Holidays a cappella: Silver Bells

Friday, Dec. 7, 8:00 pm
Pilgrim Congregational Church
460 Lake St., Oak Park

Saturday, Dec. 8, 8:00 pm
Nichols Concert Hall
1490 E. Chicago Ave., Evanston

Sunday, Dec. 9, 3:00 pm
St. Clement Church
642 W. Deming Pl., Chicago

Friday, Dec. 14, 8:00 pm
Fourth Presbyterian Church
Michigan Ave. at Delaware, Chicago

Saturday, Dec. 15, 8:00 pm
Wentz Concert Hall
171 E. Chicago Ave., Naperville
on the campus of North Central College

Sunday, Dec. 16, 3:00 pm
Nichols Concert Hall
1490 E. Chicago Ave., Evanston

Chicago a cappella

Megan Bell, Soprano
Kathryn Kamp, Soprano
Cari Plachy, Soprano
Sarah Ponder, Mezzo-soprano
Emily Price, Mezzo-soprano
Ace Gangoso, Tenor
Garrett Johannsen, Tenor
Carl Frank, Bass
Joe Labozetta, Bass
Woo Chan (Chaz) Lee, Bass

Founder and Artistic Director
Jonathan Miller

Guest Music Director
Paul Nicholson

Guest Programmer
Kathryn Kamp

Chicago a cappella is supported by The MacArthur Funds for Arts & Culture at the Richard H. Driehaus Foundation; The Gaylord and Dorothy Donnelley Foundation; the Illinois Arts Council Agency; a CityArts Grant from the City of Chicago Department of Cultural Affairs and Special Events; and the Oak Park Area Arts Council, in partnership with the Village of Oak Park and the National Endowment for the Arts.
SAVE THE DATE
for Chicago a cappella’s Gala concert

Hollywood
a cappella

Friday, May 17, 2019
Venue West
221 N. Paulina St. Chicago, IL

TRIBUTE AWARD
Christopher Bell
Chorus Director, Grant Park
Music Festival

FRIEND OF THE YEAR
Ann Cole

Songs include
“Moon River,” “The Way We Were,” “Skyfall,” and more!

Information:
chicagoacappella.org or (773) 281-7820
Puer natus est nobis .............................................................. Plainchant, Mode 7

II est né, le divin Enfant....................................................... arr. J. David Moore

Shehecheyanu................................................................. Jonathan Miller

Mazo Tzur................................................................. arr. Robert Applebaum,
 from “Three Pieces for Chanukah”

The Christ-child’s Lullaby....................................................... Gwyneth Walker

Children Go Where I Send Thee........................................... arr. Robert Leigh Morris

Kristallen den fina ......................................................... Traditional Swedish,
 arr. Gunnar Eriksson

Convidando está la Noche .............................................. Juan García de Zespedes (1619–1678)

O Tannenbaum................................................................. Traditional German carol,
 arr. James Winfield

Gabriel’s Message.............................................................. Basque carol,
 arr. Jim Clements

INTERMISSION

Jingle a cappella .......................................................... Anonymous & James Lord Pierpont,
 arr. James L. Clemens

Christmas Waltz ............................................................. Jule Styne & Sammy Cahn,
 arr. Paul Langford

Winter Wonderland/Don’t Worry Be Happy...................... Felix Bernard & Richard B. Smith/
 Bobby McFerrin, arr. Pentatonix

Silver Bells ................................................................. Jay Livingston and Ray Evans, arr. Patrick Sinozich

The World for Christmas................................................... Anders Edenroth

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 “Holidays a cappella.” We’re so pleased that you’ve chosen to spend part of the busy holiday season with us.

Over the 25 years that our group has been together, we’ve created a tradition of holiday programs that contain songs you generally won’t hear anywhere else, in combinations that will both calm your spirit and inspire your heart. Our singers and music director work hard to bring you that rarest of treats—a world-class professional ensemble singing for you in a live concert setting. There’s a particular brand of magic that happens in this setting; you can’t get it by listening to a recording, the radio, Pandora, or Spotify, or by watching TV. The magic here is a combination of the voices and talents on stage, the music that they are singing together, and you—yes, you—here with us in this building to experience it in all the ways with which we experience things.

Kathryn Kamp and Paul Nicholson have shepherded this program with their usual skill and imagination. While the singers make it look easy on stage, it takes a lifetime of experience to do what they can do. I invite you therefore to enjoy this concert as deeply as you can, and to savor it until the next time you come back to hear us. May the holiday season be filled with peace, joy and blessings for you and your loved ones.

Warmly,
Jonathan Miller
Founder and Artistic Director

Have you been receiving emails from us lately?

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FROM THE GUEST PROGRAMMER

Welcome to Silver Bells! Our 25th anniversary season Holidays a cappella program honors the past, cherishes the present, and looks forward to the future. Whether you’re a fan of older melodies or more contemporary tunes, we’ve got you covered. There are several selections by composers and arrangers whose work has graced our concert stages throughout the years. Bob Applebaum, Gunnar Eriksson, Gwyneth Walker, Robert L. Morris, Paul Langford and Anders Edenroth are among those represented tonight.

VOCES8 and Pentatonix fall on opposite ends of the musical spectrum in terms of style, yet both sing killer charts worthy of Chicago a cappella. This concert series will be the first time we’ve brought their arrangements to the Chicago a cappella stage. This will likely not be the last time we dig into their libraries!

While it’s fun to discover great arrangements that could become part of our future repertoire, it’s even more thrilling to be presented with custom arrangements written by someone we hold close to our hearts who truly understands our sound. Patrick Sinozich’s affiliation with Chicago a cappella pre-dates our debut concert—he served as accompanist for the first round of auditions 25 years ago and has since served as rehearsal coach, Music Director, producer of four Chicago a cappella CDs, and Guest Programmer for several concerts. He has perfectly captured the spirit of the season—and of Chicago a cappella—with his arrangement of “Silver Bells.” We are grateful for his incredibly creative contributions and eternal support.

The program would not be complete without an offering by our Founder and Artistic Director Jonathan Miller. When asked which chart in his ever-growing set of arrangements would be most appropriate for Chanukah he suggested Shehecheyanu, and he was absolutely right. I believe, however, his greatest contribution to this program lies in the years of hard work he has dedicated to unearthing gems from days past; discovering the work of (and building relationships with) composers and arrangers from around the world; and pushing the boundaries of choral programming. To date Jonathan has crafted a whopping 86 programs for Chicago a cappella. This is the basis for tonight’s program, and the reason why we are able to celebrate 25 years as Chicago a cappella. I am fortunate to have such a vast array of programs and songs from which to draw inspiration, and am thankful for Jonathan’s feedback and encouragement as I worked through the creation of this program.

I’d like to extend a special word of thanks to our Guest Music Director Paul Nicholson. His deep understanding of performance practice across all genres of music is extraordinary, and his ability to teach the singers how to best honor those traditions while bringing his own beautiful artistry into the mix is a unique gift. I believe his generous, kind spirit is reflected in each note you will hear tonight, and appreciate him more than words can express.

Finally, I’d like to express my gratitude to each of you. Chicago a cappella would not be who we are today without your support. We are honored each time we have the opportunity to share an evening with you, and this feeling is amplified by the celebration of our 25 years together. May our performance bring you light, love and peace as you move through this holiday season.
NOTES ON THE MUSIC BY KATHRYN KAMP

Plainchant, Mode 7: Puer natus est nobis
This Gregorian chant expresses the overwhelming joy of the birth of the Christ child. It is traditionally sung as celebrants enter the sanctuary on Christmas Day. Jonathan Miller programmed the medieval Mass chant as the opening tune of the 1997 Holidays concert, and it seems fitting to include it as a representation of the many very early music settings we’ve performed over the years.

Puer natus est nobis
Et filius datus est nobis
Cuius imperium super humerum eius
Et vocabitur nomen eius
Magni consilii Angelus

Cantate Domino canticum novum
Quia mirabilia fecit

Glória Patri, et Filio, et Spiritui Sancto
Sicut erat in princípio, et nunc, et semper,
in secula seculorum. Amen.

—Liturgical Text, Public Domain

A boy is born to us,
And a son is given to us,
upon whose shoulders authority rests,
and His name will be called
“The Angel of Great Counsel”.

Sing to the Lord a new song,
because he has done the miraculous.

Glory to the Father, and to the Son, and to the Holy Spirit.
As it was in the beginning, and is now, and always will be,
in every human generation. Amen.

—Plainchant, Mode 7
Traditional Liturgical Text, Public Domain

arr. J. David Moore: Il est né, le divin Enfant
If Puer natus est nobis doesn’t exactly sound full of “overwhelming joy” to your 21st century ears, you’ll certainly get your fill of excitement here. J. David Moore’s 2004 arrangement of the traditional French carol announces the birth of Jesus with a brilliant fanfare bookending a lovely chorale.

Il est né le divin enfant,
Jouez hautbois, résonnez musettes!
Il est né le divin enfant,
Chantons tous son avènement!

Une étable est son logement
Un peu de paille est sa couchette.
Une étable est son logement
Pour un dieu quel abaissement!

Un bel ange est venu disant:
“Que votre âme bonheur s’apprette.”
un bel ange ent venu disant:
“Le Sauveur est né maintenant!”

Partez, Ô rois de l’Orient!
Venez vous unir à nos fêtes!
Partez, Ô rois de l’Orient!
Venez adorez cet enfant!

Depart, O great kings of the East!
Together, come to our celebration!
Depart, O great kings of the East!
Come adore this child!

He is born the divine child,
Play the oboe, sound the bagpipes!
He is born the divine child,
Let us all sing of his coming!

A stable is his lodging
A little straw is his crib.
A stable is his lodging
Such abasement for a god!

A beautiful angel appeared and spoke:
“dress your soul in happiness,”
A beautiful angel appeared and spoke:
“The savior is born today!”
NOTES ON THE MUSIC BY KATHRYN KAMP cont.

Jonathan Miller: Shehecheyanu
The Shehecheyanu is a Hebrew prayer recited at happy occasions and festivals of significance such as Chanukah. Jonathan Miller wrote: “Composing it literally came to me as I was walking down the street, and the rhythm of my feet on the pavement gave rise to the quarter-note pulse for the melody. Once that was done, the piece pretty much wrote itself.”

Baruch atah Adonai
Eloheenu melekh ha’olam
shehecheyanu vekiymanu
vehigi’anu lazman hazeh. Amen.
—Hebrew Liturgy, Public Domain

Blessed art thou, Lord
our God, Ruler of the Universe,
who hast kept us in life, and sustained us,
and enabled us to reach this season. Amen.
—trans. J. Miller, reprinted with permission

For the record: “Shehecheyanu” appears on Chicago a cappella’s CDs Christmas a cappella Live and Days of Awe and Rejoicing.

arr. Robert Applebaum, from “Three Pieces for Chanukah”: Maoz Tzur
Maoz Tzur is traditionally sung on Chanukah after the lighting of the menorah. The Hebrew song is thought to have originated in the 13th century: However Bob Applebaum’s blues and jazz harmonies bring an updated spin. Chicago a cappella has performed more than 15 works written or arranged by Bob over the years, and it’s an honor to bring you yet another gem from this gifted artist.

Maoz t'zur yeshuati
l'cha naeh l'Shabeiach
tikon beit t'filati
v'sham todah nezabeiach
leit tachin matbeiach
mitzor ha'nabeiach
az egmor b'shir mitzor
chanukat hamizbeiach.
—Liturgical Text, Public Domain

Stronghold, Rock of my deliverance, it is fitting to offer praise to You. You will establish the House of my prayer and there we will offer thanksgiving-offerings When You prepare total destruction against the raging foe, I will then complete, with song and psalm, the dedication of the Altar.
—Liturgical Text, Public Domain

For the record: “Il est né, le divin Enfant” appears on Chicago a cappella’s CD Christmas a cappella.

Ô Jésus! Ô Roi tout-puissant!
Tout petit enfant que vous êtes!
Ô Jésus! Ô Roi tout-puissant!
Regnez sur nous entièrement!

O Jesus! O Almighty King!
although you are a small child,
O Jesus! O Almighty King!
Reign over us completely!

—trans. Hinshaw Music

Gwyneth Walker: The Christ-Child’s Lullaby
Gwyneth Walker’s ability to fashion an endless number of textures, timbres and effects delivers a stunning experience for the listener. Her vocal lines are a joy for singers to produce and present, and her text-driven approach always gives a clear sense of direction and character.

This extended, dramatic rendition of the traditional Scottish “Hebrides Lullaby” begins and ends with Mary alone as she expresses feelings of unworthiness to tend to the needs of her child. This is contrasted by a celebratory choral “Alleluia” in the middle of the work. Mary, however, remains steadfastly in her own thoughts throughout.
My love, my dear, my darling thou,  
my treasure new, my gladness thou,  
my comely beauteous babe-son thou,  
unworthy I to tend to thee.  
Alleluia.

O dear the eye that softly looks,  
O dear the heart that fondly loves,  
Tho’ but a tender babe thou art,  
the graces all grow up with thee.  
Alleluia.

White sun of hope and light art thou,  
of love the eye and heart art thou,  
Tho’ but a tender babe, I bow  
in heav’ly rapture unto thee.  
Alleluia.

Hosanna to the Son of David!  
My King, my Lord, and my Savior.  
Great my joy to be song-lulling thee.  
I the nurse of the King of Greatness!  
I the mother of the God of Glory!  
Am not I the one to be envied?  
—Traditional Hebridean

For the record: “The Christ-child’s Lullaby” appears on Chicago a cappella’s CD *Christmas a cappella*.

**arr. Robert Leigh Morris: Children Go Where I Send Thee**

Paraphrasing the arranger Robert L. Morris, freedom, literacy, and numeracy were the intangibles most desired by slaves. To seek such knowledge was as great a threat to the institution of slavery as were overtly rebellious behaviors, so attempts to educate slaves were cloaked in subterfuge. Since Jesus was perceived as a source of revolutionary inspiration, references to him were disguised beneath the identities of other Biblical characters. This explains the limited repertoire of Christmas spirituals when compared to spirituals of other types.

These same biblical figures are the vehicle for the songs’ immediate purpose, which is to learn the number system backwards and forwards. The backward count returns to Jesus, the freedom figure, who “was born in Bethlehem.” The underlying belief of this song, hidden beneath the joy, may well be that knowledge leads to freedom.

For the record: “Children, Go Where I Send Thee” appears on Chicago a cappella’s CD *Christmas a cappella Live*. 
NOTES ON THE MUSIC BY KATHRYN KAMP  cont.

Traditional Swedish; arr. Gunnar Eriksson: Kristallen den fina

Gunnar Eriksson is a Swedish arranger, choral conductor and founder of the 12-voice Rilke Ensemble. Jonathan writes: “I have never found a vocal ensemble more akin to Chicago a cappella than the Rilke Ensemble—both are virtuoso ensembles made up of soloists, which imbue the music at hand with individual passion while remaining committed to flawless tuning, blend, and ultimately, expressing the score itself. Both ensembles are favorites of living composers, and so on. Until I met Gunnar, I didn't know there was any other group out there like ours. I am happy that he had been at it for a decade or so before me, and grateful for his generous collegiality.”

Kristallen den fina is an old Swedish tune expressing love for the Virgin Mary with texts depicting quite passionate images. Gunnar’s arrangement brings together the original tune (sung by the two highest voices) with two other sacred Swedish melodies: A Lutheran chorale in the tenor and an old Gregorian melody bracketed by the two.

Kristallen den fina, som solen månd’ skina
som stjärnorna blänka i skyn.
Jag känner en flicka i dygden den fina,
en flicka i denna här byn.

Min vän, min vän och ålskogs blomma,
ack om vi kunde tillsammans komma
och jag vore vännens din,
och du allra kärestan min,
du ädela ros och förödande skrin.

Och om jag än fore till världenes ände
så ropar mitt hjärta till dig.
Min vän…

Tenors:
Världens Frälsare kom här.
Rena jungfrun moder är,
Ny en börd så underlig,
Herre Jesu, hövdes dig.

Altos (second time):
O Kriste, du som ljuset är,
dig kan ej mörker komma när.
Vi skåda upp i tron på dig,
när solens ljus fördöljer sig.
—Traditional Swedish

• Crystal of beauty as the sun brightly shines,
as the stars glisten in heaven.
I know a maiden, in lily white,
a maiden who dwells within.

My love, my love and beloved pure lily,
ah! If we could come together
and I would be your love,
and you my most beloved,
most noble flower and blessed fruit of the womb.

And if I wandered to the end of the world
my soul would cry out to thee.
My love…

The Savior of the world comes here.
A pure virgin is the mother to a birth so miraculous;
Lord Jesus, she raises you up to God.

O Christ, you who are the light,
the darkness cannot come near you.
We look in faith upon you,
when the sunshine is hiding.
—Eric Westberg/Jonathan Miller/Irene Sorenson reprinted with permission

For the record: “Kristallen den fina” appears on Chicago a cappella’s CD Christmas a cappella Live.
Juan García de Zespedes (1619-1678): Convidando está la Noche
This joyous holiday guaracha contrasts rapid tempos with a slower section. Traditional images of the newborn child are represented in the slower section, while the lyrics in the faster section are more animated, theatrical and dramatic. This is probably the best-known piece of Mexican composer Juan García de Zespedes (1619-1678), and performances typically included instruments and dancing.

Convidando está la noche
aqui de músicas varias
Al recién nacido infante
canten tiernas alabanzas

¡Ay, que me abraço, 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 portaliño, ay!
yá vista rayos, ay! si arroja hielos, ¡ay!
¡Ay, que su madre, ay! como en su espejo, ay!
mira en su lucencia, ay! sus crecimientos, ¡ay!

Alegres cuando festivas
unas hermosas zagales
Con novedad entonaron
juguetes por la guaracha.

¡En la guaracha, ay! le festinemos, ay!
mientras el niño, ay! se rinde al sueño, ¡ay!
¡Toquen y bailen, ay! porque tenemos, ay!
fuego en la nieve, ay! nieve en el fuego, ¡ay!
¡Pero el chicote, ay! a un mismo tiempo, ay!
llora y se ríe, ay! qué dos extremos, ¡ay!
¡Paz a los hombres, ay! dan de los cielos, ay!
a Dios las gracias, ay! porque callemos, ¡ay!

—translation: Mary Kate Colbert,
Instituto Cervantes
reprinted with permission

Bring a group and save!
Groups of ten or more receive discounts,
reserved seating, and a free group leader ticket!

Call the box office for more information.
NOTES ON THE MUSIC BY KATHRYN KAMP CONT.

**arr. James Winfield: O Tannenbaum**
The roots of this folk song date back to the 16th century. The original text did not refer to Christmas or Christmas trees, which didn’t evolve as a custom until the 19th century. It was simply a folk song using an evergreen as a representation of faithfulness and constancy. In 1819 Joachim Zarnack adapted the text to correlate the *treu* (true, faithful) evergreen tree with a faithless lover to create a somewhat tragic song. In 1824 Ernst Anschütz wrote additional verses directly referencing Christmas, thus flipping the perspective of Zarnack’s version into something more positive and hopeful. At some point in the 20th century—after Christmas trees had become a solid custom—the word *treu* was changed to *grün* (green).

James Winfield first arranged this song 15 years ago. However, after hearing Chicago *a cappella*, he was moved to rearrange it for our configuration of voices.

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**O Tannenbaum, O Tannenbaum,**
*Wie treu sind deine Blätter.*

**Du grünst nicht nur zur Sommerzeit,**
*Nein auch im Winter wenn es schneit.*

**O Tannenbaum, O Tannenbaum,**
*Wie grün sind deine Blätter!*

—Traditional German Carol

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**O Christmas tree, O Christmas tree!**
*How are thy leaves so verdant!*

**Not only in the summertime,**
*But even in winter is thy prime.*

**O Christmas tree, O Christmas tree,**
*How are thy leaves so verdant!*

—trans. Frank Petersohn

**arr. Jim Clements: Gabriel’s Message**
Jim Clements is a British composer, singer, arranger and orchestrator. He has written countless charts for a cappella groups including The King’s Singers and VOCES8. This glorious arrangement of a Basque Christmas folk carol was nominated for the Best Classical Song in the 2009 Contemporary A Cappella Recording Awards.

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INTERMISSION

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Want to show off your love of Chicago *a cappella*?

Visit us in the lobby to get your Chicago *a cappella* swag that includes tote bags, mugs, ear buds, CDs and more!
Polish Splendor: Songs and Traditions from the Crossroads of Europe  
Feb. 17, 2019 | Copernicus Center  
Our final performance of *Polish Splendor* takes place at the Copernicus Center on Chicago’s northwest side. Originally a movie palace from 1930, this gorgeous auditorium now serves as the city’s premiere Polish cultural center.

Dynamic Duos: The Greatest Musical Partnerships  
April 14, 2019 | Lincoln Hall  
Due to overwhelming popular demand, we return to the trendy Lincoln Park nightclub Lincoln Hall for the final performance of *Dynamic Duos*. Enjoy drinks and snacks throughout the concert from the Lincoln Hall bar and a casual lounge experience in this fresh venue. Doors open at 5:00 pm for dinner and drinks in the in-house restaurant. Theater style seating is available on the main floor, and cocktail seating is available on the balcony. Whether you sit on the main floor or mingle at a table, it’s a true nightclub experience you won’t forget.

¡Cantaré! Chicago Community Concert  
Friday, May 3, 2019 | Northeastern Illinois Univ., Chicago  
Now in its third year, ¡Cantaré! Chicago is an educational program that combines Mexican heritage with choral singing. Our esteemed Mexican composer-in-residence, Julio Morales, will work throughout the school year with elementary and high schools in Chicago. The composer writes new music for each school, our High School Apprentice Ensemble, and Chicago *a cappella*. All the ensembles will perform separately, and then will come together for one final group performance.
UPCOMING SHOWS

Polish Splendor: Songs and Traditions from the Crossroads of Europe
Chicago’s celebrated Polish community is a vital part of our city’s spirit. In this concert, years in the making, Chicago a cappella explores the rich variety of Polish music, both contemporary and timeless. The acclaimed singers will bring to life traditional folk songs and compelling new works by rising Polish composers—including many in their North American debut. This captivating musical celebration of Poland is not to be missed!

Evanston
Saturday, Feb. 9, 8:00 pm
Nichols Concert Hall

Oak Park
Sunday, Feb. 10, 4:00 pm
Pilgrim Congregational Church

Naperville
Saturday, Feb. 16, 8:00 pm
Wentz Concert Hall
on the campus of North Central College

Chicago
Sunday, Feb. 17, 4:00 pm
Copernicus Center

Dynamic Duos: The Greatest Musical Partnerships
From classical to classic rock and pop, musical theater and opera, Chicago a cappella shines a spotlight on your favorite songwriting and performing duos from, well, the past few hundred years or so. Where else could you find Mozart and Da Ponte, Stan Getz and Astrud Gilberto, Elton John and Bernie Taupin, Gilbert and Sullivan, Simon and Garfunkel, George and Ira Gershwin, and the Captain and Tennille all in the same room? Veteran pop-arranger Paul Langford returns, providing rich and energetic music direction to new arrangements of your favorite musical partners.

Evanston
Saturday, April 13, 8:00 pm
Nichols Concert Hall

Oak Park
Sunday, April 14, 7:30 pm
Lincoln Hall

Naperville
Friday, April 5, 8:00 pm
Wentz Concert Hall
on the campus of North Central College

NOTES ON THE MUSIC BY KATHRYN KAMP cont.

Anonymous & James Lord Pierpont, arr. James L. Clemens: Jingle a cappella
Written for Chicago a cappella’s 2003 Holidays program, James E. Clemens’ take on James S. Pierpont’s 1857 tune brings fun, contemporary harmonization’s to a classic Christmas standard. The fugue in 7/8 time in the middle section is based on Bach’s Fugue 23, BWV 868, from The Well-Tempered Clavier, Volume 1. Don’t try this at home, folks!

For the record: “Jingle a cappella” appears on Chicago a cappella’s CD Christmas a cappella.

Jule Styne & Sammy Cahn, arr. Paul Langford: Christmas Waltz
This chart is one of many Paul Langford forwarded to me for consideration. Being a longtime fan of The Christmas Waltz I was thrilled to see it included in the list. Originally written for Frank Sinatra, it has since been covered by a range of artists including The Carpenters,
NOTES ON THE MUSIC BY KATHRYN KAMP CONT.

Pat Boone, Robert Goulet, Rosemary Clooney and Johnny Mathis. When I asked Paul if he had any thoughts he’d like to share about his arrangement he confessed: “I stole the intro idea for Christmas Waltz from an old Peggy Lee Christmas record my dad used to play when we were kids.” Paul’s arrangement was written for Voices of Liberty (the in-house a cappella group at Epcot Center), and is an excellent fit for Chicago a cappella.


In 1934 the Hotel Ritz-Carlton Orchestra finished a recording session early, and with the remaining time laid down a track for a new tune called “Winter Wonderland.” Among the many New York studio musicians in that session was a 24-year old clarinetist named Artie Shaw. Within a few years Shaw would be regarded as one of jazz’s finest clarinetists and big-band leaders.

“Winter Wonderland” has been recorded over 200 times by a range of artists including Elvis Presley, The Andrews Sisters, Aretha Franklin, Dean Martin and the Eurythmics. The Pentatonix version is yet another fun variation on his classic holiday tune, one which might help alleviate symptoms of holiday stress. Don’t worry, be happy!

Jay Livingston and Ray Evans, arr. Patrick Sinozich: Silver Bells

Whether producing an album, music directing, creating entire concerts comprised only of custom arrangements (Rock and Soul, anyone?) or cheering us on from the audience, Patrick’s influence on the Chicago a cappella sound and spirit has been a persistent creative force throughout our history. He was a natural choice to serve as arranger for the title track for our Silver Anniversary program. His lovely dedication on the title page of “Silver Bells” will forever associate this arrangement with our 25th Anniversary Season. Thank you, Patrick, for all your incredible gifts!

Anders Edenroth: The World for Christmas

Anders Edenroth writes: “For The World for Christmas, I’ve chosen to frame my lyrics with several lines from Clement Clarke Moore’s and Henry Livingston Jr’s famous Christmas poem, ’Twas the Night Before Christmas, which describes the moments of anticipation while waiting for presents from Santa.

For a long time I have been trying to express my concern for the future of our planet in music and words. I only had the phrase “Give me a present for the future,” which with its double meaning captured my feelings exactly. But I couldn’t come up with anything else. So one day last winter I met my friend Emma’s three day old daughter, Lela. She made me realize that it wasn’t my worry that needed to be expressed but rather Lela’s unspoken wish. I have borrowed her voice in order to ask you all to take care of our planet so that one day she and all the children of the world can inherit the beautiful blue-green, healthy planet of their dreams.”

Thanks to The Saints, Volunteers for the Performing Arts, for providing our house staff.

For information visit www.saintschicago.org or call 773-529-5510.
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 eighth annual Youth Choral Festival was held on December 1st at Northeastern Illinois University in Chicago.

¡Cantaré! Chicago
Now in its third year, ¡Cantaré! Chicago is an educational program that combines Mexican heritage with choral singing. Julio Morales, esteemed Mexican composer, will work throughout the school year with two high schools and two elementary schools in Chicago. Morales will compose new music for each school, and the four schools, along with our High School Apprentice ensemble and our Chicago a cappella singers will come together for a final performance on Friday, May 3, 2019 at 7:00pm at Northeastern Illinois University.

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

High School Apprenticeship Program
Our High School Apprenticeship 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, nine talented and motivated students are serving as Chicago a cappella High School Apprentices in 2018-19, 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
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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Paul Nicholson................................................................. Guest Music Director [Holidays]
Benjamin Rivera............................................................... Guest Music Director [¡Cantaré! Chicago]
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Ryan Cox ................................................. Chicago, Chicago; Youth Choral Festival; Polish Splendor; Gala
Tracie Davis................................................................. Chicago, Chicago; Youth Choral Festival
Carl Frank................................................................. Holiday; Dynamic Duos; Cantaré
Ace Gangoso ......................................................... Youth Choral Festival; Holidays; Dynamic Duos; Cantaré; Gala
Michael Hawes................................................................. Chicago, Chicago; Youth Choral Festival; Polish Splendor; Gala
Garrett Johannsen ............................................................. Entire Season
Kathryn Kamp ................................................................. Chicago, Chicago; Youth Choral Festival; Holidays; Dynamic Duos; Cantaré; Gala
Joe Labozetta ................................................................. Holidays; Dynamic Duos
Katelyn Lee ................................................................. Polish Splendor, Cantaré
Woo Chan (Chaz) Lee ......................................................... Youth Choral Festival; Holidays; Polish Splendor; Dynamic Duos; Cantaré; Gala
Chelsea Lyons ................................................................. Polish Splendor
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Trevor Mitchell ................................................................. Chicago, Chicago; Polish Splendor
Cari Plachy ................................................................. Chicago, Chicago; Youth Choral Festival; Holidays; Dynamic Duos; Cantaré; Gala
Sarah Ponder ................................................................. Holidays; Dynamic Duos; Cantaré; Gala
Emily Price ................................................................. Entire Season

BIOGRAPHIES

Soprano Megan Bell works regularly with the Chicago Symphony Chorus, Grant Park Music Festival Chorus, Chicago a cappella, and St Charles Singers. 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 St Charles, with her husband and two young children. She is the Leader of Fox Valley Attachment Parenting, and an active member of Traditional Nutrition, and GIFT Homeschool Coop.

Baritone Carl Frank 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), Doncairo (Carmen), Sid (Albert Herring), Guglielmo (Cosí 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 Ace Gangoso is a native of Little Rock, Arkansas. He has been a Chicagoan since 2010 and currently resides in the Lakeview neighborhood. Ace joined Chicago a cappella in early 2014, and is honored to be a part of the group's 25th Anniversary season. In 2017, he became the Program Director for the High School Apprenticeship, a unique program within Chicago a cappella's rich Educational Outreach offerings. Ace also adds his voice to the tenor sections of the Chicago Symphony Chorus and Grant Park Chorus. He is the Director of Music Ministry at St. Nicholas Parish in Evanston, and serves as the staff pianist for the Chicago Black Catholics Choir. Additionally, Ace is a private voice instructor at Highland Park High School. Ace holds Bachelor’s Degrees in Music Education and Voice Performance from the University of Central Arkansas, and a Master’s Degree in Voice Performance from Northwestern University. He is a proud alumni member of Phi Mu Alpha Sinfonia, the world’s oldest and largest fraternal society in music.

Tenor Garrett Johanssen is proud to be singing in his eighth season with Chicago a cappella! He is originally from Schiller Park, Illinois and now resides in Chicago's Uptown neighborhood. His career performance highlights include multiple international tours with Chamber Opera Chicago performing Jane Austen’s Persuasion, Carl Orff’s Carmina Burana at Carnegie Hall with the Chicago Symphony Orchestra and Chorus, and being a featured singer in a Nederlander Centennial medley performance for one of Broadway in Chicago’s Summer Concerts at Jay Pritzker Pavilion. He has performed with the Lyric Opera, Chicago Symphony and Grant Park Choruses as well as chamber choirs, Bella Voce and The William Ferris Chorale. Garrett received his training at the Chicago College of Performing Arts at Roosevelt University. Garrett would like to thank you for attending today’s concert and wishes you a Merry Christmas, Happy Holidays and good health in 2019! You can follow Garrett at www.garrettjohanssen.com

From the stages of Chicago’s Pritzker Paviilion and Chicago Shakespeare Theater to Frank Lloyd Wright’s concert hall at Taliesen East, soprano and guest programmer Kathryn Kamp has created a career spanning oratorio, opera, operetta and musical theater. She has appeared as a soloist with orchestras throughout the Midwest including the Peninsula Music Festival, Grant Park Music Festival, and Chicago Symphony Orchestra. Concert appearances include works by Bach, Brahms, Haydn, Mozart, Corigliano, Poulenc and Tippett, among others. Favorite roles include G & S’s Mabel and Yum-Yum; Sondheim’s Anne Egerman and Mrs. Segstrom (A Little Night Music); Kathie (The Student Prince); Fresquita (Carmen); and Despina (Così fan tutte). Kathryn’s first
concert with *Chicago a cappella* was in 2003. She served as Guest Programmer for *A Night at The Opera* (2017) and *Silver Bells* (2018). Reading, cooking, and bicycle touring are among Kathryn’s favorite ways to spend free time, and she can’t imagine her life without a regular yoga practice.

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.

**Woo Chan (Chaz) Lee,** bass, is a Korea-born and US-educated bass-baritone. He is a proud resident of Hyde Park, where he is also pursuing a graduate degree in Music History at the University of Chicago.

When not enjoying a pint with friends or strolling around Promontory Point with Chloe, he splits his time between writing, teaching, organizing for his graduate employee union (#YesGSU), and singing with various ensembles in the Chicago-area.

Soprano **Cari Plachy** is a highly respected singer in Chicago. 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 is proud to be kicking off her 12th season with *Chicago a cappella* and 15th season with the Chicago Symphony Chorus. She was a featured soloist with the Chicago Symphony Orchestra’s Beyond the Score Concert *Things Our Fathers Loved* and as Ancilla in Bach’s *St. John Passion*. The *Chicago Sun-Times* described her solo in Bruckner’s *Psalm 150* with the CSO as ”sparkling.” Cari received her Bachelor’s degree in music education from DePaul University. Since then, she has been working with the Negaunee Music 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.

**Sarah Ponder,** mezzo-soprano enjoys a busy career as a soloist and ensemble singer in Chicago, performing in genres from opera and oratorio to contemporary and a cappella. Hailed as “Deeply expressive” (*Chicago Sun Times*) and a “first-class soloist” (*Chicago Classical Review*), some of Sarah’s recent favorite performances include a special concert of love songs with Bella Voce.
Camerata, starring as Julia Child in Lee Hoiby’s one-woman opera, _Bon Appétit!_ and a rousing trio rendition of “Row, Row Your Boat” with Yo-Yo Ma at Children’s Memorial Hospital as part of her work with the Citizen Musician Initiative. Through her outreach at Chicago Symphony Orchestra, Sarah has also “beguilingly” (_Chicago Tribune_) performed several solo concerts with famed Maestro Riccardo Muti at the piano. A passionate educator, Sarah holds a teaching position at Loyola University and maintains a large private studio. She also recently finished recording a 4th season of works from Carnegie Hall’s Lullaby Project partnered with the CSO, assisting young mothers to create original lullabies.

Mezzo-soprano **Emily Price** is a graduate of Northwestern University and enjoys performing in opera, choral and musical theater productions. In addition to Chicago _a cappella_, she sings with the Lyric Opera, Grant Park Music Festival Chorus and Chicago Symphony Chorus. Internationally, she has performed in over 35 countries as a soloist with the Voices of Bahá 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 Bahá at Carnegie Hall, RESPECT! The Original Cast Album_, and a solo album entitled _Songs of the Nightingale_ with the Slovak Radio Symphony Orchestra.

**Jonathan Miller** has been the leader of Chicago _a cappella’s_ artistic team since its inception in 1993. 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 age 55 and up. He directs five daytime Encore Chorales and manages the Encore organization, which currently serves more than 300 singers in 7 non-auditioned choirs throughout the city and suburbs. He and his wife Sandy also lead the Good Memories Chorale, a new Encore program for people with early-stage memory loss and their care partners, singing together. Jonathan grew up in Chicago’s Hyde Park neighborhood and 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. He started composing in 1998; his publishers include Hinshaw, Walton, and Hal Leonard. His choral works have been sung around the world 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. His “Shehecheyanu” was featured at the 2018 meeting of the American Conference of Cantors. A leader in Jewish choral music, Jonathan manages the Max Janowski catalogue, serves as high-holiday cantor at Congregation Rodfei Zedek in Hyde Park, and has lectured at the North American Jewish Choral Festival. In 2017 he did original research in Poland for Chicago _a cappella’s_
Guest Music Director Paul Nicholson is a distinguished Chicago conductor, vocal coach, composer, accompanist and singer. In 2010 he was appointed Director of Music for Saint Clement Parish in Lincoln Park. He served on the faculty of DePaul University as Associate Conductor of the University Singers as well as principal accompanist. Paul served on the staff of the Glen Ellyn Children’s Chorus and has been accompanist to the faculty of Roosevelt University, Lake Forest College, Concordia University, Columbia College, and the Chicago Studio for Professional Singing. Mr. Nicholson has conducted such prestigious groups as the William Ferris Chorale, His Majesties Clerkes, the Scholars of Cambrai, and the Schola Cantorum of St Peter’s in the Loop. He has sung with the Chicago Symphony and Grant Park choruses under Leonard Slatkin, James Levine, James Conlon, Sir George Solti and Robert Shaw. His vocal and instrumental compositions have been recorded on the Cedille, Imaginary Road, and Polygram labels, and he has appeared both at the keyboard and as a singer on Live from Studio One on WFMT. Mr. Nicholson has appeared as guest keyboard artist with the Grant Park Symphony Orchestra and Chorus, the Newberry Consort, Haymarket Opera Company, Apollo Chorus, and Baroque Band.

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.

upcoming Polish Splendor program and served as faculty for the China (Qiandongnan) International Folk Song Choral Festival and IFMC World Voices Conference in Kaili, China. A former board member of Chorus America, Jonathan is an enthusiastic auctioneer for charity events. He enjoys travel, cooking, and learning new languages and is crazy about his wife, family, friends, and dogs.

BIOGRAPHIES cont.
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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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, 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.

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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 Rob Karel at rkarel@chicagoacappella.org.

**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.

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</tr>
<tr>
<td>BOB WALLACE</td>
<td>SCROOGE</td>
</tr>
<tr>
<td>BUDDY</td>
<td>SNOW</td>
</tr>
<tr>
<td>CAROLS</td>
<td>SUGAR PLUM FAIRY</td>
</tr>
<tr>
<td>CLARA</td>
<td>THE CHRISTMAS SCHOONER</td>
</tr>
<tr>
<td>ELF</td>
<td>THE MESSIAH</td>
</tr>
<tr>
<td>GEORGE BAILEY</td>
<td>WHITE CHRISTMAS</td>
</tr>
<tr>
<td>HOLLY</td>
<td></td>
</tr>
</tbody>
</table>

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**Word Search!**

**Find and circle each of the words from the list below. Words may appear forwards or backwards, horizontally, vertically or diagonally in the grid.**

- A CHRISTMAS CAROL
- BOB CRATCHIT
- BOB WALLACE
- BUDDY
- CAROLS
- CLARA
- ELF
- GEORGE BAILEY
- HOLLY
- HOSA WONDERFUL LIFE
- NUTCRACKER
- SCROOGE
- SNOW
- SUGAR PLUM FAIRY
- THE CHRISTMAS SCHOONER
- THE MESSIAH
- WHITE CHRISTMAS

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**Name:** [Name]

**Date:** [Date]

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