Fiesta Coral Mexicana

Sunday, February 9, 2020, 3:00 pm  
Nichols Concert Hall  
1490 Chicago Ave., Evanston

Saturday, February 15, 2020, 8:00 pm  
National Museum of Mexican Art  
1852 W 19th St., Chicago

Friday, February 21, 2020, 8:00 pm  
Wentz Concert Hall  
171 East Chicago Ave., Naperville

Sunday, February 23, 2020, 3:00 pm  
Pilgrim Congregational Church  
460 Lake Street, Oak Park

Chicago a cappella

Megan Bell, Soprano  
Kristin Lelm, Soprano  
Alexia Rivera, Soprano  
Chelsea Lyons, Mezzo-soprano  
Emily Price, Mezzo-soprano  
Garrett Johannsen, Tenor  
Trevor Mitchell, Tenor  
Ryan Cox, Bass  
Woo Chan (Chaz) Lee, Bass  
Kyle Sackett, Bass

Guest ensemble (Pilsen and Oak Park concerts):  
UIC College Prep Honors Choir, Jacqueline Larry, Director

Founder and Artistic Director  
Jonathan Miller  
Executive Director  
Matthew Greenberg

Guest Music Director  
Benjamin Rivera

Diction Coaching  
Eric Miranda

This program is generously supported by grants from the Paul M. Angell Family Foundation and the Elizabeth F. Cheney Foundation.

Chicago a cappella is also 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.
**Coming up at Chicago a cappella**

**Swing, Swing, Swing**
Travel back to the age of zoot suits and the Lindy hop, as our singers take on the irresistible rhythms and sentimental ballads of the 1930s and 40s. You’ll hear great songs by Duke Ellington, Count Basie, Glenn Miller, Benny Goodman, and more, in exciting new arrangements made just for us. Take a “Sentimental Journey” and join us for some “Stompin’ at the Savoy”!

- **Evanston**
  Saturday, April 18, 8:00 pm
  Nichols Concert Hall

- **Naperville**
  Sunday, April 19, 3:00 pm
  Wentz Concert Hall

- **Oak Park**
  Saturday, April 25, 8:00 pm
  Pilgrim Congregational Church

- **Chicago (Lincoln Park)**
  Sunday, April 26, 7:30 pm
  Lincoln Hall

**¡Cantaré! Chicago**
This free community event is the capstone to our yearlong educational program celebrating Mexican heritage, ¡Cantaré! Chicago. At this festive concert, esteemed Mexican composer Julio Morales, who served as composer-in-residence at six schools this year, will lead the students in works written especially for them. Chicago a cappella also performs, debuting a new piece commissioned from Mr. Morales. Experience the joy and colorful tradition of ¡Cantaré!

¡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 1, 7:00 pm**
  Rockefeller Memorial Chapel
  5850 S. Woodlawn Ave, Chicago

Free Event!

**Gala Concert: A Tribute to Jonathan Miller**
Chicago a cappella’s 2020 Gala Concert pays homage to our founder, Jonathan Miller. We’ll honor his amazing 27 years of leadership as he steps down from the role of artistic director. The ensemble will perform a selection of his compositions and arrangements, from classical to blues and pop. The evening includes dinner, a silent auction and raffle, and a heartfelt tribute to our founder, as well as our Friend of the Year, Sandra Siegel Miller. The evening is hosted by renowned public television host and producer, WTTW’s Geoffrey Baer. All proceeds from this fundraiser benefit Chicago a cappella’s artistic and educational programs.

- **Saturday, May 16, 6:45pm**
  Venue West
  221 North Paulina St., Chicago

Tickets and special opportunities to honor Jonathan Miller at one.bidpal.net/jonathanmiller
PROGRAM

Xtoles (K’ay yum k’in) ................................................................. arr. Jorge Cózatl
Exsultate Justi in Domino .................................................. Juan Gutiérrez de Padilla
Jucheti Consuelito ............................................................... arr. José Galván
Dic Nobis, Maria ............................................................... Francisco López Capillas (1614-1674)
Mi ciudad ........................................................................... Guadalupe Trigo, arr. Jorge Córdoba
Éste que ves, engaño colorido ........................................ Rodrigo Cadet
La llorona ............................................................................ trad., arr. Ramón Noble
De sur a norte ....................................................................... Julio Morales
Dios nunca muere ................................................................ arr. Francisco Zúñiga Olmos

INTERMISSION

Esto les digo .............................................................................. Kinley Lange

UIC College Prep Honors Choir [Pilsen and Oak Park only]

Tleycantimo choquiliya .......................................................... Gaspar Fernandes
Y es que no sabes .................................................................... Novelli Jurado
La Bikina ............................................................................. Rubén Fuentes, arr. Luis Fdo Rodriguez Z
Bésame mucho ..................................................................... Consuelo Velázquez, arr. José Galván
A la orilla de un palmar ........................................................... arr. Jorge Córdoba
Pasar la vida ........................................................................... Jorge Cózatl

Latecomers will be seated at the discretion of the front of house staff. 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.
INTRODUCTION BY JONATHAN MILLER

Over the past ten years, I have developed a deep love of Mexico’s incredible culture. Until the early 2000s, I was only aware of small pieces of the Mexican musical landscape—the wonderful “Mexican Baroque” and cathedral music and some negritos for Christmas that I had done with Anne Heider and His Majestie’s Clerkes (now Bella Voce) back in the 1980s. Mexican culture in general is a huge melting-pot of influences, indigenous and not, and it’s almost impossible to capture its breadth and depth even in a program like this.

My first deep dive into this amazing music was courtesy of Jorge Córdoba, the extraordinary composer/arranger/choral musician/conductor who has become a personal friend and is in some ways the paterfamilias of the current generation of superb composers working in the Mexican scene. Jorge was Chicago a cappella’s guest music director for Navidad en México in December 2012 and January 2013, the first part of a cultural exchange that then took me to Mexico City and Guadalajara in May of 2014. That trip of a lifetime was personally curated by Jorge himself, who took off 5 days from his other busy commitments to show me what Mexican music is and what it can do to the heart. His contacts in Jalisco then carted me around great Guadalajara in fine fashion, with the result that I came home with enough repertoire for ten concerts like this, a heart full of joy and wonder, and a brain buzzing with excitement.

Since then, Chicago a cappella has taken Mexican music as seriously as it deserves to be taken, bringing it onto many programs. We have modeled our ¡Cantaré! Chicago program on the model from Vocalessence in the Twin Cities, and for that we bring a Mexican composer each year to work with schools in Chicago and to create brand-new music for each ensemble and for our own professional group. Still, this concert that you’ll hear today is the first one on our subscription series since 2012/13 that is completely devoted to Mexican choral music. We are thrilled to present this remarkable repertoire – and once again, we ask you to keep in mind that this is just an introduction; there is so much more beyond this.

One of the defining characteristics of music from Latin America is rhythm. Mexicans, and their friends in Chile, Guatemala, Argentina, and elsewhere are keenly aware of rhythmic genres, with a sophistication in the general population that Americans lack. Musicians in particular can tell you quickly if something is a son jarocho, a samba, or whatever. It’s in their cultural legacy to know this, and I’m jealous! We’d all be better dancers if we knew our rhythms better.

Our program includes not only pre-Columbian texts in indigenous languages but also brand-new pieces written in the last year or two, some of which were written just for Chicago a cappella. We have “classical” works on sacred and secular poetry; we have more popular songs in new a cappella clothing; and we have original settings of traditional tunes by the amazing José Galván, leader of the internationally famous troupe Voz En Punto, which sings as musical ambassadors for Mexico. (I had the pleasure of hearing them sing in China, of all places, in 2017.)

Take the time to read the texts and immerse yourself in the worldview that each one evokes. Mexico is a complex, delicious culture to be savored in so many ways. Know that to our south is a true treasure and be grateful for these cultural riches which we are honored to present to you now. Thank you so much for coming to hear us.

— Jon
NOTES ON THE MUSIC BY JONATHAN MILLER

Trad., arr. Jorge Cózatl: Xtoles

Jorge Cózatl notes:

There is a difference among musicologists about when Los Xtoles was created. Some of them say that it is the oldest Mayan song known and was chanted by warriors in praise of the Mayan Sun God, while others say that it is a piece from the late 19th century. In any case, this is a wonderful Mayan folksong based on a pentatonic melody. Since most popular songs were learned by heart, and passed from generation to generation, there are at least two versions of the same song and this arrangement integrates both melodies in two specific environments. The introduction is “the call,” an imitation of a caracol (conch shell), and the idea is to recreate and mix the pre-Hispanic instruments, including: ocarina (flute made of mud), maraca (shaker), quijada de burro (donkey jaws), tambores (drums) and the tunkul, a hollow log with two tongue-like grooves carved out and played with a stick.

K‘ay yum K’in
Conex conex palexen
xicubin xicubin yokolkin,
Conex conex palexen
xicubin xicubin yakatal.

— Traditional Mayan text

Juan Gutiérrez de Padilla (1595-1664): Exsultate justi in Domino

Gutiérrez was born in Málaga, Spain, and came to Puebla Cathedral in 1620. At the time, Puebla was a more important religious center than Mexico City. He worked tirelessly, leaving more than 700 compositions. This joyous setting of Psalm 32 is a double-choir version in a bright key, reminiscent of the two-choir works of the Gabrieli in Venice.

Exsultáte justi
in Dómino:
rectos decet collaudátio.

Confitémini Dóminoi in cithera:
in psáltério decem chordárum psállite illi.

Cantáte ei cánticum novum:
bene psállite ei in vociferatióne.

Quia rectum est verbum Dómini:
et ómnia ópera ejus in fide.

Diliget misericórdiam et judícium:
misericórdia Dómini plena est terra.

Verbo Dómini
caeli firmáti sunt:
et spíritus oris ejus
omins virtus eórum.

— Psalm 32; 1-6

K‘ay yum K’in
Song to the Sun
Canto al Sol

Let’s go guys
The sun is setting.
Let’s go guys
The night is coming.

Vamos muchachos
El sol se occulta.
Vamos muchachos
La noche llega.

— Translation by Eric Miranda,
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Exsultate justi
in Dómino:
rectos decet collaudátio.

Confitémini Dóminoi in cithera:
in psáltério decem chordárum psállite illi.

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misericórdia Dómini plena est terra.

Verbo Dómini
caeli firmáti sunt:
et spíritus oris ejus
omins virtus eórum.

— Psalm 32; 1-6

Shout for joy in the Lord, all who love justice!
for praise is fitting from the right-hearted.

Give thanks to the Lord on the lyre,
sing his praises on the ten-stringed harp.

Sing a new song to him;
sing well, and with a loud voice!

For the word of the Lord is true,
he is faithful in all his works.

He loves compassion and right judgment,
all creation abounds in his mercy.

— Church of England 1662 Book of Common Prayer, Public Domain
arr. José Galván: Jucheti Consuelito
This song comes from the Purépechas, a people from the 15th/16th century who lived primarily in what are now parts of Jalisco and Michoacán. Their language is closer to Mayan than to Nahua. This is a love song directed to Consuelito.

¿Naniri nirasïni ya, naniri nirasïni ya, jucheti malesita?
Where are you headed, where are you headed, my dear?

Axu nirasïnka ya, axu nirasïnka ya ma bïsita, pâle.
I come here, I come here To pay a visit, sir.

Përu énkari wëkaaka ya ñ’unkini pâmpini, ñantiiski ya, no pâle; nóri t’u libre, ji’u libreeska ka amperi ìsì wantani?
Then, if you’d like, I can keep you company. Why not? You are free, and so am I. What could anyone say about it?

Jïkini kõni ya, mïntsita jinkoni wëkaaka ya ¿nári arhinhasïni, juchéti malesita?
I will indeed love you with all my heart. What is your name, sweet one?

Consuelita, karhakwa ìsì anapuecha. Ka nïpa ya nínt’ani ka pawanì wantomskwarhiaka.
I’m Consuelito, of the folks up yonder I’m going back now, And we’ll chat tomorrow.

Franco López Capillas: Dic Nobis, Maria
If you close your eyes, you might wonder if you were listening to music from Seville in the 1500s or Mexico in the late 1600s. Another one of the great Mexican cathedral composers, López Capillas began his career in the Puebla cathedral, playing organ and bassoon. His talents were noticed by Mexico City’s cathedral organist Fabián Ximeno, who brought him onto his own musical staff. López Capillas became chapelmaster in Mexico City from 1654, a post he held until his death in 1674. López Capillas was the most prolific of the Baroque-era Mexican composers, writing in the Renaissance style of counterpoint that was brought from Spain over to the New World. This text comes from the liturgical sequence hymn, Victimae Paschali laudes.

Dic nobis, Maria, quid vidisti in via?
Tell us, Mary, what did you see on the way?

Sepulcrum Christi viventis: et gloriam vidi resurgentis. Alleluia
I saw the tomb of Christ the living, and the glory of the risen one. Alleluia

Dic nobis, Maria, quid vidisti in via?
Tell us, Mary, what did you see on the way?

Angelicos testes, sudarium et vestes. Alleluia
I saw the angel witnesses, the sheet and clothes. Alleluia

Dic nobis, Maria, quid vidisti in via?
Tell us, Mary, what did you see on the way?

Surrexit Christus spes mea: præcedet vos in Galilæam. Alleluia
Christ, my hope is risen: He will go before you into Galilea. Alleluia

Scimus Christum surrexisse a mortuis vere: tu nobis, victor Rex, miserere.
We know that Christ has truly risen from the dead. Have mercy upon us, Thou triumphant King.

Amen. Alleluia

NOTES ON THE MUSIC BY JONATHAN MILLER

— Mexican Folk Song
— English Translation by Eric Miranda,
Spanish Translation by Fernando Nava
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Alleluia

Dic nobis, Maria, quid vidisti in via?
Tell us, Mary, what did you see on the way?

Sepulcrum Christi viventis: et gloriam vidi resurgentis. Alleluia
I saw the tomb of Christ the living, and the glory of the risen one. Alleluia

Dic nobis, Maria, quid vidisti in via?
Tell us, Mary, what did you see on the way?

Angelicos testes, sudarium et vestes. Alleluia
I saw the angel witnesses, the sheet and clothes. Alleluia

Dic nobis, Maria, quid vidisti in via?
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We know that Christ has truly risen from the dead. Have mercy upon us, Thou triumphant King.

Amen. Alleluia
Guadalupe Trigo, arr. Jorge Córdoba: *Mi ciudad (My City)*
A buoyant song celebrating the joys of Mexico City, *Mi ciudad* (“My City”) is an ode to this enormous metropolis. While this popular hit from the 1970s has been covered by countless artists, Jorge Córdoba nicely captures the flavor of Guadalupe Trigo’s original, especially the weaving 3-against-2 cross-rhythms.

Mi ciudad es chinampa
en un lago escondido.
Es zenzontle que busca
en donde hacer nido;
rehilete que engaña la vista al girar.

Baila al son del tequila y de su valentía.
Es jinete que arriesga la vida
en un lienzo de fiesta y color.

Mi ciudad es la cuna
del niño dormido.
Es un bosque de espejos que cuida un castillo,
monumentos de gloria que velan su andar.

Es un sol con penacho y sarape veteado
que en las noches se viste de charro
y se pone a cantarle al amor.

Por las tardes, con la lluvia,
se baña su piel morena
y al desatarse las trenzas,
sus ojos tristes se cierran.

Mi ciudad es chinampa…

*A Mesoamerican artificial island (floating garden) used for agriculture.*

---

Rodrigo Michelet Cadet Díaz: *Éste que ves, engaño colorido* (This, that you see, this colored treachery)
In the inaugural 2016-17 season of our ¡Cantaré! Chicago program, Rodrigo Cadet was our composer-in-residence. The kids fell in love with him. In addition to his playful side, Rodrigo can be deeply serious, as in this piece that he wrote for Chicago *a cappella* as part of the commissioning project. This poem by the Mexican nun known as Sor Juana de la Cruz is evocative of the book of Ecclesiastes in its clear-eyed sense of the fleetingness of human life. Rodrigo Cadet’s music at times hangs in the air, creating a sense of timelessness in this remarkable piece, which runs roughly five minutes in duration.
Trad., arr. Ramón Noble: La llorona (Weeping Woman)
This famous song about a weeping woman ("La llorona," literally from the verb llorar, to weep) has been put in many different arrangements. This one is by the great Ramón Noble, folklorist and champion of Mexican culture who made many Mexican melodies accessible around the world through his choral works on traditional material.

Salías del templo un día, llorona
Cuando al pasar yo te vi.

I was passing by one day, oh weeper,
When I saw you leaving the church.

Tan lindo huipil llevabas llorona
Que la Virgen te creí.

So beautiful was your embroidered blouse, oh weeper,
That I thought you the Virgin.

Llorona de azul celeste
Dicen que no tengo duelo, llorona
Porque no me ven llorar.

Sky blue weeper
They say that I carry no grief, oh weeper,
Because they do not see me weep.

Hay muertes que no hacen ruido,
llorona
Y es más grande su penar.

There are deaths that make no noise,
Oh weeper,
But cause more pain.

Llorona de azul celeste

Sky blue weeper.

— Mexican Folk Text

Julio Morales: De sur a norte (From South to North)
When Julio Morales joined us for ¡Cantaré! in the 2018-19 season, he wrote this piece for Chicago a cappella. The text by Stephany Aguirre Moreno is both earthy and expressive. The composer wrote as follows in the score:

The work written under the framework of the project “Cantaré” aims to cover a theme that achieves to create bridges between Mexican and American culture; definitely Stephany Aguirre Moreno was the best inspiration. Her poem “From South to North” describes...
the experiences and sensations that a person faces when traveling abroad. In the words of the writer: “It is from south to north because also from the south we move north in a peaceful, legal and human way to live and learn from experiences that the world gives us.” This work seeks to convey empathy between cultures because we all have fears and doubts. However, the passion to carry out actions for the common good invites us to know and respect those who are different.

Me gusta ir de aquí a allá, sintiendo lo efímero de la existencia, tan efímero como el silencio que me acompaña.

I like to go from here to there, feeling the ephemeral existence, as ephemeral as the silence that accompanies me.

Me gusta ir de sur a norte, soñando con igualdad humana, tan igual como las aves que vuelan sin fronteras.

I like to go from south to north, dreaming of human equality, as equal as the birds that fly without borders.

Me gusta ir de mi país al tuyo, descubriendo el espacio cautivador que te cobija, tan cautivador como los pétalos de tus flores.

I like to go from my country to yours, discovering the captivating space that shelters you, as captivating as the petals of your flowers.

Me gusta ir de pueblo a ciudad, adoptando cada tradición que cultiva mi espíritu, tan culto como la divinidad que dejé en el camino.

I like to go from town to town, adopting every tradition that cultivates my spirit, as cultivated as the divinity that I left on the road.

Me gusta ir de mi casa a la tuya, resguardando en el alma cada aroma nuevo, tan nuevo como la tierra que piso.

I like to go from my house to yours, sheltering in the soul every new aroma, as new as the earth I step on.

Me gusta ir de humano a humano, mostrando la semejanza del corazón, tan semejante como el tejido de tu piel que toco con mis labios.

I like to go from human to human, showing the likeness of the heart, as similar as the tissue of your skin that I touch with my lips.

— Stephany Aguirre Moreno

Trad., arr. Francisco Zúñiga Olmos: Dios nunca muere (God Never Dies)
This is essentially the state song of Oaxaca, arranged for choir by Francisco Zúñiga Olmos. The composer was another of the ¡Cantaré! musicians who has worked in the Twin Cities with Vocalessence. He wrote the following note for his setting:

I composed an 8-piece a cappella arrangement for VocalEssence, from the immortal waltz, Dios nunca muere [God Never Dies], by Macedonio Alcalá, composed in the nineteenth century and which is practically the hymn of the state of Oaxaca. Its key themes are life, death and especially, God.

He compuesto para VocalEssence, me permití realizar un arreglo a 8 voces a capella del inmortal vals Dios nunca muere, de Macedonio Alcalá, compuesto en el siglo XIX y que es prácticamente el Himno del Estado de Oaxaca. Aquí los temas centrales son de nuevo la vida, la muerte y especialmente Dios.
Muere el sol en los montes
con la luz que agoniza,
pues la vida en su prisa
nos conduce a morir.

Pero no importa saber
que voy a tener el mismo final
porque me queda el consuelo
que Dios nunca morirá.
Voy a dejar las cosas que amé,
la tierra ideal que me vio nacer,
pero sé que después habré de gozar
la dicha y la paz que en Dios hallaré.

Sé que la vida empieza
en donde se piensa
que la realidad termina.

Sé que Dios nunca muere
y que se conmueve
del que busca su beatitud.

Sé que una nueva luz
habrá de alcanzar nuestra soledad
y que todo aquel que llega a morir
empieza a vivir una eternidad.

Muere el sol en los montes
con la luz que agoniza
pues la vida en su prisa
nos conduce a morir.

Pero no importa saber
que voy a tener el mismo final
porque me queda el consuelo
que Dios nunca morirá.

The sun’s aching rays
Die in the mountains.
So does life, in its haste,
Lead us to death.

Yet I fret not
Such fate is mine,
For I am left with the comfort
God never will die.
I will leave behind all things I loved;
The rich soil that birthed me.
Yet I trust what awaits
Is the joy and peace I shall find in God.

I know life begins
The moment it is thought
Reality has run its course.

I know God never dies,
And is moved
By all who seek his bliss.

I know a new light
Will shine bright on our loneliness,
And all who come to die
Begin life forever.

The sun’s aching rays
Die in the mountains.
So does life, in its haste,
Lead us to death.

Yet I fret not
Such fate is mine,
For I am left with the comfort
God never will die.
— Translation by Eric Miranda,
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2020 Gala Raffle

May 16, 2020

Raffle Grand Prize: $1,500 in cash!

Raffle tickets are $20 or three for $50. The winner will be drawn at the Chicago a cappella gala on May 16; winner need not be present to win.

Tickets are available in the lobby or at one.bidpal.net/jonathanmiller.
Gaspar Fernández: *Tleycantimo choquiliya* (We sing to you, little flower)
Here is a piece in Nahuatl, mixed with Spanish. Gaspar Fernández was born in the Old World—Portugal. He came first as a working musician to Guatemala in 1599 and then in 1606 to Mexico, where he worked in Puebla (east of Mexico City), one of the five most important colonial Mexican cities. Though classically trained and completely adept at writing high-quality Renaissance-style church music with Latin texts, he also wrote and collected villancicos—literally, “songs of the villages”—in vernacular styles, not only in Spanish and Portuguese but also in Amerindian and even a faux-African dialect that appears later in this program. He even wrote a piece all in Nahuatl, as well as this catchy tune, *Tleycantimo Choquiliya*.

Despite the jaunty 6/8 meter and the F-major key, all is not sweetness and light here. The text partly expresses the tension between the belief in a single God, as dictated by the Christian conquerors, and the more pantheistic native religion, which described many aspects of divine beings.

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<table>
<thead>
<tr>
<th>Nahuatl</th>
<th>English</th>
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<tbody>
<tr>
<td><strong>Tleycantimo choquiliya</strong></td>
<td>We sing to you, little flower,</td>
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<tr>
<td>Mis prasedes, mia pisión.</td>
<td>My pleasures, my passion.</td>
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<tr>
<td>Aleloya.</td>
<td>Alleluia.</td>
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<tr>
<td><strong>Dejal to el llando creçida,</strong></td>
<td>Leave thou the growing cry,</td>
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<tr>
<td><strong>Mí zalto el mulo y el güey.</strong></td>
<td>Behold the mule and the ox.</td>
</tr>
<tr>
<td><strong>Jimuiai lali, mi rey.</strong></td>
<td>Take comfort, my king.</td>
</tr>
<tr>
<td><strong>Tlain miztoli nia, mi binla?</strong></td>
<td>What bothers you, my beloved?</td>
</tr>
<tr>
<td><strong>No sé porqué deneis pena,</strong></td>
<td>I know not what pains you,</td>
</tr>
<tr>
<td><strong>tan linto cara e rrosa.</strong></td>
<td>Such beautiful rosy face,</td>
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<tr>
<td><strong>Noe pibol lochin,</strong> niño hermosa,</td>
<td>Noble Lord, handsome child,</td>
</tr>
<tr>
<td><strong>No chalchiuh, asojena.</strong></td>
<td>My gem, my white-plumed bird.</td>
</tr>
<tr>
<td><strong>Jesós de mi goracón,</strong></td>
<td>Jesus of my heart,</td>
</tr>
<tr>
<td><strong>no lloreis, mi pantasia.</strong></td>
<td>Do not cry, my fantasy.</td>
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</tbody>
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Novelli Jurado: *Y es que no sabes* (And You Do Not Know)
Here is another work written just for Chicago *a cappella*. This is by Novelli Jurado, who is originally from Mexico City and now lives in Minneapolis with his wife, Michelle. The two met when the composer was in the Twin Cities for his first ¡Cantaré! residency in 2012. The composer writes:

The song was composed in a bolero style. Since 1921 this music genre has represented Mexico’s rich musical tradition very well. The lyrics of this genre speak about love and passion. The bolero gained an important place in Mexico’s culture with the golden era of Mexico’s cinematography (1936-1959) in which Agustin Lara and Pedro Infante – two of Mexico’s greatest performers – used to act and sing.

The idea with this composition is to share two different approaches to a bolero song. In the first, after an 8-bar introduction, there is the main theme with lots of chord extensions (using chord notes such as the 7th, 9th, 11th, and 13th). The second has this same theme in other keys with a more realistic Mexican style, using simple harmony and having the basses sing a melodic line in a very “Latin” way. Also, a tenor and an alto will play maracas.
and a clave while they sing, which are two instruments very often used in bolero songs. In the middle section there is a bridge where the ensemble breaks into SSAA to make a thinner sound and to contrast the 7 to 8 voices that both themes have. The final part of the bridge helps to do the transition and prepare the bass's motives.

Rubén Fuentes arr. Luis Fdo Rodriguez Z.: La Bikina

La Bikina is a famous Mexican song composed by Rubén Fuentes Gasson in 1964. Sources say the song was written after a stroll along the beach where his son told him that the women wearing bikinis should be called “bikinas.” Fuentes, born in 1926, is a classical violinist and composer best known for his contributions to mariachi music. He was the music director of Mexico RCA Victor during the 1950s and 1960s after his work with the famous troupe known as Mariachi Vargas de Tecalitlán. Now 93 years young, he has seen his music played all over the world.

— Translation by Novelli Jurado, Printed with Permission
Bésame mucho,   
Como si fuera esta noche  
La última vez.

Kiss me, kiss me over and over,  
As if tonight was  
the last time.

Bésame, bésame mucho,  
Que tengo miedo perderte,  
Perderte después.

Kiss me, kiss me over and over  
For I am afraid of losing you  
Losing you thereafter.

Bésame, bésame mucho,  
Como si fuera esta noche  
La última vez.

Kiss me, kiss me over  
As if tonight was  
The last time.

Bésame, bésame mucho  
Que tengo miedo perderte,  
Perderte después.

Kiss me, kiss me over and over  
For I am afraid of losing you  
Losing you thereafter.

Quiero tenerte muy cerca  
Mirarme en tus ojos  
Verte junto a mí.  
Piensa que tal vez mañana  
Yo ya estaré lejos,  
Muy lejos de ti.  
—Consuelo Velázquez

I want to have you close to me  
To see myself in your eyes  
To see you next to me.  
Think that perhaps tomorrow  
I will be far,  
So very far away from you.  
— Translation by Eric Miranda,  
Printed with Permission

La Bikina tiene pena y dolor;  
La Bikina no conoce el amor.

La Bikina has pains and sorrows,  
La Bikina has never known love.

Consuelo Velázquez, arr. José Galván: Bésame mucho (Kiss Me Over and Over)  
This is probably the most beloved pop ballad ever to come out of Mexico. “‘Bésame mucho”, a bolero written by the songwriter when she was only 16 years old, is the piece that gained her more fame than the rest of her artwork combined. Sweetly, the song was created before Consuelo received her first kiss of love. After the song was recorded by the Spanish-Mexican baritone Emilio Turo, the famous American pianist and singer Nat “King” Cole made the first adaptation in English in 1944. The melody was inspired by the aria “Quejas, o la Maja y el Ruiseñor” (“Plaints, or the Maiden and the Nightingale”), from the 1916 opera Goyescas, by the Spanish composer Enrique Granados. Consuelo Velázquez served in the Mexican Congress and was a leader of performing-rights societies.
NOTES ON THE MUSIC BY JONATHAN MILLER cont.

Manuel Ponce, arr. Jorge Córdoba: A la orilla de un palmar (At the Foot of a Palm Tree)
Born in Zacatecas, Manuel Ponce is credited with being “the creator of the modern Mexican song.” He met the great Brazilian composer Heitor Villa-Lobos in Paris and was asked if he was doing anything to take an interest in his own country’s music, as Villa-Lobos was doing. Ponce replied that he was working in that direction. With A la Orilla de Palmar, he virtually singlehandedly invented this genre. Our a cappella version by Jorge Córdoba is sweet and full of heart.

A la orilla de un palmar
yo vi de una joven bella,
su boquita de coral,
sus ojitos dos estrellas.

At the foot of a palm tree
I saw a young beauty
With coral colored lips
And starlets for eyes.

Al pasar le pregunte
que quién estaba con ella
y me respondió llorando,
sola vivo en el palmar.

As I walked by,
I asked who was with her,
And, weeping, she said,
“I live alone in the palms.

Soy huerfanita ¡ah!
No tengo padre ni madre
ni un amigo que me venga a consolar.

“I am a little orphan, oh!
I have no father or mother,
Not even a friend to lean on.

Solita paso la vida
a la orilla de un palmar
y solita voy y vengo
como las olas del mar.

“I go through life all alone,
At the foot of a palm tree,
And alone I come and go,
As sea waves ebb and flow.

Soy huerfanita ¡ah!
no tengo . . .

“T am a little orphan, oh!
I have no . . .

— Translation by Eric Miranda,
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Jorge Cózatl: Pasar la vida (To Spend the Life)
This is a work of extraordinary power, exploring themes of exile, travel, and home. The composer writes:

The poem “Pasar La Vida (Hymn to Life)” was written by Jorge Mansilla, aka Coco Manto. Mansilla, originally from Bolivia, has lived in exile in Mexico for almost 30 years, and was formerly Bolivian ambassador to Mexico. Because of his long exile out of his country, the poem offers an internal and external perspective that is completely different from what we who have lived in our own country (and not in exile) have experienced.

The poem is about motion: Trashumante (Wandering Shepherd) on the move to new pastures and follows on as a Caminante (Walker), Navegante (Sailor) and Inmigrante (Immigrant). The first four stanzas develop a beautiful image of what motion means in each case, each stanza concluding with a sentence that captures this idea with a solo line.

The final stanza summarizes, in short sentences, all the moments of the poem integrating Militante de la vida (Militant of life), letting the piece conclude – after mentioning the immigrants – with an idea of being part of this world, no matter what, no matter how.
NOTES ON THE MUSIC BY JONATHAN MILLER CONT.

Soy muchedumbre y soy uno
Cuando camino adelante
O atrás en busca del humo
De la utopía ambulante.
Tengo el destino sellado:
Trashumante.

El abanico del mundo
Se abre tentador fragante
Al sedentario fecundo
Y al nómad rutilante
Peregrino consagrado:
Caminante.

El cielo y el mar rotundos
Se ofrecen al que es amante
De lo que encuentra en el rumbo
De la aventura campante:
Quién le quita lo viajado:
Navegante.

Y el que camina sin rumbo
Y vive siempre el instante
Porque es todos y ninguno
Por una ley infamante…
Es ilegal remarcado:
Immigrante.

Caminante trashumante
Que no olvida
Immigrante navegante
Vieja herida
Habitante militar
De la vida.
— Jorge Mansilla Torees

I am a crowd and I am one
When I walk forward
Or behind in search of the smoke
Of the ambulant utopia.
Sealed destination I have:
Nomad shepherd.

The range of the world
Fragrant tempter opens
To the sedentary fertile
And to the gleaming nomad
Consecrated pilgrim:
Walker.

Resounding sky and sea
Offer themselves to the one who is a lover
Of what is found through the course
Of the wandering adventure:
Who takes away the travel from him:
Navigator.

And the one who walks without course
And lives always that moment
Because it is all and none
By a defamatory law…
He is illegal noticed:
Immigrant.

Walker nomad shepherd
That he does not forget
Immigrant navigator
Old wound
Militant inhabitant
Of the life.
—Translation by Jorge Cózatl
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THANK YOU

Elbio Barilari
Philip Brunelle
Rodrigo Cadet
Jorge Córdoba
Novelli Jurado

Jacqueline Larry, UIC College Prep
Eric Miranda
Julio Morales
Fernando Nava

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This live recording features performances from our October 2019 concert, American Anthem: Songs That Challenge, Unite, and Celebrate. With music direction by Patrick Sinozich and a program created by Kathryn Kamp, the recording includes songs inspired by the NPR series of the same name, including patriotic tunes, pop and folk anthems, and traditional classics.

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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, discussion, and mentoring for area high school ensembles. The students work with Chicago a cappella’s professional directors and singers and perform for each other. The ninth annual Youth Choral Festival was held on Wednesday, January 15, 2020 at Rockefeller Chapel in Chicago.

¡Cantaré! Chicago

Entering its fourth year, ¡Cantaré! Chicago is an educational program that combines Mexican heritage with choral singing. Esteemed Mexican composer Julio Morales will work throughout the school year with high schools and elementary schools in Chicago. Julio will compose new music for each school, and the schools will all come together—along with Chicago a cappella—for a free performance on Friday, May 1, 2020 at 7:00 PM at Chicago’s glorious Rockefeller Chapel. ¡Cantaré! Chicago is a partner program of VocalEssence ¡Cantaré! based in Minneapolis, Minnesota.

To learn more or to find out how your school can participate, contact Education Outreach Coordinator Matt McNabb at mmcnabb@chicagoacappella.org. Or learn more at chicagoacappella.org/outreach.

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ABOUT CHICAGO A CAPELLA

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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Kyle Sackett ............................................................................. Fiesta Coral Mexicana

BIOGRAPHIES

After singing as an ensemble member with Chicago a cappella for 11 seasons, **Benjamin Rivera** returns for his second series concert as guest music director. He has prepared and conducted choruses at all levels—from elementary school through adult, volunteer and professional—in repertoire from sacred polyphony and chant, choral/orchestral masterworks, opera, and contemporary pieces to gospel, pop, and folk. He serves as Chorus Director and frequent conductor of the Fort Wayne Philharmonic, and has appeared multiple times as Guest Chorus Director of the Grant Park Music Festival in Chicago. Artistic director and conductor of Cantate Chicago—featured at Chorus America’s national conference in 2018—Rivera also serves as Choirmaster of the Church of the Ascension and High Holidays Choir Director at Temple Sholom. After one season as Associate Conductor of The Washington Chorus, he joined the conducting staff of the Chicago Symphony Chorus in 2018. Rivera was recently named Chorus Master, ad interim, of the Florentine Opera Company. A professional singer in the Chicago Symphony Chorus for over twenty seasons—including twelve as bass section leader—Rivera also sings professionally with the Grant Park Chorus. He has been on the faculty of several colleges and universities, directing choirs and teaching conducting, voice, diction, music theory, and history. He holds degrees in voice and music theory from North Park University and Roosevelt University, respectively, and a DMA in choral.
conducted from Northwestern University. His studies have also included the German language in both Germany and Austria, for which he received a Certificate of German as a foreign language; conducting and African American spirituals with Rollo Dilworth; and workshops, seminars, and performances in early music.

**Megan Bell**, soprano, 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 Christ, Scientist in Palatine. 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 GIFT Homeschool Coop.

**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.

**Woo Chan (Chaz) Lee** is a Korea-born and U.S.-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 his wife 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 **Kristin Lelm** received her Masters of Music Degree in Vocal Performance at DePaul University. She currently is a tenured member of the Chicago Symphony Chorus and has also performed with the Grant Park Chorus, Ravinia Music Festival, events such Ronald McDonald House Charities, TCW Magazine Foundation, LOFT Recital series, both in Chicago and Minneapolis. She is making her debut with Chicago a cappella. Kristin has been a featured soprano soloist for Peoria’s “Sing-It-Yourself Messiah,” Peoria’s Annual Bach Festival, Peoria Municipal Band, and with the Peoria Symphony Orchestra. She has recently been known to sing as “The Lady in White” for John Phillip Sousa based concerts, which has led her to sing with the Danish military brass band Slesvigske Musikkorps, and the Queen’s Royal Guard Band, Den Kongelige Livgarde, in Denmark.

Mezzo-soprano **Chelsea Lyons** is thrilled to return for her third season with Chicago a cappella. In addition to her work with CAC, Chelsea sings with the Grant Park Chorus and Music of the Baroque and is a section leader at Glencoe Union Church. Outside of Chicago, Chelsea sings with the two-time Grammy-winning new music ensemble The Crossing and can be heard on their albums *Sound from the Bench* (Hearne), *Canticles of the Holy Wind* (J. L. Adams), and *If There Were Water* (Minakakis/Brown). This season, Chelsea will make her debut with Chicago Opera Theater Chorus in their double bill of Rachmaninoff’s Aleko and Joby Talbot’s Everest. As a concert soloist, Chelsea has performed with Pacific Chorale in Orange County, CA, Chicago’s own Spektral Quartet, the Callipygian Players, the South Loop Symphony, and the Green Lake Music Festival. A California native, Chelsea holds a Bachelor of Music in Voice Performance from California State University, Fullerton, and a Master of Music in Voice & Opera from Northwestern University. She has studied voice with Janet Smith, James Toland, W. Stephen Smith, and Karen Brunssen. When she isn’t rehearsing or performing, Chelsea enjoys cooking, playing games, traveling, and exploring the city with her girlfriend, Janie.

**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, cantatas 76, 135, 177 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 also sang concert versions of the Handel operas Semele and Ariodante. 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 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.

A member of the Grant Park Chorus, the Chicago Symphony Chorus, and the Ascension Choir, soprano Alexia Rivera has also been a soloist with such groups as the Fort Wayne Philharmonic (Mendelssohn’s Elijah and Lobgesang, Schubert Mass in G, Mozart’s Coronation Mass), Cantate (Faure Requiem, Corigliano’s Fern Hill), the Chicago Chamber Orchestra (Bach’s Cantata 51), the Valparaiso University Symphony Orchestra (R. Strauss’ Four Last Songs), and the University of Illinois Percussion Ensemble (Stravinsky’s Les Noces). As a recitalist, Alexia has appeared on the PianoForte Salon Series Live on WFMT radio, the Musicians’ Club of Women Award Winners in Concert series at the Chicago Cultural Center, and the Fourth Presbyterian Church Friday concert series. Apart from her professional work, you may find Alexia in the garden, reading, organizing (a compulsive, though satisfying, habit), or exploring the beautiful Beverly neighborhood of Chicago where she lives with her husband, son, and dog.

Kyle Sackett, baritone, works extensively both teaching voice and performing in Chicago. He teaches music theatre voice within the Theatre Conservatory at the Chicago College of Performing Arts at Roosevelt University. Prior, he taught at Carthage College (Kenosha, WI) from 2015-2018, teaching both classical and music theatre voice. Kyle has performed operatically with Haymarket Opera Company, Chicago Opera Theatre, Opera Atelier, and Opera for the Young, and is a frequent oratorio soloist around Chicagoland. A passionate choral singer, Kyle performs and records regularly with top-tier ensembles including the Grammy-winning new music ensemble The Crossing (Philadelphia), Music of the Baroque (Chicago), Grant Park Symphony Chorus (Chicago), Chicago Symphony Chorus, Bella Voce (Chicago), Vocális Chamber Choir (Buffalo), Berkshire Choral International, and is a founding member of the Chicago-based Constellation Men’s Ensemble. He holds the M.M. in voice and opera performance from Northwestern University and the B.M. in music education from SUNY Fredonia.

Jonathan Miller has been the leader of Chicago a cappella’s artistic team since he founded the ensemble 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. Jon’s 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. 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 is part of the davening team at West Suburban Temple Har Zion in River Forest. In 2017 he did original research in Poland for Chicago a cappella’s February 2019 Polish Splendor program and served as faculty for the China (Qian dongnan) International Folk Song Choral Festival and IFMC World Voices Conference in Kaili, China.

A leading advocate for music in the lives of older adults, Jonathan is also Artistic Director & CEO of Sounds Good! Choir, which provides choral-music education and performance opportunities to adults age 55 and up. Together with his wife, the Rev. Dr. Sandy Siegel Miller, Jon manages the Sounds Good! organization, which serves more than 600 singers yearly in nine non-auditioned choirs, led by a team of six conductors, throughout the city and suburbs and in Southwest Michigan. Jon and 100 Sounds Good! singers led the City of Chicago’s Caroling at Cloud Gate on Thanksgiving weekend 2019. The work of Sounds Good! includes the Good Memories Choir, a pathbreaking program for people with early-stage memory loss and their care partners, singing together in rehearsal and public performance. Learn more at www.soundsgoodchoir.org.

A founding ensemble member of Chicago a cappella, Matthew Greenberg has led the organization as Executive Director for more than two decades. 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.
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.

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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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