



heritagechorale.com

Life as an Art Form A Choral Celebration

Wen Chin Liu-Young, Artistic Director

Tehra Hiolski, Pianist

Saturday, November 16, 2024

7:30 pm

Grace Lutheran Church

7300 West Division Street

River Forest, IL

Sunday, November 17, 2024

4:00 pm

Grace Episcopal Church

924 Lake Street

Oak Park, IL

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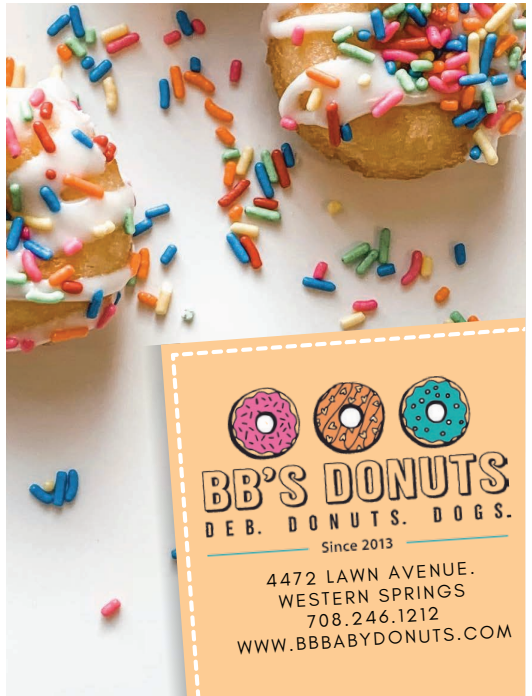
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Norb and Nancy Teclaw, for their love of music and our community.

Thanks to Alex Wurman for sharing his incredible talent with us.



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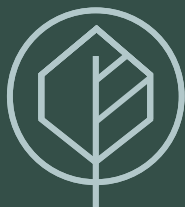
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PROGRAM

You Are the New Day. John David (b. 1946)
arr. Peter Knight (1917–1985)

Adieu, Sweet Amaryllis John Wilbye (1574–1638)

The New Moon. David N. Childs (b. 1969)

The Whole World Is Glad of the Wind Paul Carey (b. 1954)
Heritage Chorale 2014 Commission

Missa Festiva John Leavitt (b. 1956)

Kyrie

Gloria

Credo

Sanctus

Agnus Dei

INTERMISSION

Heritage Chorale 2024 Commission

Norb: Life as an Art Form. Alex Wurman (b. 1966)

Miguel DeLeón, tenor

Tehra Hiolski, piano; Ingrid Schimnoski, violin

Ed Sullivan, bass guitar; Robert Como, drum set

In Remembrance Eleanor Daley (b. 1955)
from *Requiem*

Des Tages Weihe. Franz Schubert (1797–1828)

Make Our Garden Grow Leonard Bernstein (1918–1990)
from *Candide* arr. Robert Page (1927–2016)

NOTES ON THE PROGRAM

As Heritage Chorale continues to celebrate its 40th anniversary, our concert today is both a remembrance of the past and a welcoming of the new. We remember our founders, how we began, who we are, and how we hope to grow as we continue into our next decade with new choral works, new voices, and new opportunities for singing together in our treasured community. Yes, we are celebrating life as an art form, and today our choral celebration is the art form.

We begin with **“You Are the New Day,”** written by Welsh composer John David in 1978. David began his journey as a musician by playing drums in his father’s band. A bass player, a songwriter, and an engineer and producer for various artists, he wrote “You Are the New Day” for the band Airwaves at a difficult time when he was looking for hope. In his words, “I started singing to the (hopefully) soon-to-arrive New Day like it was an entity that would rescue me from the depths. If the sun came up and the birds started singing as usual, then I could believe that it really was the new day in which life would go on, and in which hope would survive.... The tune and the words popped into my head at the same time, and [the piece] was all written in about 10 minutes, which is why (to me at least) it’s not perfect. But I didn’t feel I had the right to change anything.” This choral arrangement for soprano, alto, tenor, and bass by Peter Knight was made popular by the King’s Singers. The movement from lower voices on certain phrases to the brighter texture when all voices sing together can spark our own hope for a new and better day tomorrow.

The Renaissance English madrigal **“Adieu, Sweet Amaryllis”** was composed by John Wilbye in 1609. The renaissance, or rebirth, of music in that era was characterized by innovation and exploration. The piece begins in a minor key but ends in a major key. Even though the piece is in cut (2/2) time, the phrases feel elongated. This elongation, and the repetitions in the text (“Adieu, adieu” and “Amaryllis, Amaryllis”), express the enduring sorrow felt when the speaker must part with his beloved Amaryllis. A simple musical language conveys profound emotion.

David N. Childs, composer of **“The New Moon,”** has degrees in composition, musicology, and conducting. He is currently music specialist in the Dallas Independent School District, adjunct associate professor of music education at the University of North Texas, and artistic director of Vox Humana, a professional choir of 24 singers from all over the United States. From 2001 to 2011 he was associate professor of choral studies at Vanderbilt University. His compositions, which are often heard at state festivals and at conventions of the American Choral Directors Association, have been performed worldwide. “The New Moon,” with text by Sara Teasdale, was commissioned for the Choral Arts Ensemble of

Rochester, Minnesota. In its dramatic opening, an *a cappella* chorus powerfully states, “Day, you have bruised and beaten me.” The piano accompaniment later joins and builds, with sensitive dynamics and lush melodies, to lighter, more hopeful moments. With the words “I saw the moon,” the speaker rises above the distress expressed in the opening. The piano part is given its own text painting on the words *cloudy seas*, with clashing harmonies on the word *cloudy*; the mixed meters and sporadic triplets further convey the depth of the speaker’s emotions.

Tehra Hiolski, who has been Heritage’s amazing pianist for 35 years, is well known in our community. For this reason, I chose to include “**The Whole World Is Glad of the Wind**” in today’s concert. The piece was commissioned in the fall of 2014 to honor Tehra’s 25 years of beautiful playing. The text is taken from the poem “An Old Road,” by Edwin Markham. Knowing of Tehra’s love for nature, composer Paul Carey celebrates in this piece the beauty of our natural world, its transience as well as its joy. The quickening pace of life is conveyed in the alternating 7/8 and 4/4 meters. Carey, based in Oak Park, has degrees from the University of Illinois at Urbana-Champaign and Yale University. His compositions have been featured in performances at all-state choral festivals, conferences of the National Association for Music Education (formerly the Music Educators National Conference), and conventions of the American Choral Directors Association at the state, division, and national levels.

Many in our audience have heard masses composed by Western classical composers prior to the twentieth century, but at today’s concert, we offer a 21st-century mass, John Leavitt’s *Missa Festiva*. Leavitt, born in Leavenworth, Kansas, is a composer, conductor, teacher, and church musician. He received his doctorate in musical arts from the University of Missouri–Kansas City Conservatory of Music and has taught at several universities in North America. His compositions and arrangements are performed around the world. He has received numerous awards, including the Kansas Artist Fellowship Award from the Kansas Arts Commission, and a grant from the National Endowment for the Arts “American Masterpieces” initiative to write new music for the 150th anniversary of the State of Kansas. The lively and energetic *Missa Festiva* features an active piano accompaniment, spritely tempos, syncopated rhythms, and constant changes in meter. Leavitt has provided these notes about *Missa Festiva*:

Missa Festiva began in 1987 with the commission of a festival piece for the International Choral Symposium in Kansas City, Missouri. The *Sanctus* (“Festival Sanctus”) of this Mass was the result of that commission. Other parts of the Ordinary [of the Mass] followed—the *Kyrie* and *Agnus Dei*. The *Gloria* was finished in the fall of 1990. The *Credo*, the centerpiece of the Mass, which weds the work together, was completed in the spring of 1991. At that time, the five separate movements were orchestrated and assembled into one large work, approximately 15 minutes in length....

On the 20th anniversary of “Festival Sanctus,” I began working on an expanded chamber orchestration that enhances the musical texture and color of the work, featuring parts for woodwinds, strings, and percussion. The result of that effort also yielded several new voicings of the various movements, and the full work is now available for SATB, SAB, SSA, TTB, and 2-part choirs.

The outer movements, *Kyrie* and *Agnus Dei*, are set in a lyric, neo-romantic style that features modal inflection. The inner movements, *Gloria* and *Sanctus*, are set in a rhythmic, ebullient style, featuring mixed meters and syncopation. The middle movement, *Credo*, uses ancient chants to distinguish the three persons of the Trinity. While this work does not purport to be a liturgical Mass, it uses texts from the Ordinary, both altered and unaltered, to [accord with] musical considerations. These Latin texts, time honored through many centuries, are embraced for their richness and provide a vehicle for excellent choral singing. (<https://alfredledgerlines.wordpress.com/2013/06/04/the-creation-of-missa-festiva/>)

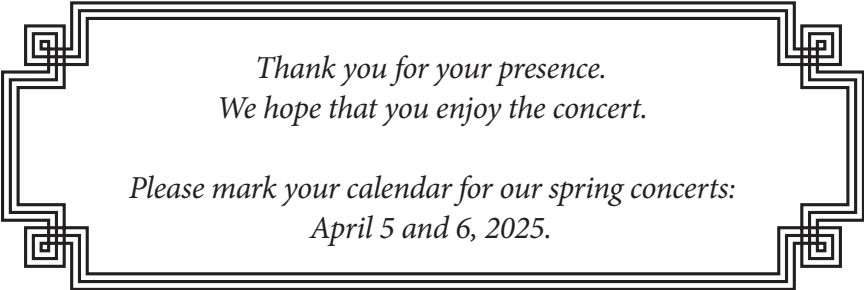
Composer Alex Wurman has provided notes for our 2024 commissioned piece, “**Norb: Life as An Art Form**,” with tenor solo, piano, violin, bass guitar, and drums. See page 11.

“**In Remembrance**” is the fourth movement of Eleanor Daley’s *Requiem*. It can be and often is performed as a stand-alone piece. *Requiem* was commissioned by Jake Neely for the Elmer Iseler Singers and was awarded the 1994 National Choral Award for Outstanding Choral Composition of the Year by the Association of Canadian Choral Conductors. Daley decided to compose this requiem after hearing Herbert Howells’s *Requiem* and learning that Neely was nursing a terminally ill loved one at the time of the commission. Although the author of the text is frequently not credited, the words are thought to be taken from the poem “Immortality,” composed by Clare Harner in 1934 after the sudden death of her brother. Offering both comfort and solace to the living, the piece is notable for its sensitive flow of melody and its lovely harmonies. The references to nature’s beauty—a thousand winds, the diamond glint on snow, sunlight on ripened grain, gentle morning rain, quiet birds in circled flight, the soft stars that shine—connect the one who has died to the one who remains.

Franz Schubert's "**Des Tages Weihe**" is one of his few pieces of occasional music. It was thought to be written in 1842 for a Herr Ritter who was recovering from a serious illness. The original title was "Schicksalslenker" (guider of fate), and the piece was published under that title in the scholarly critical edition of Schubert's complete works (*Neue Schubert Ausgabe*), but its first publisher provided a title suitable for a name-day or birthday celebration, which can be translated as "The Day's Consecration." After a short piano introduction, we hear a gentle and melodious solo from the basses, with a piano accompaniment suggesting the pizzicato texture of lower strings. All voices then join, repeating the same text. The part-writing for the voices and piano accompaniment includes stirring harmonies, and the modulation from A-flat major to C-flat major suggests the revelation of God "through the mists" in an "immeasurable radiance" (*durch die Nebel strahlt der Glanz*), creating a moment of epiphany that contrasts with the speaker's memory of an earlier sorrow. The beginning material is recapitulated in the closing section, but this time the choir is instructed to sing *mit halber Stimme* (with half voice), as if bringing a healing balm.

We close our performance with Leonard Bernstein's "**Make Our Garden Grow**," the finale of his 1956 operetta *Candide*. The repetition of the opening motive in rising keys creates soaring dramatic moments, especially when the chorus sings without accompaniment, and builds to an epic ending. Growing our garden can be seen as a metaphor for personal growth, but I see it also as a metaphor for Heritage Chorale's growth as an ensemble—from our founding in 1984 to our presentation of this concert today. We look forward to our next decade and hope that you will remain companions on our journey!

—Wen Chin Liu-Young, Artistic Director



*Thank you for your presence.
We hope that you enjoy the concert.*

*Please mark your calendar for our spring concerts:
April 5 and 6, 2025.*

TEXTS AND TRANSLATIONS

You Are the New Day

You are the new day.
I will love you more than me and more
than yesterday
if you can but prove to me you are the
new day.
Send the sun in time for dawn, let the
birds all hail the morning.
Love of life will urge me say, you are
the new day.
When I lay me down at night,
knowing we must pay,
thoughts occur that this night might
stay yesterday.
Thoughts that we as humans small
could slow worlds and end it all
lie around me where they fall, before
the new day.
One more day when time is running
out for ev'ryone,
like a breath I knew would come, I
reach for a new day.
Hope is my philosophy, just needs
days in which to be,
love of life means hope for me, born
on a new day.
You are the new day.

Adieu, Sweet Amaryllis

Adieu, adieu, sweet Amaryllis.
For since to part your will is.
O heavy tiding,
Here is for me no biding.
Yet once again,
Ere that I part with you.
Amaryllis, amaryllis, sweet,
Adieu, adieu, sweet Amaryllis
Sweet, Adieu.

The New Moon

Day, you have bruised and beaten me,
As rain beats down the bright, proud
sea,
Beaten my body, bruised my soul,
Left me nothing lovely or whole.
Yet I have wrested a gift from you,
Day that dies in dusky blue:

For suddenly, over the factories
I saw a moon in the cloudy seas.
A wisp of beauty all alone
In a world as hard and gray as stone.
Oh, who could be bitter and want
to die
When a maiden moon wakes up
in the sky?

Day, you have bruised and beaten me,
As rain beats down the bright,
proud sea
Left me nothing lovely or whole.
Beaten my body, bruised my soul,
Yet I have wrested a gift from you,
A maiden moon in dusky blue.

—Sara Teasdale

The Whole World Is Glad of the Wind

A host of poppies, a host of poppies, a
flight of swallows;
A host of poppies, a host of poppies, a
flight of swallows;
A flurry of rain, and a wind that
follows
Shepherds the leaves in the shelter'd
hollows,
For the forest is shaken and thinn'd.

Over my head, over my head, over my
head are the firs for rafter;
The crows blow south, and my heart
goes after;
I kiss my hands to the world with
laughter,
Yet now I hear a voice appear in the
eye of the whirlwind.

I hear you, little bird, singing so sweet
above the broken wall.
Sing louder, little bird, sing louder, no
one song can tell it all.
Please teach me your song in the
deepest wood
so I may survive in the wildest wind.

The whirl of the fields, the whirl of the
fields in the windy weather!
The whirl of the fields, the whirl of the
fields in the windy weather;
The barley breaks and blows together,
Joy sings the bird afloat on the heather,
Oh, the whole world is glad of the wind!
—Edwin Markham

Missa Festiva

Kyrie

Kyrie eleison.
Christe eleison.
Alleluia.

Lord, have mercy.
Christ, have mercy.
Alleluia.

Gloria

Gloria in excelsis Deo,
Et in terra pax
Hominibus bonae voluntatis.
Laudamus te. Benedicimus te.
Adoramus te. Glorificamus te.
Gratias agimus tibi
propter magnam gloriam tuam.

Glory to God in the highest
and on earth peace
to all those of good will.
We praise you. We bless you.
We worship you. We glorify you.
We give thanks to you
because of your great glory.

Credo

Credo in unum Deum,
Patrem omnipotentem,
Factorem coeli et terrae.
Et in unum Dominum Jesum
Christum,
Filium Dei unigenitum.
Et in Spiritum Sanctum,
Dominum et vivificantem.

I believe in one God,
The Father Almighty,
maker of heaven and earth.
And in one Lord, Jesus Christ
the only begotten Son of God.
and in the Holy Spirit,
the Lord and Giver of life.

Sanctus

Sanctus, Sanctus, Sanctus
Dominus Deus Sabaoth.
Pleni sunt coeli et terra gloria tua.
(Hosanna Deo), Hosanna in excelsis.
Benedictus qui venit
in nomine Domini (Dei).

Holy, Holy, Holy
Lord God of Hosts.
Heaven and earth are full of your glory.
(Hosanna to God), Hosanna in the
 highest.
Blessed is He who comes
In the name of the Lord (God).

Agnus Dei

Agnus Dei,
qui tollis peccata mundi:
miserere nobis (Amen).
Agnus Dei,
qui tollis peccata mundi:
miserere nobis (Amen).
Agnus Dei,
qui tollis peccata mundi:
dona nobis pacem (Amen).

Lamb of God,
who takes away the sins of the world,
Have mercy upon us (Amen).
Lamb of God,
who takes away the sins of the world,
Have mercy upon us (Amen).
Lamb of God,
who takes away the sins of the world,
grant us peace (Amen).

Norb: Life as an Art Form

Life as an art form, the universe at hand
Life as an art form, the universe at hand.

With stardust nexus in mind, his
 nature was inclined
To reel us in to outside the norm and
 guide us t'ward
Life as an art form.
No classroom walls confined his
 lessons grand

So our world we staged, the universe
 at hand.
Life as an art form.

In all our natural space, there is ev'ry
 God and grace.
We learned of Dymaxion homes and
 geodesic domes.
We learned to let our spirits roam to
 find
in every natural space, there is ev'ry
 God and grace.

Such far-out thoughts are cool for
 society.
We can't just disconnect from
 community.
So he found a way to bring us together.
We use our voice, we use our voice.

Now decades later, his legacy remains
in songs that we sing, connectivity in
 strains.
Life as an art form.

This spaceship Earth is ours to steer,
in all-inclusive peace with ev'ry and all
 peers.
So let us sing, let our voices ring
our choral ode to mentor and friend,
for Bucky's dream and Norbert's spirit
bestowed to us this precious gift of
 congregation!

In Remembrance

Do not stand at my grave and weep.
I am not there, I do not sleep.
I am a thousand winds that blow,
I am the diamond glint on snow,
I am the sunlight on ripened grain,
I am the gentle morning rain.
And when you wake in the morning's
hush,
I am the sweet uplifting rush
of quiet birds in circled flight.
I am the soft stars that shine at night.
Do not stand at my grave and cry,
I am not there, I did not die.

Des Tages Weihe

Schicksalslenker, blicke nieder
Auf ein dankerfülltes Herz,
Uns belebt die Freude wieder,
Fern entfloh'n ist jeder Schmerz;
Und das Leid, es ist vergessen.
Durch die Nebel strahlt der Glanz
Deiner Grösse unermessen,
Wie aus hellem Sternenkranz.
Liebevoll nahmst du der Leiden
Herben Kelch von Vaters Mund,
Darum ward in Fern und Weiten
Deine höchste Milde kund.
Schicksalslenker, blicke nieder
Auf ein dankerfülltes Herz.

The Day's Consecration

Guider of fate, look down
on this grateful heart.
We are stirred anew by joy;
all suffering has fled far away,
and sorrow is forgotten.
Through the mists shines the
immeasurable radiance
of your greatness,

as if from a brilliant wreath of stars.
Lovingly you took the bitter cup
of sorrows from your Father's lips,
and your supreme merciful kindness
was made known far and wide.
Guider of fate, look down
on this grateful heart.

Make Our Garden Grow

You've been a fool And so have I,
But come and be my wife.
And let us try, before we die,
To make some sense of life.
We're neither pure, nor wise, nor good.
We'll do the best we know.
We'll build our house and chop our
wood
And make our garden grow.

I thought the world was sugar cake
For so our master said.
But now I'll teach my hands to bake
Our loaf of daily bread.
We're neither pure, nor wise, nor good.
We'll do the best we know.
We'll build our house and chop our
wood
And make our garden grow.

Let dreamers dream what worlds they
please.
Those Edens can't be found.
The sweetest flowers, the fairest trees
Are grown in solid ground.
We're neither pure, nor wise, nor good.
We'll do the best we know.
We'll build our house and chop our
wood
And make our garden grow!

—Richard Wilbur

COMPOSER OF HERITAGE CHORALE'S 2024 COMMISSION



Emmy Award-winning composer **Alex Wurman** is known for his versatility and broad musical range. He has collaborated with notable directors across various genres, including Steven Conrad (*Ultra City Smiths*, *Patriot*), John August (*The Nines*), Jill Sprecher (*Thirteen Conversations about One Thing*), Adam McKay (*Anchorman*, *Talladega Nights*), and Ron Shelton (*Play It to the Bone*).

Alex composed the majestic, ethereal score for the Oscar-winning film *March of the Penguins*, as well as the vastly different, 1970s-inspired comedy *Anchorman*. His signature scores include eerie piano melodies for *Confessions of a Dangerous Mind*, contemporary minimalist music for his Emmy award-winning score for *Temple Grandin*, and French Impressionist interpretations for *Thirteen Conversations about One Thing*.

Alex was born into a musical family. His father, Hans Wurman, was a classically trained composer and a pioneer in electronic music. His mother was a violin teacher who was beloved by her students, and his older siblings are all musicians in their own right. Alex credits his musical understanding and approach to the influences of both nature and nurture. His passion for music led him to the Academy of Performing Arts High School in Chicago, followed by studies at the University of Miami and a return to Chicago for study at the American Conservatory of Music. Following a move to Los Angeles at the age of 22, he began his career by scoring student films at the American Film Institute, which eventually led to more than 100 film credits in the highly competitive Hollywood film business.

In recent years, Alex has expanded his love for musical exploration with livestream concerts showcasing his dynamic playing and improvising abilities; these have received significant positive reception. Connecting with audiences worldwide, he continues to create new content with diverse artistic collaborations. His goal is to provide art that enhances his audience members' personal journeys.

THE COMPOSER'S NOTES ON "NORB: LIFE AS AN ART FORM"

Norbert Teclaw was more than just a high school teacher to me; he was a guiding force in my life. Eight years before I even set foot in his classroom, his influence began. He taught my brother and sister at the Free-School—the very special arm of Oak Park and River Forest High School. XP, the Experimental Program, created space for students who thrived in a progressive approach to learning. My home was directly across the street from the high school, so as a little kid, I'd ride my Big Wheel across to the school to visit my siblings and their friends. The XP teachers knew me well. Norb always saw me as that child, even later when I was his student. So he was truly more than a teacher—he was a character, an inspiration, someone who helped shape how I see the world.

Norb embraced ideas from the book *Operating Manual for Spaceship Earth*, by architect and philosopher Buckminster Fuller. This book emphasized that we are not just passengers on this planet; we are all crew members responsible for the Earth's and one another's well-being. Norb saw education as more than a pursuit of knowledge—it was a way to build community. He fostered this sense of us as human stewards, active participants in a larger societal journey.

Norb's passion for teaching went far beyond textbooks. In my brother's geometry class, Norb didn't just teach formulas and shapes—he brought geometry to life by incorporating Fuller's revolutionary thought into the classroom. Fuller's concept of the stardust nexus and his inventions such as Dymaxion homes and geodesic domes were a big part of Norb's approach. *Stardust nexus* refers to what we are made of and conveys the idea of our cosmic connection. Dymaxion homes, intricately designed for efficiency and sustainability, embody Fuller's vision for practical futuristic living. Geodesic domes, with their strong yet simple mathematical structure, demonstrate how powerful designs can exist in our everyday lives.

Later, as a young adult, my brother Felix built a much larger dome and, with it, toured Europe in a double-decker bus; the dismantled dome was on the first level, and living above was his chamber orchestra, the Chamber Orchestra of London! The musicians erected the dome in parks, giving free concerts for very appreciative communities.

This song is a loving tribute to how Norb helped us see that life itself is an expression of form and function. Norb taught us that whether we were learning about geometry, or singing together, we are all part of something beautiful and much greater than ourselves.

—Alex Wurman

HERITAGE CHORALE STAFF

Wen Chin Liu-Young, appointed artistic director of Heritage Chorale in June 2022, is also concert choir lecturer at Benedictine University in Lisle, music supervisor and choir director at Project 88 Music Academy in Berwyn, and music coordinator at Lutheran Church of the Cross in Arlington Heights. A native of Malaysia, she received her doctor of musical arts degree in choral conducting and pedagogy from the University of Iowa, where she studied with Timothy Stalter and David Puderbaugh.

Wen Chin began her music education in her native Malaysia with piano lessons at the age of seven. She graduated as a piano major from University College Sedaya International in 2008 with a bachelor's degree in classical music. At that time, she also obtained her Trinity College Piano Licentiate in Music Diploma and Trinity Guildhalls Vocal Performance Certificate, both with distinction. In 2009, she came to the United States to pursue her master's degree in choral conducting at Bowling Green State University, graduating in 2011.

Wen Chin is an active performer. From 2005 to 2009 she sang in choirs that won international choral competitions in Asia. She has sung with Bach Festival Malaysia, performing the *Mass in B Minor*, the *Passion According to St. Matthew*, and several cantatas. More recently, she sang in Canticum Novum's recording project on the music of Horatio Parker and performed with the University of Iowa's Kantorei in 2017–2020. Among other musical engagements, she served as the collaborative pianist for the Downers Grove Choral Society in the 2021–2022 season.

Wen Chin began her career as a music educator in 2005 at the Young Choral Academy in Malaysia, where she served as choir director, director of musicals, pianist, and vocal tutor. As a graduate assistant at Bowling Green State University, she conducted the women's ensemble Fermatas for two years. From 2011 to 2015, she was the music director at St. Ursula Academy (Toledo, Ohio). During the summers of 2017–2019, she was guest conductor for the Malaysia Institute of Arts choruses in performances that included Haydn's *Missa Brevis Sancti Joannis de Deo* and Vivaldi's *Gloria*. In 2021–2024 she directed the Take Note ensemble in Lisle, Illinois. She has also frequently led choral workshops and served as juror for choral competitions in Malaysia.

Tehra Hiolski has served as accompanist for the Heritage Chorale since 1990. She taught general music in Oak Park's elementary school district for 24 years and accompanies many area musicians in both recital and competition. She taught piano privately for 16 years, has worked with the Merit music program in Chicago, and has served as organist and pianist at Unity Temple Unitarian Universalist Congregation in Oak Park. A native of Oak Park, she received her bachelor's degree in music education from Michigan State University and her master's degree in music education from VanderCook College in Chicago.

THE HERITAGE CHORALE

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Ari Castle
Claire Cooke
Linda Fehr
Sarah Gruendler-Ladner
Barbara Hofmaier
Lil Hohmann
Quinn Johnshoy
Ana Marroquin
Rebecca McLane
Diane Minarik
Izzy Ruggless
Lily Shane
Ellie Sharpe
Katie Taylor
Dove Wilson
Beth Zeiter

Tenor

Miguel DeLeón
John Hillman
Jay Kessen
Marc Linne
Geoff Roupas
John Slauson

Alto

Jennifer Bauer
Hollis Bernstein
Claire Borowski
Sarah Campbell
Jenny Earlandson
Krista Foster
Jess Green
Cleo Enockson Hagen
Kathleen Morris
Katie Polak
Mary Rogan
Jeanette Tobin

Bass

Mark Allen
Rich Ball
Jack Darnall
Sam Hohmann
Ted Reichardt
Larry Ritsert
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Heritage Chorale is partially funded by a grant from the Oak Park Area Arts Council—in partnership with the Village of Oak Park, the Illinois Arts Council, and the National Endowment for the Arts—and by grants from Cook County Arts and the Illinois Arts Council.

ACKNOWLEDGMENTS

Welcome to Heritage Chorale's fall 2024 concert. Thank you for joining us for this program, "Life as an Art Form: A Choral Celebration," presented during our 40th year as a community choir. We celebrate all the experiences we have shared with you, our audience, over these years and hope you enjoy the concert.

We are thankful to those of you who support us with charitable contributions and to the local businesses that advertise in our program book. Please consider visiting these businesses and thanking them for their support of the arts.

We acknowledge the Oak Park Area Arts Council, Cook County Arts, and the Illinois Arts Council, whose generous support helped Heritage Chorale bring you this performance.

We are grateful to Grace Lutheran Church, River Forest, and Grace Episcopal Church, Oak Park, for allowing us to use their venues for these concerts. We also thank both churches for providing space for our weekly rehearsals.

We are proud to partner with our talented artistic director, Wen Chin Liu-Young, whose skilled choral direction and guidance have inspired our work on this program. We are grateful also for the dedicated support of our accompanist, Tehra Hiolski, who joins us for weekly rehearsals and in these performances. We have enjoyed learning this music with them and have benefited richly from their expertise.

Finally, we greatly appreciate the many contributions of our board members, all the singers in the Chorale, and their family members and friends. Your dedication to the success of the choir makes singing and working with you a great experience. Thank you.

—Sarah Campbell, President

2023–2024 SUPPORTERS

Performing magnificent music requires much more support than the income from ticket sales provides. We deeply appreciate the following generous supporters, whose gifts have enabled us to meet the expenses associated with these concerts. Donations received after October 15, 2024, will be listed in our spring 2025 program.

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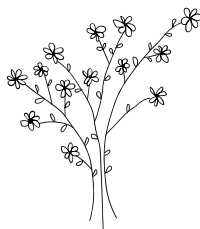
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