

PROGRAM

Wild Nights! Wild Nights!

Emma Lou Diemer (1927–2024)

Stopping by Woods on a Snowy Evening

Eugene Butler (1935–2024)

Nocturnes

Morten Lauridsen (b. 1943)

Sa Nuit d'Été (Its Summer Night)

Soneto de la Noche (Sonnet of the Night)

Sure on 'This Shining Night

Epilogue: Voici le Soir (Epilogue: Night Has Come)

Stormy Weather

Harold Arlen (1905–1986) and Ted Koehler (1894–1973)
arr. Jay Althouse (b. 1951)

Homeward Bound

Marta Keen (b. 1953)
arr. Jay Althouse

INTERMISSION

Vesperae solennes de Confessore (K. 339)

Wolfgang Amadeus Mozart (1756–1791)

Dixit

Confitebor

Beatus vir

Laudate pueri

Laudate Dominum

Magnificat

Olivia Doig, soprano; Amy Anderson de Jong, mezzo-soprano
Foo Chen Gui, tenor; David de Jong, bass

Gwen Brits, violin I; Victoria Gabrielsen, violin II
Victoria Mayne, cello; Andrew French, double bass
Jered Montgomery, trumpet I; Sarah Carrillo, trumpet II
John D. Plate, timpani; Tehra Hiolski, organ

NOTES ON THE PROGRAM

The idea for this concert program began with my desire to use music to create the scenery of the night, along with the moods or thoughts that nighttime may evoke. The subjects of the pieces I gathered ranged widely—from the storms or ecstasy of romantic love to the reflections prompted by a snowy evening or a return home after a long time away and, finally, to the piety and joy of the faithful during observance of the Divine Office of Evening Prayer, or Vespers. In many of the pieces, I found, fragile rays or strong beams of light crossed the emotional and spiritual landscape of darkness. Thus “Shining in the Night” emerged as our concert theme.

Emma Lou Diemer, who died in 2024, was a prolific American composer for keyboard, orchestra, chorus, and electronic media. In 1973 she founded the electronic studio at the University of California–Santa Barbara. She wrote nearly 180 choral works and set the texts of several well-known poets, including John Donne, Sara Teasdale, and Walt Whitman. In “**Wild Nights! Wild Nights!**” she sets a poem by Emily Dickinson. Some find in the poem the expression of a passionate longing to share the night with an absent lover; other interpreters see in it the desire to be closer to God, who lives beyond compass and chart. Regardless of one’s interpretation, the driving piano accompaniment, in which triplets alternate with even eighth notes, conveys an unsettling feeling of longing.

Eugene Butler—highly regarded as composer, conductor, educator, and church musician—conducted and taught in 39 states and three Canadian provinces, as well as in England. He served as director of choral activities and music theory at Johnson County Community College in Overland Park, Kansas, for 25 years. Over the course of his long career, he received awards for excellence in teaching and honors as a composer, including the Composer of the Year award from the state of Kansas and a number of Music Panel Awards from the American Society of Composers, Authors, and Publishers (ASCAP). He has more than 1,000 published compositions. In “**Stopping by Woods on a Snowy Evening**,” his setting of Robert Frost’s well-known poem, he used a minor mode with a flowing piano accompaniment in an unhurried tempo. Butler’s return to the musical material from the piece’s opening reinforces the speaker’s resolution to be on his way—facing again the promises he has made—after his contemplative pause in the woods.

Morten Lauridsen, Distinguished Professor Emeritus of Composition at the University of Southern California Thornton School of Music, has composed art songs, instrumental works, sacred motets, and eight vocal cycles. Among his well-known choral compositions are *Lux Aeterna*, *Les Chansons des Roses*, “O magnum mysterium,” and “Sure on This Shining Night.” This last is one of the four **Nocturnes** we perform today. In 2006, he was named an American Choral Master by the National Endowment for the Arts, and in 2016 he received the ASCAP Foundation’s Life in Music Award.

Lauridsen composed *Nocturnes* as the Raymond W. Brock Memorial Commission for the 2005 national convention of the American Choral Directors Association. The choral cycle initially consisted of three movements: “Sa Nuit d’Été” (Its Summer Night), “Soneto de la Noche” (Sonnet of the Night), and “Sure on This Shining Night.” The cycle was premiered at the convention by the Donal Brinegar Singers, accompanied on the piano by the composer. In 2008, Lauridsen added a fourth piece to the cycle: “Epilogue: Voici le Soir” (Epilogue: Night Has Come). Each piece may be performed separately, except for the Epilogue, which (according to the composer’s stipulation) may be performed only as part of the complete cycle.

Lauridsen took for his texts the poems of three twentieth-century poets: Rainer Maria Rilke (Austria), Pablo Neruda (Chile), and James Agee (the United States). Three languages are heard: “Sa Nuit d’Été” and “Epilogue: Voici le Soir” (the first and fourth movements) in French, “Soneto de la Noche” in Spanish, and “Sure on This Shining Night” in English. An additional contrast is the instrumentation: three pieces have a piano accompaniment, but “Soneto de la Noche” is sung *a cappella*, with more divisions in the vocal parts than appear in the other three pieces. All four are connected by similar musical motifs and the use of dense harmonies.

The ecstatic “Sa Nuit d’Été” begins with rich harmonies in the piano. A rapturous tempo leads up to the high point, an eight-part contrapuntal passage, and then back to the beginning motive. Neruda’s love sonnet, “Soneto de la Noche,” is set to a quietly passionate Chilean folk melody. The musical texture changes when the lower voice parts take over the main melodies, and the subtle phrase extensions in the middle of the piece add emphasis to the poet’s intention—“that all may know the reason of my song.” The third movement, “Sure on This Shining Night,” features frequent dissonances among the harmonies and perfectly paints the nighttime scene. In the first two stanzas, tenors and basses sing beautiful melodic lines in unison. Sopranos and altos repeat the melodies before voices and piano accompaniment build to the final section, and the use of *tempo rubato* (“stolen time”) adds expressive nuance throughout. The closing movement, “Epilogue: Voici le Soir,” recalls a quiet summer night; the motive of the first movement returns, intertwined with piano chords. Lauridsen said of the Epilogue that he could not resist setting the poem “against the rich, jazz-tinged modal harmonies and bell sounds which began the cycle and which ... bring the *Nocturnes* to a quiet end as darkness arrives.”

Two choral arrangements by Jay Althouse are next in our program. Althouse received a bachelor of science degree in music education and a master of education degree in music from Indiana University of Pennsylvania, where he also received the Distinguished Alumnus Award. The composer of more than 800 choral works, he has also co-written several children’s musicals with his wife, Sally K. Albrecht. He is the coauthor of the best-selling books *The Complete Choral Warm-Up Book* and *Accent on Composers: The Music and Lives of 22 Great Composers*. Althouse currently serves on the National Advisory Board of the Folk Art Society of America and has written articles for the *Folk Art Messenger*, the society’s quarterly periodical.

“**Stormy Weather**” is a classic from the Great American Songbook. Althouse opens and closes his choral arrangement with a brief *a cappella* section. Between are beautiful harmonies, with sopranos and basses at times featured on the melody. A luscious piano accompaniment enriches the listener’s experience of this song about unrequited love.

Marta Keen’s “**Homeward Bound**” is an elegant piece, both simple and heartfelt. Keen spoke of her intention to write this song “for a loved one who was embarking upon a new phase of life’s journey.” She wished to express in it “the soul’s yearning to grow and change.” According to the publisher, it has also become “an anthem for soldiers returning home.”

Vesperae solennes de Confessore (K. 339), written in 1780, was one of Mozart’s final compositions in Salzburg before he left his hometown to seek greater artistic opportunities in Vienna. One of two settings that Mozart wrote for the Vespers service, it may have been intended for the celebration of St. Rupert (the confessor of the title and a patron saint of Salzburg). The other setting was *Vesperae de Dominica* (K. 321). Both settings call for four vocal parts, two violins, two

clarini (high-pitched valveless trumpets), kettledrums or timpani, violoncello, double bass, bassoon, three trombones, and organ. Today trombones and bassoon are considered *colla parte*—they can be omitted because they are doubled by other instruments or voices. The works contain settings of Psalms 109 (Dixit), 110 (Confitebor), 111 (Beatus vir), 112 (Laudate pueri), and 116 (Laudate Dominum), and the final Magnificat canticle. The arrangement of the vocal parts in both settings reflects Mozart's adherence to the restrictions placed by Salzburg's prince archbishop (Hieronymus Colleredo) on church music—he liked short services and required straightforward musical settings with no repetition of the text.

The opening “Dixit” of the *Vesperae solennes de Confessore* resembles an operatic overture, with only a small contribution from the solo quartet. The energy flows into the “Confitebor,” where the quartet's sections alternate with those of the chorus. In the “Beatus vir,” the music becomes more complicated: the chorus has ascending eighth-note lines throughout the movement, with more syllables per line. “Laudate pueri,” with its challenging fugue, displays Mozart's skill in counterpoint. The layered entrances of voices imitate the previous line before variations are introduced, with the main subject being sung in different directions. In the “Laudate Dominum,” by contrast, the soprano soloist's lyrical line lies above a simple string accompaniment and chorus parts in 6/8 time. The chorus takes over at the closing doxology, singing the “Gloria Patri” in four-part harmony. *Vesperae solennes de Confessore* concludes with the “Magnificat” canticle of Mary traditionally sung in Vespers services. The fanfare triplets in the instruments prepare for the resounding entrance of the chorus on the words “Magnificat anima mea Dominum” (My soul magnifies the Lord). The soprano soloist returns joyously in the Allegro section, followed by the chorus and solo quartet singing alternate sections and leading up to the triumphant “Amen.”

—Wen Chin Liu, Artistic Director

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

TEXTS AND TRANSLATIONS

Wild Nights! Wild Nights!

Wild nights! Wild nights! Were I with thee,
Wild nights would be our luxury!
Futile the winds to a heart in port,
Done with the compass, done with the chart.
Rowing in Eden! Ah, the sea!
Might I but moor tonight in thee!

—Emily Dickinson

Stopping by Woods on a Snowy Evening

Whose woods these are I think I know.
His house is in the village though.
He will not see me stopping here
to watch his woods fill up with snow.

My little horse must think it queer
to stop without a farmhouse near,
between the woods and frozen lake,
the darkest evening of the year.

He gives his harness bells a shake
To see if there is some mistake.
The only other sound's the sweep
Of easy wind and downy flake.

The woods are lovely, dark and deep,
but I have promises to keep,
and miles to go before I sleep,
And miles to go before I sleep.

—Robert Frost

Nocturnes

Sa Nuit d'Été

Si je pourrais avec mes mains brûlantes
fondre ton corps autour ton cœur d'amante,
ah que la nuit deviendrait transparente
le prenant pour un astre attardé
qui toujours dès le premier temps des mondes
était perdu et qui commence sa ronde
et tâtonnant de la lumière blonde
sa première nuit, sa nuit, sa nuit d'été.

Its Summer Night

*If, with my burning hands, I could melt
the body surrounding your lover's heart,
ah! how the night would become translucent,
taking it for a late star,
which, from the first moments of the world,
was forever lost, and which begins its course
with its blonde light, trying to reach out towards
its first night, its night, its summer night.*

—Rainer Maria Rilke

Soneto de la Noche

Cuando yo muero quiero tus manos en mis ojos:
quiero la luz y el trigo de tus manos amadas
pasar una vez más sobre mí su frescura:
sentir la suavidad que cambió mi destino.

Quiero que vivas mientras yo, dormido, te espero,
quiero que tus oídos sigan oyendo el viento,
que huelas el aroma del mar que amamos juntos
y que sigas pisando la arena que pisamos.

Quiero que lo que amo siga vivo
y a ti te amé y canté sobre todas las cosas,
por eso sigue tú floreciendo florida,

para que alcances todo lo que mi amor te ordena,
para que se pasee mi sombra por tu pelo,
para que así conozcan la razón de mi canto.

—Pablo Neruda

Sonnet of the Night

*When I die, I want your hands upon my eyes:
I want the light and the wheat of your beloved hands
to pass their freshness over me one more time:
I want to feel the gentleness that changed my destiny.*

*I want to live while I wait for you, asleep,
I want your ears to still hear the wind,
I want you to smell the scent of the sea we both loved,
and to continue walking on the sand we walked on.*

*I want all that I love to keep on living,
and you whom I loved and sang above all things
to keep flowering into full bloom,*

*so that you can touch all that my love provides you,
so that my shadow may pass over your hair,*

so that all may know the reason for my song.

—Trans. Nicholas Lauridsen

Sure on This Shining Night

Sure on this shining night
of starmade shadows round,
kindness must watch for me
this side the ground.

The late year lies down the north.
All is healed, all is health.
High summer holds the earth.
Hearts all whole.

Sure on this shining night
I weep for wonder
wand'ring far alone
of shadows on the stars.

—James Agee

Epilogue: Voici le Soir

Voici le soir;
pendant tout un jour encore je vous ai beaucoup aimées
collines émues.

C'est beau de voir,
Mais: de sentir à la doublure des paupières fermées
la douceur d'avoir vu. . .

—Rainer Maria Rilke

Night Has Come

*Night has come:
for one whole day again I've loved you so much,
stirring hills.*

*It's beautiful to see.
But: to feel in the lining of closed eyelids
the sweetness of having seen...*

—Trans. Morten Lauridsen

Stormy Weather

Don't know why
there's no sun up in the sky,
Stormy Weather.
Since my man and I ain't together,

keeps rainin' all the time.

Life is bare,
gloom and mis'ry ev'rywhere,
Stormy Weather.
Just can't get my poor self together.
I'm weary all the time.

When she went away
the blues walked in and met me.
If she stays away
old rockin' chair will get me.
All I do is pray
the Lord above will let me
walk in the sun once more.

Can't go on,
ev'rything I had is gone,
Stormy Weather.
Since my man and I ain't together,
keeps rainin' all the time.
Keeps rainin' all the time.

Homeward Bound

In the quiet misty morning
when the moon has gone to bed,
when the sparrows stop their singing
and the sky is clear and red,

When the summer's ceased its gleaming,
when the corn is past its prime,
when adventure's lost its meaning,
I'll be homeward bound in time.

Bind me not to the pasture;
Chain me not to the plow.
Set me free to find my calling
and I'll return to you somehow.

If you find it's me you're missing,
if you're hoping I'll return,
to your thoughts I'll soon be list'ning,
in the road I'll stop and turn.

Then the wind will set me racing
as my journey nears its end,
and the path I'll be retracing

when I'm homeward bound again.

Bind me not to the pasture;
Chain me not to the plow.
Set me free to find my calling
and I'll return to you somehow.

In the quiet misty morning
when the moon has gone to bed,
when the sparrows stop their singing,
I'll be homeward bound again.

Vesperae solennes de Confessore

Dixit

Dixit Dominus Domino meo;
Sede a dextris meis,
Donec ponam inimicos tuos
Scabellum pedum tuorum.
Virgam virtutis tuae emittet
Dominus ex Sion: dominare
In medio inimicorum tuorum.
Tecum principium in die virtutis tuae,
In splendoribus sanctorum:
Ex utero ante luciferum
Genui te.
Juravit Dominus,
Et non poeni tebit eum,
Tu es sacerdos in aeternum
Secundum ordinem Melchisedech.
Dominus a dextris tuis,
Confregit in die irae suae reges.
Judicabit in nationibus,
Implebit ruinas:
Conquassabit capita in terra multorum.
De torrente in via bibet,
Propterea exaltabit caput.
Gloria Patri et Filio et Spiritui Sancto
Sicut erat in principio et nunc et semper
Et in saecula saeculorum. Amen.

*The Lord said to my Lord;
Sit at my right hand,
Until I place your enemies
As a footstool for your feet.
The rod of your power
The Lord will send forth from Zion: rule*

*In the midst of your enemies.
Sovereignty is with you on the day of your strength,
In the splendor of the Holy Ones:
Out of the womb before the light
I begot you.
The Lord has sworn,
And will not repent of it:
You are priest forever
According to the order of Melchisedech.
The Lord at your right hand
Crushes kings in the day of His wrath.
He will pass judgment on the nations;
He will pile up calamities,
And shatter heads in many lands.
He will drink from the rushing stream on the way;
Therefore He shall lift up His head.
Glory to the Father and to the Son and to the Holy Spirit,
as it was in the beginning, is now, and forever,
and for generations of generations. Amen.*
—Psalm 110 with Doxology

Confitebor

Confitebor tibi Domine,
In toto corde meo;
In consilio justorum,
Et congregatione.
Magna opera Domini,
Exquisita in omnes voluntates ejus.
Confessio et magnificentia opus ejus;
Et justitia ejus manet
In saeculum saeculi.
Memoriam fecit mirabilium suorum,
Misericors et miserator et justus
Escam dedit timentibus se.
Memor erit in saeculum
Testamenti sui.
Virtutem operum suorum
Annuntiabit populo suo.
Ut det illis
Hereditatem gentium;
Opera manuum ejus
Veritas et judicium.
Fidelia omnia mandata ejus,
Confirmata in saeculum saeculi,
Facta in veritate et aequitate.
Redemptionem misit Dominus
Populo suo;

Mandavit in aeternum testamentum suum.
Sanctum et terribile nomen ejus:
Initium sapientiae timor Domini;
Intellectus bonus omnibus
Facientibus eum.
Laudatio ejus manet
In saeculum saeculi.
Gloria Patri et Filio et Spiritui Sancto
Sicut erat in principio et nunc et semper
Et in saecula saeculorum. Amen.

*I acknowledge you, O Lord,
With my whole heart;
In the council of the just
And in the congregation.
Great are the works of the Lord,
Chosen by all His desires.
I acknowledge as well the magnificence of His deeds;
And His justice endures
From generation to generation.
He has made memorials of His miracles,
merciful and compassionate and just.
He gives food to those that fear Him.
He will remember forever
His covenant.
The power of His works
Will be announced to His people.
So that He may give them
The inheritance of the nations;
The works of His hands
Are truth and justice.
All His commandments are faithful,
Confirmed from generation to generation,
Made in truth and fairness.
The Lord has sent salvation
To His people;
He has given His covenant for eternity.
Holy and awesome is His name;
The fear of the Lord is the beginning of wisdom;
All who practice it have a good understanding.
His praise endures
From generation to generation.
Glory to the Father and to the Son and to the Holy Spirit,
as it was in the beginning, is now, and forever,
and for generations of generations. Amen.*

—Psalm 111 with Doxology

Beatus vir

Beatus vir qui timet Dominum,
In mandatis ejus volet nimis.
Potens in terra erit semen ejus,
Generatio rectorum benedicetur.
Gloria et divitiae in domo ejus,
Et justitia ejus manet
In saeculum saeculi.
Exortum est in tenebris lumen rectis,
Misericors et miserator et justus.
Jucundus homo,
Qui miseretur et commodat,
Disponet sermones suos in judicio.
Quia in aeternum non commovebitur.
In memoria aeterna erit justus,
Ab auditione mala non timebit.
Paratum cor ejus sperare in Domino.
Confirmatum est cor ejus;
Non commovebitur
Donec despiciat inimicos suos.
Dispersit dedit pauperibus,
Justitia ejus manet
In saeculum saeculi.
Cornu ejus exaltabitur in gloria.
Peccator videbit et irascetur,
Dentibus suis fremet et tabescet;
Desiderium peccatorum peribit.
Gloria Patri et Filio et Spiritui Sancto
Sicut erat in principio et nunc et semper
Et in saecula saeculorum. Amen.

*Blessed is the man who fears the Lord,
Who greatly delights in His commandments.
His seed will be potent on the earth,
The generation of the righteous will be blessed.
Glory and wealth will be in his house,
And his righteousness will endure
From generation to generation.
A light has arisen in the dark for the upright;
Merciful, compassionate, and just.
Happy is the man
Who is compassionate and generous,
Who chooses his words with discretion;
For he will never be disturbed.
The just will be eternally remembered,
And will not fear evil tidings.
His heart is ready to trust in the Lord.
His heart is strengthened;*

*He will not be troubled
Until he looks down upon his enemies.
He disperses and gives to the poor,
His righteousness will endure
From generation to generation.
His horn will be exalted in glory.
The sinner will see and be angered,
Will gnash his teeth and sulk;
The desires of sinners will perish.
Glory to the Father and to the Son and to the Holy Spirit,
as it was in the beginning, is now, and forever,
and for generations of generations. Amen.*
—Psalm 112 with Doxology

Laudate pueri

Laudate pueri Dominum,
Laudate nomen Domini.
Sit nomen Domini benedictum ex hoc
Nunc et usque in saeculum.
A solis ortu usque et ad occasum,
Laudabile nomen Domini.
Excelsus super omnes gentes Dominus,
Et super coelos gloria ejus.
Quis sicut Dominus Deus noster,
Qui in altis habitat,
Et humilia respicit in coelo et in terra?
Suscitans a terra inopem
Et de stercore erigens pauperem:
Ut collocet eum
Cum principibus populi sui.
Qui habitare facit sterilem
In domo, matrem filiorum laetantem.
Gloria Patri et Filio et Spiritui Sancto
Sicut erat in principio et nunc et semper
Et in saecula saeculorum. Amen.

*Praise the Lord, O sons,
Praise the name of the Lord.
May the name of the Lord be blessed from henceforth
And forevermore.
From the rising of the sun to its setting,
The name of the Lord is praiseworthy.
The Lord is exalted above all people,
And His glory is above the heavens.
Who is like the Lord our God,
Who dwells on high
And regards the lowly in heaven and on earth?*

*Supporting the needy on the earth,
And raising up the poor from the dust;
In order to place him
With the princes of His people.
Who makes the barren one to dwell
In a house as the happy mother of children.
Glory to the Father and to the Son and to the Holy Spirit,
as it was in the beginning, is now, and forever,
and for generations of generations. Amen.*
—Psalm 113 with Doxology

Laudate Dominum

Laudate Dominum omnes gentes;
Laudate eum, omnes populi.
Quoniam confirmata est
Super nos misericordia ejus,
Et veritas Domini manet in aeternum.
Gloria Patri et Filio et Spiritui Sancto
Sicut erat in principio et nunc et semper
Et in saecula saeculorum. Amen.

*Praise the Lord, all nations;
Praise Him, all people.
For He has bestowed
His mercy upon us,
And the truth of the Lord endures forever.
Glory to the Father and to the Son and to the Holy Spirit,
as it was in the beginning, is now, and forever,
and for generations of generations. Amen.*
— Psalm 117 with Doxology

Magnificat

Magnificat anima mea Dominum.
Et exultavit spiritus meus
in Deo salutari meo.
Quia respexit humilitatem ancillae suae.
Ecce enim ex hoc beatam me dicent
omnes generationes.
Quia fecit mihi magna,
qui potens est, et sanctum nomen ejus.
Et misericordia ejus a progenie in progenies,
timentibus eum.
Fecit potentiam in brachio suo,
dispersit superbos mente cordis sui.
Deposuit potentes de sede et exaltavit humiles.
Esurientes implevit bonis,

et divites dimisit inanes.
Suscepit Israel puerum suum
recordatus misericordiae suae.
Sicut locutus est ad patres nostros,
Abraham et semini ejus in saecula.
Gloria Patri et Filio et Spiritui Sancto
Sicut erat in principio et nunc et semper
Et in saecula saeculorum. Amen.

*My soul magnifies the Lord.
And my spirit rejoices in God my Savior.
For He has regarded the lowliness of His handmaiden.
Behold, from henceforth, I will be called blessed
by all generations.
For the Mighty One has done great things for me, and holy is His name.
His mercy is for those who fear Him from generation to generation.
He has shown strength with His arm,
He has scattered the proud in the thoughts of their hearts.
He has brought down the powerful from their thrones and lifted up the lowly.
He has filled the hungry with good things,
and sent the rich away empty.
He has helped His servant Israel
in remembrance of His mercy.
According to the promise He made to our ancestors,
to Abraham and to His descendants forever.
Glory to the Father and to the Son and to the Holy Spirit,
as it was in the beginning, is now, and forever,
and for generations of generations. Amen.*

—Luke 1:46–55 with Doxology

GUEST ARTISTS

Chicago-based soprano **Olivia Doig** performs a range of classical and musical theater repertoire across the Midwest, including performances with Chicago Opera Theater, Ohio Light Opera, Haymarket Opera, Florentine Opera, Camerata Chicago, and Musical Theater Works. She has received awards from the American Opera Society of Chicago, the Lotte Lenya Competition, the Musicians Club of Women, the Orpheus Music Competition, and the Metropolitan Opera District Auditions. She can be heard on the Lynx Project's 2022 album *beautiful small things*, which features poetry by neurodiverse young people set to music by classical composers. Olivia shares her love for musical storytelling through teaching and is currently a guest lecturer in the Voice Department at Wheaton College (Illinois). She co-developed the cross-genre education program Composition of a City, which teaches youth about the role of poetry in classical art song and hip-hop rap and aids them in writing their own music and poetry using elements of these two genres. Olivia holds a bachelor of music degree from Wheaton College, a master of music degree from Florida State University, and a doctorate in musical arts from the University of Illinois.

Mezzo-soprano **Amy Anderson de Jong** grew up in Oak Park and is a proud recipient of the Tradition of Excellence Award honoring alumni of Oak Park and River Forest High School. She holds bachelor's and master's degrees in music from Northwestern University. Amy has been a frequent soloist in the Handel Week Festival in Oak Park, a soloist in Grace Lutheran Church's Bach Cantata Vespers (River Forest), and a member of the Supplemental Chorus at Lyric Opera of Chicago. Highlights of her singing career include being a soloist at Avery Fisher Hall with the American Symphony Orchestra and performing the role of Hannah in the North American premiere of Rimsky-Korsakov's *May Night* with Sarasota Opera. Other opera credits include the title role in *Carmen*, Maddalena in *Rigoletto*, and Charlotte in *Werther*. Amy is a founding member of the vocal trio Times Three and has sung with symphony orchestras across the United States and Canada. She currently focuses on teaching and is on the faculty of the Academy of Movement and Music in Oak Park.

Malaysian tenor **Foo Chen Gui** is a second-year master's student in vocal performance at the University of Iowa School of Music under the tutelage of Élise DesChamps. In the fall of 2024 Gui sang the role of Justice Scalia in *Scalia/Ginsburg* with Riverside Theatre (Iowa City), where he was praised for "setting the stage for the high caliber of vocals the audience could expect." In the summer of 2024 he performed in the Opera Quad Cities production of *La Bohème*, where he was celebrated for his "perfect clarity" and "incredibly strong voice" in the role of Rodolfo. His roles in the University of Iowa's opera productions include Jim in *Fierce*, Paolino in *Il matrimonio segreto*, and Ralph (cover) in *H.M.S. Pinafore*. Among his recent achievements are his winning of the 2024–2025 Concerto/Aria Competition at the University of Iowa, first place and the Lieder prize at the 2023 Chin Yong Vocal Competition in Kuala Lumpur, the 2021 National Operatic Singing Competition held by the Kuala Lumpur City Opera, and 2nd runner-up in the 43rd Malaysia National Vocal Competition in 2019.

David de Jong, bass, has performed a wide variety of operatic roles across the United States and occasionally abroad, including those of Frère Laurent (*Roméo et Juliette*), Sarastro (*Die Zauberflöte*), Leporello (*Don Giovanni*), Angelotti (*Tosca*), First Nazarene (*Salome*), Doctor Grenvil (*La Traviata*), and Sergeant of Police (*Pirates of Penzance*). He has also sung and toured with numerous choral

ensembles, including Tafelmusik Chamber Choir (Toronto), Christ Church Cathedral Voluntary Choir (Oxford), the Russian Chamber Chorus of New York, and the Handel Week Festival Chorus (Oak Park).

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 at Project 88 Music Academy in Berwyn, and music coordinator at Lutheran Church of the Cross in Arlington Heights. 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. In 2017–2020 she sang in Canticum Novum's recording project on the music of Horatio Parker and performed with the University of Iowa's Kantorei. 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. In May 2025, Wen Chin will make her Carnegie Hall debut, conducting Heritage Chorale, together with Ebells of Los Angeles and Waukesha Choral Union, in Mozart's *Vesperae solennes de Confessore* (K. 339).

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
Ari Castle
Linda Fehr
Kirsten Glinke
Sarah Gruendler-Ladner
Barbara Hofmaier
Lil Hohmann
Quinn Johnshoy
Lorene Lambert
Gerry Langgut
Ana Marroquin
Chris McCarthy
Rebecca McLane
Diane Minarik
Lola Perez
Izzy Ruggless
Lily Shane
Eleanor Sharpe
Dove Wilson
Beth Zeiter

Tenor

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

Alto

Jennifer Bauer
Claire Borowski
Sarah Campbell
Claudia Divis
Jenny Earlandson
Krista Foster
Jess Green
Cleo Enockson Hagen
Martha Houston
Andrea McGlynn
Nani Perez
Katie Polak
Mary Rogan
Bethany Schnipke

Joanne Schochat
Jeanette Simon
Jeanette Tobin

Bass

Mark Allen
Rich Ball
Azalea Bukalski*
Sam Hohmann
Arif Negiz
Ted Reichardt
Larry Ritsert
Ron Ritsert
Jon Ruggless

*Scholarship recipient

HARTMAN SCHOLARSHIP RECIPIENT

Azalea Bukalski is the recipient of Heritage Chorale's 2025 Hartman Scholarship. Azalea sang in the Chorale's baritone section during the spring season and will be awarded the \$1,500 scholarship at this concert.

A senior at Oak Park and River Forest High School (OPRFHS), Azalea is pursuing a career in music education. She began performing in 2016, learning the trombone at Lincoln Elementary School. However, she began singing only in 2020, when she joined the Grace Episcopal Church Madrigal Choir (Oak Park). Since then, she has been singing in Grace Episcopal's newly re-formed Schola Choir and helping to mentor the newer members. She can sing every voice part and is able to fill in wherever required. Azalea has learned several instruments in her musical career and is a student leader for the freshman-level wind band at OPRFHS in preparation for her future studies in music education. She plans to spread her love of music by teaching students of all ages. In 2024, she was awarded the Suzanne and Charles Wells Choral Scholarship and sang Handel's *Messiah* at Pilgrim Congregational Church in Oak Park. She was twice a soloist with OPRF's Marching Huskies and was the trombone section leader in the 2024–2025 season.

Heritage Chorale established a mentoring and scholarship program for young singers in 2011. In 2014 the program received an endowment gift from Heritage member Larry Ritsert and other family members of Marcie Hartman in honor of her interest in the vocal arts. High school junior and senior vocalists who reside in Oak Park, River Forest, or Forest Park or who sing in choral groups in those communities, are eligible to apply. (Students from beyond those three communities are also eligible, but preference is given to singers in Oak Park, River Forest, and Forest Park.) Scholarship recipients rehearse with the Chorale during the spring semester and perform in its spring concerts. The scholarship awards are used for further studies in the vocal arts. More information on the program is available at [**heritagechorale.com**](https://heritagechorale.com).

HERITAGE CHORALE BOARD OF DIRECTORS

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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 spring 2025 concert. We are happy to present our program "Shining through the Night." We hope you enjoy the concert.

We are grateful to those of you who support Heritage Chorale with charitable contributions and also 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 thank Grace Lutheran Church, River Forest, for allowing us to use their venue for these concerts. We also thank Grace Lutheran Church and Pilgrim Congregational Church in Oak Park for providing space for our weekly rehearsals.

We are thankful for the dedication and enthusiasm of artistic director Wen Chin Liu-Young. We are grateful to have the support of our accompanist, Tehra Hiolski, who joins us for weekly rehearsals and in these performances. We have enjoyed learning this music with them.

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

—Sarah Campbell, President

2024–2025 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 15, 2025, will be listed in our fall 2025 program.

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*Asterisks indicate contributions that include, in total or in part, gifts made in memory of Nancy Teclaw, a founding member of Heritage Chorale.