla Shaw
- Ann Stevens
- Maria T. Suarez
- David G. Thompson and Beatriz E. Medwecky
- Dee Dee Whipple
- William T. Wilson

KEEP THE MUSIC GOING

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 January 1, 2017. 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.

CORPORATE, FOUNDATION, AND GOVERNMENT SUPPORT

$10,000+
Gaylord and Dorothy Donnelley Foundation
Illinois Arts Council Agency
MacArthur Funds for Arts and Culture at the Richard H. Driehaus Foundation
The National Endowment for the Arts
Paul M. Angell Family Foundation

$5,000-$9,999
Anonymous
Richard H. Driehaus Foundation

$1,000-$4,999
Elizabeth F. Cheney Foundation
Musicnotes
Oak Park Area Arts Council
Richard H. Driehaus Foundation

Matching Gifts
General Atlantic
IBM
Nuveen Investments

INDIVIDUAL CONTRIBUTORS

VISIONARY
($10,000 or more)
Anonymous
Dee Dee Whipple

UNDERWRITER
($5,000 or more)
Anonymous
Joyce Grenis and Michael Koen
Lawrence Hamilton and Ann Hicks
Hersch and Avril Klaff
Doris Roskin

BENEFACCTOR
($1,000 or more)
Francine Atkins
Gary Belkin and Edward Tuder
Jim and Ellen Dalton
David and Lisa Davoust
Madeline Fern
Helen Galig
Marina and Sander Gilman
Dick Hewitt
Nancy and Arthur Hirsch
Margaret Huyck
Kenneth Inskeep
Jay and Jackie Lauderdale
Leslie Lauderdale
Frank G. and Gertrude Dunlap Fund

GRAND BENEFACCTOR
($2,500 or more)
Claudia and Timothy Divis
Bill and Jeanetta Flowers
Howard and Jane Hush
James G and Christine Massie
David and Carole Perlman

Bette Sikes and Joan Pederson
Jeni Spinney
Maria Suarez

Jennifer Marling
Mary Miller
Dale and Donna Prest
Michael Reed
Susan and Jason Schober
Steve and Priscilla Shaw
Nancia Shawver
Margaret and Ron Spears
Ann Stevens
David Thompson and Beatriz Medwecky
Barbara Volin
Lance and Stephanie Wilkening
William Wilson

PATRON ($500 or more)
Sara Anschuetz and Scott McDonald
Jack and Phyllis Bone
Joan and Guy Gunzberg
Don and Joanna Gwinn*
Terri Hemmert  
Ann Hewitt  
Deb and Bill Hoban  
Jim and Lois Hobart  
Karen Hunt  
Thomas and Linda Kamp  
Douglas and Christine Kelner  
Dan and Cari Levin  
Joan Davis Levin  
Bob and Fleury Linn  
Branka Matevich  
Corinne Morrissey  
Vreni Naess*  
Bruce Nesbitt and Diane Jacobson  
Dr. Donald Newsom*  
Gregory O’Leary  
Alice and David Osberg*  
Monroe and Elaine Roth  
Carolyn Sacksteder  
Jennifer and Warren Schultz*  
John and Marie Trotter  
Frank Villella*  
Duain Wolfe  

**SPONSOR ($250 or more)**  
Anonymous (5)  
Dr. Diane Altkorn  
Wendy Anker and Edward Reed  
Susan Beal*  
Sigrid Brooks  
Judy Chernick  
Douglas Colber and Bethany Graham-Colber  
Ann Cole  
Laura and Gary Cooper  
Harvey and Arlene Coustan  
Henry and Ellen Criz  
Bruce Davidson  
Ron and Judy Eshleman  
Jim Fancher  
Maurice Fantus and Judith Aiello  
Terry and Judy Feiertag  
Richard and Barbara Fiese  
Dale and Marilyn Fitschen  
Susan and Larry Frank  
Matt Gee  
Sanford Greenberg and Betsy Perdue*  
Robert Harris  

Anne Heider and Steve Warner  
Charles Hoffman and Tamara Schiller  
Louise Holland  
Elizabeth J Hurtig  
Joe Jania  
Susan Kamp  
Linda Kaplan  
Charles Katzenmeyer  
Rae Kendrick*  
Shirlene Ward and Kevin Kipp*  
Paula Linn  
Clyde McGregor  
Liz Meade  
Ed and Debra Mellinger  
Robert and Laure Mineo  
Belverd and Marian Needles  
Alan Nesburg  
Richard and Cindy Pardo  
Larry and Judy Pitts  
John and Gail Polles  
Jane Ann Prest  
Marianne Schapiro  
Suzanne and Tim Schoolmaster  
Peggy Sullivan  
Dorothy and Casimir Szczepaniak  
Geri Sztuk  
Karen Topin  
Dave and Carolyn Utech  
Gary and Beth Wainer  
Joan Ward and Joe Chandler  
Curt Warner  
Lynn Werner  
Tom and Denise Whennen  
Robert and Barbara Wichmann  

**SUPPORTERS ($100 or more)**  
Anonymous (2)  
Michael and Kay Anderson  
Dian and David Barth  
Allan and Jan Bergman  
Steven and Betsy Blumenthal  
Jeanne Busch  
Barbara Butz and Robb Geiger  
Maria K Carrig  
Peter Cosyns  
Susan M Crowell  
Patricia Devito  
Theodore and Ann Doege  
Sarah Flosi  
Joe and Mary Ann Galanti  
Howard and Judy Gilbert  
Jim Ginsburg and Patrice Michaels  
Freddi Greenberg  
Norm and Judy Greenberg  
Cassing Hammond  
Suzanne Haraburd  
Melinda Harris  
Bill N Hensley  
John and Linda Hillman  
Barbara Hofmaier and David Heim  
Larry and Ann Hossack  
Troy Huber  
Fruman Jacobson  
John and Martha Jurecko  
Yonah Klem  
Linda Kraft  
Gwendolyn Lambert  
David and Darlene Landsittel  
Helen Lauderdale  
Barbara and Martin Letscher  
Tom Letscher  
Marshall and Laurie Levine  
Mary and Steven Magnani  
Cynthia Mark-Hummel and John Hummel  
Robert E McKenzie  
Mary Ellen McNish  
Cheryl and Tom McRoberts  
Glenn Meade  
Betsy Meisenheimer and Richard W. Westerfield  
Jonathan Miller and Sandra Siegel Miller  
Alice E. Moss  
John Murray  
Cathy and Paul Newport  
Marjorie Pentland  
Carolyn and Peter Pereira  
David Siedlecki  
Laura Simpson  
Laura Smith  
Les and Bev Smulevitz  
Katie and Aaron Spooner  
Elaine and William Stenzel  

Love Stories
DONORS cont.

Sara Stern and Ted Fishman
Wilma Stevens
Gordon and Evelyn Straw
Daniel Stucker
Juan and Olga Suarez
Nancy Ellen Tauchman
Alvan and Hollis Turner
Van’t Hof Family
Paul and Janet Van Zuiden
Clark and Joan Wagner
William Wallace
Steven Warkentin
Tracy and Tony Weisman
Virginia Witucke

Pam Butterfield
Sharon and Chris Campagna
Ioanna and Robert Chaney
Howard and Phyllis Cohn
Susan and Frank D’Alessandro
Melissa W Davis
Sheran Fiedler
Joycelin Fowler
Denise Freier
Patricia Glatz
Cheryl Gold
Dorothy and Richard Gregory
Don and Rebecca Harris
Carolyn Hayes
Nina Helstein
Diane Herr and William Hall
Paul and Jean Hirsch
Merle Hodel
James Hoover
Lisa Hudson
Steve Huels
Valerie Humowiecki
Mark and Amy Jarman
Bruce Kuehl and Mary Jane Cross
Ivan and Jasna Lappin
Dianne and Philip Luhmann
Roger and Susan Lumpp
Susan and Joe Lunn
Mary and Steven Magnani

Claudine Malik and Rick Ernst
Karen Maurer
Daniel Melamed
Tom and Mary Meskel
Sonia Ness and Peter Jenkins
Barbara Olencki
E. Robert Olson
Lynne Pantalena
Elaine Pesavento
Roberta Rakove
Kurt and Joyce Reichardt
Jo Reizner
Debra Rice
Dan Rogers
Iris and Gerald Rudnick
Norman and Patricia Sack
Leonard and Lisa Servedio
Alfreda Shapere
Maria Sharkey
Myra Shneider
Liz and Paul Simbi
Hilary Smith
Larry and Margaret Sondler
Gene and Mindy Stein
Sara Stiefel
Willard Thomen
Eileen and Dirk Valvoord
Wilbert Watkins and Jeff Cobb

FRIEND ($50 or more)
Anonymous (3)
David and Patricia Agnew
Andy and Rich Amend
Eula Lewis Anderson
Bernice L Auslander
Michael and Mollie Bass
R. Stephen Berry
Andrew and Julienne Bonwit
Anne Bowhay and Jeff Hanneman
Thomas Brabec
Frank Brockway and Margaret Lonquist
Julie Buesser
John and Tracy Burke

IN-KIND CONTRIBUTIONS

About Face Theater
Aveda Institute
Gary Belkin
Broadway in Chicago
Kristen Cerer
Chicago Botanic Garden
Chicago Opera Theater
Chicago Shakespeare Theater
Chicago Sinfonietta
Chicago Symphony Orchestra
Chicago Wolves
Chicago Zoological Society
City Lit Theater Company
Court Theater
Claudine Divis
Evanston Symphony Orchestra
Farmhouse Evanston
First Folio Theatre
William Flowers
Footlights
Frank Lloyd Wright Trust
Helen Gagel
Goodman Theatre
Grant Park Music Festival
Joyce Grenis
Handel Week
Terri Hemmert

Ann Hewitt
Kenneth Inskeep
J&L Catering
Jennifer Girard Photography
Joffrey Ballet Chicago
John G. Shedd Aquarium
Margaret Kachadurian
Michael Koen
Koval Distillery
Joe Labozetta
Lagunitas Brewing Co.
Robert Linn
Lou Malnati’s
Lyric Opera of Chicago
Jennifer Marling
James Massie
Maya del Sol
Jonathan Miller
Martha Miller
Mity Nice
Michael Mitzen
Morton Arboretum
Music of the Baroque
Music Theater Works
Northlight Theater
Daryl Oliver
Dave Perlman

Porchlight Music Theatre
Press America
R.J. Grunts Restaurant
Ravinia Festival
Remy Bumppo Theatre
Company
Revolution Brewing
Steve Shaw
Norbert Shimkus
Shiraleah
Sing To Live
Sit Down Cafe
Skydeck Chicago

Strawdog Theatre Company
Maria Suarez
The Second City
Thodos Dance Chicago
David Thompson
Timeline Theatre Company
University of Chicago Presents
Victory Gardens Theater
Bill Wilson
Writers Theatre

Judith Aiello and Maurice Fantus in honor of Helen Gagel
Laura and Gary Cooper in honor of Helen Gagel
Belverd and Marian Needles in honor of William Flowers
Laura Simpson in honor of Dee Dee Whipple
Jeni Spinney in honor of Bob Linn

THROWBACK THURSDAYS
FOOTLIGHTS ON FACEBOOK

SEND YOUR OWN HILARIOUS THROWBACK PERFORMANCE PHOTOS TO EDITOR@FOOTLIGHTS.COM FOR A CHANCE TO BE FEATURED
'LIKE' A SHOW?
THEN 'SHARE' WHY.

KEEP THE CONVERSATION GOING AT
FOOTLIGHTS.COM®