

PROGRAM

A Time to Celebrate Harriet Ziegenhals (1925–2016)

Connor Kuehl, trumpet

If Music Be the Food of Love David C. Dickau (b. 1953)

Cantate Domino (SWV 81) Heinrich Schütz (1585–1672)
from *Cantiones Sacrae*

Things That Never Die Lee Dengler (b. 1949)

Ah! Si Mon Moine Voulait Danser! French Canadian folk song
arr. Donald Patriquin (b. 1938)

Precious Lord Thomas A. Dorsey (1899–1993)
arr. Arnold Sevier (b. 1949)

The Road Home “Prospect,” *Southern Harmony*
arr. Stephen Paulus (1949–2014)

Quinn Johnshoy, soprano

INTERMISSION

Five Mystical Songs Ralph Vaughan Williams (1872–1958)

1. Easter
2. I Got Me Flowers
3. Love Bade Me Welcome
4. The Call
5. Antiphon

Douglas Anderson, baritone

Festival Te Deum (Op. 32) Benjamin Britten (1913–1976)

Kirsten Glinke, soprano

Jubilate Deo in C Benjamin Britten

*The choir is accompanied in the second half
of our program by organist David Ionies.*

NOTES ON THE PROGRAM

The theme of today's concert is celebration—celebration of music and singing, of course, but also of life, love, hope, and “things that never die.” As we celebrate our fortieth anniversary, Heritage Chorale remembers one of our former directors, **Harriet Louise Ilse Ziegenhals** (1925–2016). Harriet came from a musical family, a long line of Lutheran ministers and composers, and she expressed her faith in God through directing church choirs and composing music. She graduated from the Cincinnati Conservatory of Music and received her master of sacred music degree from Union Theological Seminary. In Chicago she founded the Community Renewal Chorus and All God's Children of Metropolitan Chicago and later the Jubilate Singers. She sang under the baton of Robert Shaw in his workshops for musicians at Carnegie Hall for eighteen summers and was selected to go with Shaw to sing under Pablo Casals at the Casals Festival in Puerto Rico for three summers. Her spirited leadership of our community choir was exemplary, even legendary, and we remember her legacy with gratitude.

Harriet Ziegenhals wrote “**A Time to Celebrate**” as an anthem for choir and piano, with a trumpet solo adding to the festive mood. The first part, which begins in minor mode, acknowledges that the seasons of life embrace both joy and sorrow—in all their forms—but it ends with an affirmation that a moment for celebration has arrived. The three verses in the second part explain the purpose of the song, the role of music as a force for unity and reconciliation, and the ways that music can reveal God's love. We believe this is a perfect piece for opening our concert.

David C. Dickau (b. 1953) was director of choral activities at Minnesota State University, Mankato, from 1991 to 2019. He holds advanced degrees in choral music from Northwestern University and the University of Southern California. A choral conductor, composer, and teacher, he has published more than eighty compositions and commissioned works. “**If Music Be the Food of Love**” is one of his more familiar compositions, with its title taken from Shakespeare's *Twelfth Night*. Henry Heveningham (1651–1700) used those words as the opening line of his beautiful poem that has inspired works by many composers, including Henry Purcell. Dickau creates a rich and romantic choral setting of this poem, establishing the mood with opening chords in contrary motion and using joyful and colorful harmonies to present the text.

Although Heinrich Schütz (1585–1672), unlike many of his musical contemporaries, did not hail from a musical family, he was one of the earliest German musicians to gain recognition in Europe. As a choirboy at the court of Moritz, Landgrave of Hessen-Kassel, he received a thorough musical education. His musical journey was interrupted by his pursuit of a law degree, but he later went on to study composition with Giovanni Gabrieli. In 1617 Schütz was appointed organist and director of music at the Dresden court, where he held the position of Kapellmeister until his death.

Schütz's *Cantiones Sacrae* was published in 1625. This set of 40 pieces has been admired for its “expert polyphony, beautiful text-setting, and sense of identity and personality” (Madeleine Donat, program notes, Vassar College 2022 Bachfest). The text of “**Cantate Domino**” (SWV 81) is taken from Psalm 149. Schütz opens the piece with exultant and dancelike melismatic phrases on the words *cantate* and *psallant* (let us sing). He uses text-painting to suggest the sounds of the instruments of praise: the tympano (timbrel or tambourine) and psalterio (psaltery). The piece ends with expansions of the word *psallant*, extending the sounds of praise.

Lee Dengler (b. 1949) studied choral composition with Alice Parker at the prestigious Westminster Choir College. He is currently one of the ministers of music and arts at College Mennonite Church in Goshen, Indiana, and directs the Goshen Community Chorale. Dengler has published more than 220 works, including compositions for voice, choir, and piano. “**Things That Never Die**” contains a gentle melody, with expressive harmonies, suspensions, and layered entrances that provide a fitting accompaniment for this ode to the most praiseworthy human impulses. Although the text has often been attributed to the novelist Charles Dickens—and indeed, our score lists Dickens as the author—research reveals that the poem was composed by the novelist Sarah Doudney (1841–1926). Its connection to Dickens may be explained by its 1862 publication in his periodical *All the Year Round*, where it appeared as an unsigned five-stanza poem under the title “Imperishable.”

Born in 1938 in Quebec, Canada, Donald Patriquin graduated from McGill University and the University of Toronto and studied music composition with István Anhalt and John Weinzweig. His compositions include both choral and instrumental works and arrangements of folk songs. His idiomatic keyboard writing provides a perfect accompaniment for arrangements of Canadian folk songs like the one we sing today. The music and text of the French Canadian song “**Ah! Si Mon Moine Voulait Danser!**” (Ah! If my monk would like to dance!) humorously present a young woman's intentions to bribe a monk (her confessor) with various offerings in order to get him to dance. She offers him a cap, a sash, a rosary, and a homespun coat. The text also contains a witty double meaning: *moine* can refer to both a spinning top and a monk.

Thomas A. Dorsey (1899–1993) was recognized as one of the pioneers of gospel music. He began his career as a band leader for blues and jazz groups, but he later began writing gospel songs and in 1933 cofounded the National Convention of Gospel Choirs and Choruses. “**Precious Lord**” captures the grief and suffering of one who has endured a significant loss. In 1932, Dorsey's wife died in childbirth, and their newborn son died two days later. Dorsey wrote “Precious Lord” a few days after these heartbreaking losses. He said about his composition: “I sat down at the piano, and my hands began to browse over the keys. Something happened to me, [and] then I felt at peace. I felt as though I could reach out and touch God. I found myself playing a melody, one I'd never heard or played before, and the words [came] into my head—they just seemed to fall into place” (“Birth of a

Song,” <https://inspire21.com/precious-lord-thomas-a-dorsey>). The choir sings an arrangement by Arnold Sevier (b. 1949), pianist and composer from Chicago.

Stephen Paulus (1949–2014) composed more than 600 works in a number of genres. In the spring of 2001, he received a commission from the Dale Warland Singers, which resulted in “**The Road Home.**” In this piece Michael Dennis Browne’s text finds a home in Paulus’s arrangement of the tune “Prospect” from the *Southern Harmony* songbook of 1835. Browne’s words about “returning” and “coming home” after wandering or being lost evoke recognition of a shared experience. This beautiful piece ends with words of reassurance in a soprano solo: “Rise up, follow me, I will lead you home.” Browne makes this observation about the work: “It is a joy to know how this piece affects people and, in some cases, becomes a part of their lives” (<https://stephenpaulus.com/blogs/news/17806884-work-story-the-road-home>).

Our second half features works by two English composers, Ralph Vaughan Williams (1872–1958) and Benjamin Britten (1913–1976), with organ added as another instrument in our celebration. Today we are honored to have organist David Jonies performing with us.

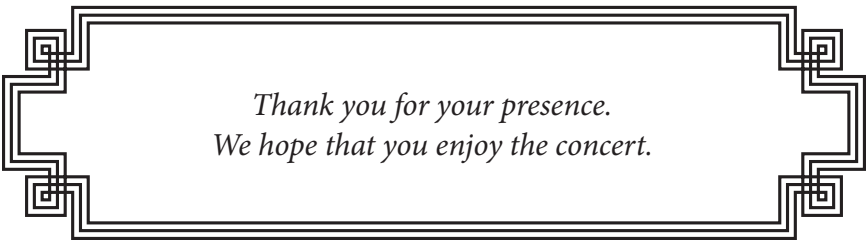
Ralph Vaughan Williams studied music and composition at the Royal College of Music and at Trinity College, Cambridge. His compositions have a broad scope—from arrangements of English folk songs to orchestral and choral pieces and staged works. *Five Mystical Songs* (1911) was commissioned by the annual Three Choirs Festival, which rotates each summer between the English cathedral cities of Gloucester, Hereford, and Worcester. In this work Vaughan Williams set to music five poems by seventeenth-century poet and Anglican priest George Herbert (1593–1633). The premiere of the piece was conducted by Vaughan Williams on September 14, 1911, at the festival in Worcester. *Five Mystical Songs* is written for baritone soloist and choir and may be accompanied by piano, organ, or full orchestra. The baritone soloist has a dominant role in four of the five songs, while the last, “Antiphon,” features the choir. A trinitarian theme anchors the work: each of the first four poems has three verses, and in the fifth song, the choral refrain is repeated three times. The first song, “Easter,” reflects on the joy of the Resurrection, with repeating triplets in the organ accompaniment. The second song, “I Got Me Flowers,” keeps the focus on Easter, but here Vaughan Williams presents a more personal view of the Resurrection, with the choir joining in unison at the end with the words “There is but one.” The third and central piece of the work is “Love Bade Me Welcome.” Here the poet reflects on the unworthy sinner’s relationship with a kind and gracious God. The voices of the two speakers—the sinner and God (Love)—are distinguished tonally. At the close of the song, the choir hums the plainchant “O Sacrum Convivium,” often sung during Maundy Thursday services, when Christ’s last supper with his disciples is remembered. In the fourth piece, “The Call,” the baritone sings of a call that could go in two directions: from us to God and from God to us, but always with a

confident assurance of God's presence. In the climactic "Antiphon," the choir sings a joyful hymn of praise to this God of love: "Let all the world in every corner sing: my God and King!"

Benjamin Britten—composer, conductor, and pianist—wrote his "**Festival Te Deum**" (Opus 32) for the centenary of St. Mark's Church, Swindon, in 1944. The work is in a challenging mixed meter and has a demanding organ part. A chantlike phrase is sung in unison at the beginning of this great hymn of praise, but the strict triple-meter organ part almost never aligns with the beginning of each choral phrase, particularly in the first and third sections. This creates an experience for the choir of singing very freely, without being tied strictly to the measures. Simple imitation follows the phrase "The glorious company of the Apostles, praise Thee," with successive references to praise given by the "fellowship of the Prophets" and the "noble army of Martyrs." The middle section—"Thou art the King of Glory, O Christ"—has the feel of a fanfare, as the choir converses with the organ's rhythmically challenging part. The final section opens with a treble solo, "O Lord, save Thy people and bless Thine heritage," and combines elements from the first two sections—the organ is granted the chance to play again the opening choral motif, and the soloist returns, bringing the piece to a serene conclusion with "Let me never be confounded."

"**Jubilate Deo in C**" (1961) was written for Saint George's Chapel at Windsor, upon the request of the Duke of Edinburgh, and was composed as a second companion piece to Britten's 1934 "Te Deum in C." (Britten's "Jubilate Deo in E flat major," written shortly after the "Te Deum in C," was not published until after the composer's death.) The "Jubilate Deo in C" mixes duple and triple meters and includes heterophonic textures (variations of the same melodic line heard simultaneously across different voices). The choral parts in this piece are often paired: sopranos with tenors and altos with basses, and the organ part is frequently ornamented with runs and staccato notes. The phrases "Be thankful unto him" and "for the Lord is gracious" are sung in lush chromatic harmonies that make this section much calmer than the pointed exhortations of the opening section. The unique tonalities, tempo changes, and varied textures give a joyous feel to the work, which ends with pairings of voices singing a jubilant "Amen."

—Wen Chin Liu-Young, Artistic Director



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

TEXTS AND TRANSLATIONS

A Time to Celebrate

For ev'rything in life there is a season,
and a time for ev'ry purpose under the
heav'n.

A time to be born and a time to die;
a time to plant and a time to pluck
what is planted;
a time to rend and a time to sew;
a time for war and a time for peace;
a time to weep and a time to laugh;
a time to mourn and a time to dance;
a time to seek, to embrace, to love,
a time to celebrate.

Lord, we dedicate this song as a hymn
of praise to thee
for the gift of music we all share in
joyful harmony.
Our lives shall be a song of hope as to
our God we sing.
So let us celebrate, a time to celebrate,
let our voices ring!

Music reaches many hearts in our
global family.
Its universal language speaks through
choir and symphony
to heal, sustain, and fill our lives with
beauty, joy, and grace.
So let us celebrate, with faith we
celebrate in this time and place.

And in future days in this world which
God has blessed,
may ev'ry creed and race and age find
welcome in our midst;
and may our voices blend as one to
reconcile and heal.

So let us celebrate, a time to celebrate,
God's love to reveal.

—Harriet Ilse Ziegenhals
Opening text adapted
from Ecclesiastes 3:2–8

If Music Be the Food of Love

If music be the food of love,
Sing on till I am filled with joy;
For then my list'ning soul you move
To pleasures that can never cloy.
Your eyes, your mien, your tongue
declare
That you are music ev'rywhere.

Pleasures invade both eye and ear,
So fierce the transports are, they
wound.

And all my senses feasted are;
Tho' yet the treat is only sound,
Sure I must perish by your charms,
Unless you save me in your arms.

If music be the food of love,
Sing on till I am filled with joy.

—Henry Heveningham

Cantate Domino

Cantate Domino canticum novum;
laus ejus in ecclesia sanctorum.
Laetetur Israel in eo qui fecit eum
et filiae Syon exultent in rege suo.
Laudent nomen ejus in tympano et
choro:
in psalterio psallant ei.

*Sing to the Lord a new song.
His praise is in the church of the saints.
Let Israel rejoice in him who made
them,
and let the children of Zion exult in
their king.
Let them praise his name in timbrel and
chorus:
Let them sing psalms to him with the
psaltery.*

—Psalm 149:1–3
Adapted by Richard Peek

Things That Never Die

The pure, the bright, the beautiful
That stirred our hearts in youth,
The impulses to wordless prayer,
The streams of love and truth,
The longing after something lost,
The spirit's yearning cry,
The striving after better hopes;
These things can never die.

The timid hand stretched forth
to aid a brother in his need,
A kindly word in grief's dark hour
that proves a friend indeed;
The plea for mercy softly breathed,
When justice threatens high,
The sorrow of a contrite heart;
These things shall never die.

Let nothing pass, for ev'ry hand
must find some work to do,
Lose not a chance to waken love;
Be firm and just and true,
So shall a light that cannot fade
beam on thee from on high,
And angel voices say to thee;
These things can never die.

—Sarah Doudney

Ah! Si Mon Moine Voulait Danser!

O danse, mon moine, danse,
tu n'entends pas la danse.

Ah! si mon moine voulait danser,
Un capuchon je lui donnerais.

Refrain

O danse, mon moine, danse!
Tu n'entends pas la danse!
Tu n'entends pas mon moulin, lon, la,
tu n'entends pas mon moulin marcher.

Ah! si mon moine voulait danser,
Un ceinturon je lui donnerais.
(*Refrain*)

Ah! si mon moine voulait danser,
Un chapelet je lui donnerais.
(*Refrain*)

Ah! si mon moine voulait danser,
Un froc de bur' je lui donnerais!
(*Refrain*)

S'il n'avait fait voeu de pauvreté,
Bien d'autres chos' je lui donnerais!
(*Refrain*)

Ah! If my monk would like to dance!

*O dance, my monk, dance,
you don't hear the dance.*

*Ah! If my monk would like to dance,
I would give him a cap.*

Refrain

*O dance, my monk, dance,
you don't hear the dance.
You don't hear my mill, lon, la.
You don't hear my mill running.*

*Ah! If my monk would like to dance,
I would give him a sash.*
(Refrain)

*Ah! If my monk would like to dance,
I would give him a rosary.*
(Refrain)

*Ah! If my monk would like to dance,
I would give him a homespun coat.*
(Refrain)

*If he had not made a vow of poverty,
I would give him other things as well!*
(Refrain)

—French Canadian folk song

Precious Lord

Precious Lord, take my hand; lead me
on, let me stand.
I am tired, I am weak, I am worn,
Through the storm, through the night,
lead me on to the light,
Take my hand, Lord, and lead me home.

When my way grows drear, precious
Lord, linger near,
When my life is almost gone, at the
river, Lord, I stand!
Guide my feet and hold my hand,
Take my hand, Lord, and lead me
home.

The Road Home

Tell me where is the road I can call my
own,
That I left, that I lost, so long ago?
All these years I have wandered, Oh,
when will I know
There's a way, there's a road that will
lead me home?

After wind, after rain, when the dark
is done,
As I wake from a dream in the gold of
day,
Through the air there's a calling from
far away,
There's a voice I can hear that will lead
me home.

Rise up, follow me, come away is the
call,
With love in your heart as the only
song;
There is no such beauty as where you
belong,
Rise up, follow me, I will lead you
home.

—Michael Dennis Browne

Five Mystical Songs

1. Easter

Rise, heart; thy Lord is risen.
Sing his praise without delays,
Who takes thee by the hand,
that thou likewise with him may'st rise:
That, as his death calcined thee to
dust,
His life may make thee gold, and much
more, Just.

Rise, heart; thy Lord is risen.
Awake, my lute, and struggle for thy
part
With all thy art.
The cross taught all wood to resound
his name
Who bore the same.
His stretched sinews taught all strings,
what key is best to celebrate this most
high day.

Consort both heart and lute,
and twist a song pleasant and long:
Or since all music is but three parts
vied, and multiplied;
O let thy blessed Spirit bear a part,
And make up our defects with his
sweet art.

2. I Got Me Flowers

I got me flowers to strew thy way;
I got me boughs off many a tree:
But thou wast up by break of day,
And brought'st thy sweets along with
thee.

The Sun arising in the East,
Though he give light, and the East
perfume;
If they should offer to contest
With thy arising, they presume.

Can there be any day but this,
Though many suns to shine
endeavour?
We count three hundred, but we miss:
There is but one, and that one ever.

3. Love Bade Me Welcome

Love bade me welcome; yet my soul
drew back,
Guilty of dust and sin.
But quick-eyed Love, observing me
grow slack
From my first entrance in,
Drew nearer to me, sweetly
questioning,
If I lack'd anything.

“A guest,” I answer'd, “worthy to be
here:”
Love said, “You shall be he.”

“I the unkind, ungrateful?
Ah, my dear, I cannot look on thee.”
Love took my hand, and smiling did
reply,
“Who made the eyes but I?”

“Truth, Lord, but I have marr'd them:
let my shame go where it doth deserve.”
“And know you not,” says Love, “who
bore the blame?”
“My dear, then I will serve.”
“You must sit down,” says Love, “and
taste my meat:”
So I did sit and eat.

4. The Call

Come, my Way, my Truth, my Life:
Such a Way, as gives us breath:
Such a Truth, as ends all strife:
Such a Life, as killeth death.

Come, My Light, my Feast, my
Strength:
Such a Light, as shows a feast:
Such a Feast, as mends in length:
Such a Strength, as makes his guest.

Come, my Joy, my Love, my Heart:
Such a Joy, as none can move:
Such a Love, as none can part:
Such a Heart, as joys in love.

5. Antiphon

Let all the world in every corner sing,
My God and King.

The heavens are not too high,
His praise may thither fly:
The earth is not too low,
His praises there may grow
Let all the world in every corner sing,
My God and King.

The church with Psalms must shout,
No door can keep them out:
But above all, the heart
Must bear the longest part.
Let all the world in every corner sing,
My God and King.

—George Herbert

Festival Te Deum

We praise Thee, O God, we
acknowledge Thee to be the Lord.
All the earth doth worship Thee, the
Father everlasting.
To Thee all Angels cry aloud, the
Heav'ns and all the Pow'rs therein.
To Thee Cherubim and Seraphim
continually do cry,
Holy! Holy! Holy! Lord God of
Sabaoth!
Heav'n and earth are full of the
majesty of Thy glory.
The glorious company of the Apostles,
praise Thee.
The goodly fellowship of the Prophets,
praise Thee.
The noble army of Martyrs, praise
Thee.
The Holy Church throughout all the
world doth acknowledge Thee
The Father of an infinite majesty
Thine honourable, true, and only Son;
Also the Holy Ghost, the Comforter.

Thou art the King of Glory, O Christ.
Thou art the everlasting Son of the
Father.
When Thou tookest upon Thee to
deliver man,
Thou did'st not abhor the Virgin's
womb.
When Thou had'st overcome the
sharpness of death,

Thou did'st open the Kingdom of
Heav'n to all believers.
Thou sittest at the right hand of God
in the glory of the Father.
We believe that Thou shalt come to be
our judge.
We therefore pray Thee help Thy
servants.
Whom Thou hast redeemed with Thy
precious blood.
Make them to be number'd with Thy
Saints in glory everlasting.

O Lord, save Thy people and bless
Thine heritage.
Govern them and lift them up forever.
Day by day we magnify Thee
and we worship Thy name ever world
without end.
Vouchsafe, O Lord, to keep us this day
without sin.
O Lord, have mercy upon us, have
mercy upon us,
O Lord, let Thy mercy lighten upon
us, as our trust is in Thee.
O Lord, in Thee have I trusted.
Let me never be confounded.

—From the Anglican Book
of Common Prayer

Jubilate Deo in C

O be joyful in the Lord, all ye lands:
Serve the Lord with gladness
and come before his presence with a
song.
Be ye sure that the Lord he is God:
it is he that hath made us and not we
ourselves;
We are his people, and the sheep of his
pasture.

O go your way into his gates with
thanksgiving,
and into his courts with praise.
Be thankful unto him, and speak good
of his name.
For the Lord is gracious, his mercy is
everlasting:
and his truth endureth from
generation to generation.

Glory be to the Father, and to the Son,
and to the Holy Ghost.
As it was in the beginning, is now, and
ever shall be:
World without end, world without
end.
Amen.

—Psalm 100
(1662 Book of Common Prayer)

GUEST ARTISTS



David Jonies is director of music and organist at Holy Name Cathedral in Chicago. Earlier, he held positions at St. Joseph and St. Patrick Catholic Church in Escanaba (Michigan), Westminster Cathedral in London, and the Chapel Royal at Hampton Court Palace. A native of Germany, he holds bachelor's and master's degrees in music from the Hochschule für Musik in Würzburg and the

Performer's Certificate from the Royal Academy of Music in London. His teachers have included James O'Donnell, David Titterington, Günther Kaunzinger, and Gerhard Weinberger. Described as a "gem" (*The American Organist*) and an "impeccable" performer (*Bonn General-Anzeiger*), he enjoys an excellent reputation as a concert organist and church musician. Known for his wide range of repertoire, he has appeared in concerts at Notre Dame Cathedral in Paris, Westminster Abbey and the London Handel Festival in the U.K., the Pusan Bach Festival in South Korea, the cathedral at Budejovice in the Czech Republic, and the cathedrals of Bamberg, Mainz, Passau, and Trier in Germany. In the United States, he has performed with the Civic Orchestra of Chicago and the Milwaukee Symphony Orchestra; at the Piccolo Spoleto Festival (South Carolina); at the cathedrals of Seattle (Washington), Helena (Montana), Pittsburgh (Pennsylvania), Hartford (Connecticut), Sioux City (Iowa), and Houston (Texas); and in recitals and workshops for chapters of the American Guild of Organists and Catholic dioceses in the Midwest. He has been a featured artist for national conventions of the Organ Historical Society and the National Association for Pastoral Musicians.



Douglas Anderson has been a frequent soloist with Chicago's Music of the Baroque Chorus and Orchestra, singing the title role (with Susanne Mentzer) of Purcell's *Dido and Aeneas* and solo roles in Handel's *Alcina*, Monteverdi's *Orfeo*, Handel's *Messiah*, and Bach's *Passion According to St. Matthew* and *Mass in B Minor*. He is a featured soloist on two recordings produced by Music of the Baroque, and he appeared in the Public Broadcasting Service's nationally syndicated 2008 television performances of Music of the Baroque's *Renaissance Christmas*. He has performed with the Grant Park Symphony Orchestra and Chorus, the Bach

Week Festival (Evanston, Illinois), the Victoria Bach Festival (Texas), and the Washington Island Music Festival (Wisconsin). A native of Oak Park, he has appeared as baritone soloist with the Symphony of Oak Park and River Forest in Mahler's *Symphony of a Thousand*, Brahms's *German Requiem*, and Copland's *Old American Songs* and also for many years as baritone soloist in Grace Lutheran's Bach Cantata Vespers (River Forest, Illinois). Dr. Anderson is the Mary Anne Kirchschlager Professor and Chair of Neurological Surgery at Loyola University's Medical Center and Stritch School of Medicine.

HERITAGE CHORALE STAFF

Wen Chin Liu-Young, appointed artistic director of Heritage Chorale in June 2022, is also music supervisor at Project 88 Music Academy in Berwyn, choir director of Take Note ensemble in Lisle, and music coordinator at Lutheran Church of the Cross in Arlington Heights. She has completed work for the doctor of musical arts degree in choral conducting and pedagogy at the University of Iowa with Drs. Timothy Stalter and David Puderbaugh and will graduate in May 2024.

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 (with honors). She 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 a master's degree in choral conducting at Bowling Green State University and graduated in 2011.

Wen Chin is an active performer. She has been a chorister since 2005 with several choirs that have won international competitions throughout Asia. In 2009, she was one of six back-up singers for Sarah Brightman's concert tour in Malaysia. 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. She served as the collaborative pianist with 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 small ensemble Fermatas for two years. 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* (RV 588). She has also frequently led choral workshops and served as juror for choral competitions in Malaysia. She was recently invited by MidAmerica Productions to be a guest conductor at Carnegie Hall in May 2025.

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

Soprano

Cathy Bachman
Kirsten Glinke
Linda Fehr
Barbara Hofmaier
Lillian Hohmann
Jennifer Jeck
Quinn Johnshoy
Lorene Lambert
Ana Marroquin
Rebecca McLane
Diane Minarik
Eleanor Sharpe
Beth Zeiter

Tenor

Miguel DeLeón
John Hillman
Marc Linne
Geoffrey Roupas
John Slauson

Alto

Jennifer Bauer
Sarah Campbell
Jenny Earlandson
Jess Green
Cleo Enockson Hagen
Kathleen Morris
Katie Polak
Mary Rogan
Jeanette Tobin

Bass

Mark Allen
Rich Ball
Jack Darnall
Arif Negiz
Ted Reichardt
Larry Ritsert
Ron Ritsert



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 Agency, and the National Endowment for the Arts, and by a grant from the Illinois Arts Council Agency.

HERITAGE CHORALE BOARD OF DIRECTORS

Sarah Campbell, President
Arif Negiz, Vice President
Barbara Hofmaier, Secretary
Mary Rogan, Treasurer
Rebecca McLane, Chorus Representative
Cathy Bachman, Alternate Chorus Representative
Kurt Amolsch
Nancy Ball
Heather Comiskey
Tim Divis

40th
Heritage
Chorale

Anniversary

Save the date!

**Celebration of Heritage Chorale's
40th Anniversary**

Sunday, May 19, 2024 • 4:30 pm

In honor of our 40th anniversary as a choir,
Heritage Chorale cordially invites our talented alumni
and esteemed supporters, family members, and friends
to join us for a lively evening sharing stories and song.

Please contact Heather Comiskey at hpayet2@gmail.com for
more information on the celebration and how to RSVP.

ACKNOWLEDGMENTS

Welcome to Heritage Chorale's spring 2024 concert. Thank you for joining us for this program, "Sing a Joyful Song: A 40th Anniversary Celebration." We hope you enjoy the concert.

We are grateful 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 and the Illinois Arts Council Agency, whose generous support helped Heritage Chorale bring you this performance.

We thank Grace Lutheran Church, River Forest, for allowing us to use their venue for these concerts. We also thank Grace Lutheran Church, River Forest, and Pilgrim Congregational Church, Oak Park, for providing space for our weekly rehearsals.

We are proud to work with our talented artistic director, Dr. Wen Chin Liu-Young, whose skilled choral direction and guidance allow us to bring you this music. We are thankful, too, for the dedicated support of our accompanist, Tehra Hiolski, who joins us for weekly rehearsals and in these performances.

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 March 11, 2024, will be listed in our fall 2024 program.

\$1,000+

Catherine Bachman & Murray
Kopelow
Lillian Hohmann
Samual Hohmann & Donna Weaver
Illinois Arts Council Agency
Illinois Department of Commerce
Ted Reichardt
Geoffrey Roupas

Carol & John Hopkins
Kathy Jerabek
Lorene & Richard Lambert
Lindquist–Teclaw Fund
Richard & Linda Martens
Joan & Jeffrey Petertil
Mary & James Rogan
Dean Walters

\$500–\$999

Claudia & Timothy Divis
Tehra & Marcin Hiolski
Oak Park Area Arts Council
Larry Ritsert
Beth Zeiter & Jeffrey Baker

\$100–\$199

Jane & Joseph Barabe
Jill & Martin Baumgaertner
William & Valerie DePriest
Lisa Gill
Robert & Susan Green
John & Linda Hillman
Rebecca McLane

\$200–\$499

Kurt Amolsch & Mark Plante
Thomas Bagwell
Jennifer & Michael Bauer
Berkshire Choral International
Fred Burghardt
Sarah Campbell & Neal Walters
Jack & Mary Darnall
Kenneth & Elaine Greeson
Nancy Hagen & Andrew Tecson
Barbara Hofmaier & David Heim

Diane Minarik & Gary Lilly
Arif Negiz
John Seaton
Eleanor Sharpe
Sandra & Jim Shimon
Paul & Carol Soderholm
Laurie & Karl Volz

To \$99

Lori Baecker

Hollis Birnbaum

Rev. Daniel Buck

Tim & Kay Campbell

Delilah Lee Chan

Judith Eckberg

Alan Hoffstadter

Marian Kaderbek

Martin Graham-McHugh

James & Sandra Grynevich

Jim Ihrig

Karen Karcher

Eleanor Marquez

Les Lea McGuire

Christine Poreba

Jeff & Linda Schroeder

Janet & John Simon

Willard Thomen

Brian Wales