

## PROGRAM

- Blow, Blow, Thou Winter Wind . . . . . John Rutter (b. 1945)
- To Be Sung on the Water . . . . . Samuel Barber (1910–1981)
- Earth Song . . . . . Frank Ticheli (b. 1958)
- Der Feuerreiter . . . . . Hugo Wolf (1860–1903)

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- The Water Is Wide . . . . . Traditional American  
Stephen Paulus (1949–2014)
- Larry Ritsert, baritone*  
*Ann Fienup, harp*

- Dem dunkeln Schoß der heiligen Erde . . . . . Johannes Brahms (1833–1897)
- Blow the Candles Out . . . . . Traditional  
Gregg Smith (1931–2016)
- Oh Day of Fire and Sun . . . . . Stephen Chatman (b. 1950)

## INTERMISSION

- From Light to Light . . . . . J. Aaron McDermid (b. 1974)
- I. Earth  
*Paisley Templeton, soprano*
- II. Fire  
III. Water  
IV. Wind

*Kirsten Glinke and Jessica Kirzane, sopranos*

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- Peace Flows into Me . . . . . Paul Carey (b. 1954)
- Afternoon on a Hill . . . . . Eric Barnum (b. 1979)

## NOTES ON THE PROGRAM

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Heritage Chorale's fall 2023 concert program embraces the theme of the four elements, which permeate every aspect of our lives. The Greek philosopher Empedocles first proposed that the elements were a set of four: earth, fire, water, air. Later philosophers and a variety of cultures used these four classic elements to explain nature and the intricacy of all matters in the universe. Some cultures used the elements to describe the four temperaments or humors a person could have, and they believed that the elements should be properly balanced for one's well-being.

Today's program contains choral pieces with the name of an element in the title. Although there is no single accepted order of the elements, I offer a rationale here for the order of our program. The elements in the first section appear in the order of air, water, earth, and fire, following the cycle of rain. The rain evaporates (air), condenses (water), falls as precipitation and rescues the parched ground (earth) from the heat of the sun (fire). All four pieces in this section tell a dramatic story.

We begin with John Rutter's "**Blow, Blow Thou Winter Wind**." This work, setting a song from Act II of Shakespeare's *As You Like It*, was originally published as part of Rutter's six-part cycle *When Icicles Hang*. The piano introduction sets the wintry scene. The alternation of longer-held notes and sixteenth notes sung by the sopranos suggests the shivering associated with the words *blow* and *freeze*. The "Heigh ho!" section, sung by all voices, creates a lighter, jollier mood. Tenors and basses take the next stanza, and the lower voices continue the evocation of a chilly atmosphere.

Samuel Barber completed "**To Be Sung on the Water**" (Opus 42, No. 2) on December 14, 1968. The text, a poem by Louise Bogan about mourning the loss of love, touches on the difficulties and fragility of love. Musical motifs suggest small ripples on the water, representing the peace between individuals. Higher and lower voices carry on a constant conversation throughout the piece but never sing together. The piece ends softly in a melancholy vein.

Frank Ticheli, professor emeritus of composition at the University of Southern California, is known for his orchestral, chamber, choral, and concert band works. His music has been described as "powerful, deeply felt, crafted with impressive flair and an ear for striking instrumental colors and timbres." The music for "**Earth Song**" first appeared in a work for wind ensemble. This *a cappella* choral setting of Ticheli's own text combines powerful images with melody, harmonies, and intense dynamic contrasts. The work is a personal cry and a prayer for peace in a world torn by war. Ticheli wrote about the piece's opening measures (with the words "Sing, Be, Live, See"): "When we are confronted with problems, they often force us down a path to find a solution.... I had to have a crisis moment first for my subconscious to be able to find a solution that my conscious mind

couldn't find." In the second half of the piece we hear these words: "But music and singing have been my refuge, and music and singing shall be my light." Ticheli explained: "I felt a strong impulse to create something that would express my own personal longing for peace." He continued,

I knew I had to write the poem myself, partly because it is not just a poem, but a prayer, a plea, a wish—a bid to find inner peace in a world that seems eternally bent on war and hatred. But also, the poem is a steadfast declaration of the power of music to heal. In the end, the speaker in the poem discovers that, through music, he is the embodiment of hope, peace, the song within the Song. Perhaps music has the power not only to nurture inner peace, but also to open hearts and ears in a world that desperately needs love and listening.

Hugo Wolf wrote "**Der Feuerreiter**" as a song (*Lied*) for a solo voice. Like other nineteenth-century composers, he orchestrated some of his *Lieder*, and this is one. Scholars differ in their views about the origin of the text by the German Romantic poet Eduard Mörike (1804–1875). Some believe that Mörike adapted a Swabian folk legend, but one commentator believes it to be a story created wholly from the poet's imagination, as many of his other ballads were. In any case, the story of a red-capped fire-rider on horseback who dashes to a burning mill with a piece of the True Cross in hand and ends up as a skeleton (with red cap intact) at the bottom of the mill is both mysterious and puzzling. Wolf's use of text painting is intriguing; examples are the piano's B pedal note (a pedal note—often but not always in the bass voice—is held through changing harmonies) for the fire bell, the chromatic lines in references to the supernatural, and the textural contrasts with instrumental motifs representing certain words of the poem.

Another explanation of the four elements uses an ascending rather than a circular order. Water is the base, the earth rises from the water, air lies over the earth, and the fire, or sun, is over all. Accordingly, the next four choral works in our program are more straightforward in their composition.

Stephen Paulus is a well-known American composer who wrote skillfully and sensitively for the voice, and his published works include more than 250 choral pieces. He was the recipient of both the Guggenheim and National Endowment for the Arts Fellowships. "**The Water Is Wide**" was written for chorus and harp. The text speaks of a lovesick person who hopes and longs for the return of a loved one. Paulus plays with contrasting vocal textures, and the connected and continuous harp accompaniment suggests the flowing of water and the emotion of longing.

Johannes Brahms excerpted the text of “**Dem dunkeln Schoßder heiligen Erde**” from the poem “Das Lied von der Glocke” (The Song of the Bell), written in 1799 by Friedrich Schiller (1759–1805). This *a cappella* motet opens with unison voices, followed by layered entrances from each voice part. Listen for text painting on the words *wir trauernd* (we mourn). Brahms skillfully fits the musical line with the meaning of the poetic line: the music’s expansion and contraction align with the open and closed vowels in the words of Schiller’s text.

Choral conductor and composer Gregg Smith has written more than 400 works. He arranged “**Blow the Candles Out**,” a traditional sea chantey, with unison sections for both lower and upper voices and a delightful melody in Dorian mode (a minor scale with a major sixth). The story tells of young lovers seeing each other for one last time before the sailor goes out to sea.

Canadian composer Stephen Chatman’s “**Oh Day of Fire and Sun**,” one of a set of six love songs by Sara Teasdale, was commissioned by Upper Canada Choristers in 2019. This piece has a fast tempo and a frenetic energy, using syncopated rhythms, homophonic choral texture, high tessitura, and seamless piano accompaniment to convey the excitement called for by the text.

Our featured work is ***From Light to Light***, composed by J. Aaron McDermid. McDermid is director of choral activities at the University of Jamestown (Jamestown, North Dakota), where he conducts the concert and chapel choirs and teaches ear training, conducting, private voice, and other classes. He has written more than 20 commissioned works. *From Light to Light* was commissioned by David Cherwien and the National Lutheran Choir; the evocative text is by Susan Palo Cherwien. This composition for mixed voices has four parts: I. Earth, II. Fire, III. Water, and IV. Wind. Consisting primarily of eight-part writing, the piece uses voice-layering and expansive harmonic structures to surround the listener with an experience of each element in turn.

“**Earth**” begins with layered entrances by sopranos and altos, and a repeated F on the words “the heartbeat of God.” Tenors and basses are responsible for sustaining the pedal notes until the first tenors lead with “whispers to dark earth” in ascending triplets and all voices follow suit, illustrating God’s action in brightening the dark earth. McDermid incorporates a soprano solo in the second half of the movement. The soloist’s moving line above is supported by chords below as the choir sings “Be. Here. Now.”

The second movement, “**Fire**,” employs a double chorus to achieve a call-and-response effect. The music opens with the unusual 7/8 time signature, its bold vigor conveying the excitement of the dancing flames. Text painting is heard in the soft dynamic for the word *soft*, the staccato on the word *stomp*, and the playful rhythms for the word *dance*. The movement ends with the celebratory “Spark! Spring! Song!”

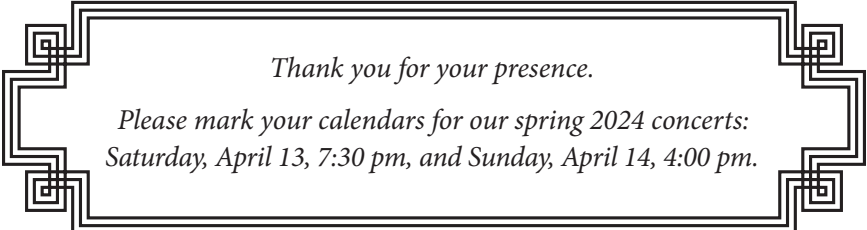
“**Water**” opens tranquilly and builds from close musical intervals to a wide-spreading chord on the word *apart*. This movement is in mixed meter (the time signature changes 15 times in 10 pages!). Similar harmonies are employed for the initial words; later, layered entrances and contrasting but gradually increasing dynamics emphasize each short phrase. Eventually, the movement returns to a soft and tranquil scene, with the water running back to the sea.

In the final movement, “**Wind**,” McDermid immediately stacks and sustains voices in moving eighth notes to produce the effect of a blowing wind. Throughout, layering eighth notes alternate with homophonic texture. The haunting melody of the closing duet for soprano soloists floats above the choir’s repetition of material from the first movement, “Be. Here. Now.”

The program closes with two pieces that focus on peace: peace in oneself and peace experienced through nature. “**Peace Flows into Me**,” by Paul Carey, was commissioned in 2014 by Heritage Chorale in honor of Norbert and Nancy Teclaw, founding members of Heritage Chorale. The poem by Sara Teasdale describes the peace brought from the sea, the sky, a sunset, and the stars. Carey’s last eight measures echo *peace* in a chromatic line but end with an open fifth (the interval of E-flat and B-flat), as if leaving the audience to decide whether peace is found.

“**Afternoon on a Hill**” is a reflective lyrical poem by Edna St. Vincent Millay. Composer Eric Barnum uses the piano to create the picture of an exquisite afternoon on a hill. Sopranos and tenors imitate the sounds of wind, while the rest of the choir sings “I watch the wind bow down the grass.” The poem’s message shines out in Barnum’s music, with respect for Nature affirmed in the quiet words of the closing: “I will touch a hundred flowers and not pick one.”

—Wen Chin Liu, Artistic Director



*Thank you for your presence.*

*Please mark your calendars for our spring 2024 concerts:  
Saturday, April 13, 7:30 pm, and Sunday, April 14, 4:00 pm.*

## TEXTS AND TRANSLATIONS

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### **Blow, Blow, Thou Winter Wind**

Blow, blow, thou winter wind,  
Blow, blow, thou winter wind,  
Thou art not so unkind,  
As man's ingratitude,  
As man's ingratitude.  
Thy tooth is not so keen,  
Because thou art not seen,  
Although thy breath be rude,  
Although thy breath be rude.  
Heigh ho! Sing heigh ho! unto the  
green holly;  
Most friendship is feigning, most  
loving mere folly:  
Then heigh ho, the holly! This life is  
most jolly.

Freeze, freeze, thou bitter sky,  
Freeze, freeze, thou bitter sky,  
That does not bite so nigh  
As benefits forgot,  
As benefits forgot,  
Though thou the waters warp,  
Thy sting is not so sharp  
As friend remembered not  
As friend remembered not.  
Heigh ho! Sing heigh ho! unto the  
green holly;  
Most friendship is feigning, most  
loving mere folly:  
Then heigh ho, the holly! This life is  
most jolly.

—Shakespeare, *As You Like It*

### **To Be Sung on the Water**

Beautiful, my delight,  
Pass, as we pass the wave,  
Pass, as the mottled night

Leaves what it cannot save,  
Scattering dark and bright,  
scattering dark and bright.  
Beautiful, my delight,  
pass and be less than the guiltless  
shade  
To which our vows were said;  
Beautiful, my delight,  
Less than the sound of the oar  
To which our vows were made,  
Less than the sound of its blade,  
Dipping the stream once more.  
Beautiful, my delight,  
Pass, as we pass the wave,  
Pass, as the mottled night  
Leaves what it cannot save.  
Less than the sound of its blade,  
Dipping the stream once more.

—Louise Bogan

### **Earth Song**

Sing, be, live, see.  
This dark stormy hour,  
The wind, it stirs.  
The scorched earth cries out in vain,  
O war and power, you blind and blur.  
The torn heart cries out in pain.  
But music and singing have been my  
refuge,  
And music and singing shall be my  
light.  
A light of song, shining strong:  
Alleluia! Alleluia.  
Through darkness and pain and strife,  
I'll sing, I'll Be,  
Live, See.  
Peace. Peace.

—Frank Ticheli

## Der Feuerreiter

Sehet ihr am Fensterlein  
Dort die rothe Mütze wieder?  
Nicht geheuer muß es sein,  
Denn er geht schon auf und nieder.  
Und auf einmal welch Gewühle  
Bei der Brücke, nach dem Feld!  
Horch! das Feuerglöcklein gellt:  
Hinter'm Berg,  
Hinter'm Berg  
Brennt es in der Mühle!

Schaut! da sprengt er wütend schier  
Durch das Tor, der Feuerreiter,  
Auf dem rippendürren Thier,  
Als auf einer Feuerleiter!  
Querfeldein! Durch Qualm und  
Schwüle,  
Rennt er schon und ist am Ort!  
Drüben schallt es fort und fort:  
Hinter'm Berg,  
Hinter'm Berg,  
Brennt es in der Mühle!

Der so oft den rothen Hahn  
Meilenweit von fern gerochen,  
Mit des heil'gen Kreuzes Spahn  
Freventlich die Gluth besprochen—  
Weh! dir grinst vom Dachgestühle  
Dort der Feind im Höllenschein.  
Gnade Gott der Seele dein!  
Hinter'm Berg,  
Hinter'm Berg,  
Rast er in der Mühle!

Keine Stunde hielt es an,  
Bis die Mühle borst in Trümmer;  
Doch den kecken Reitersmann  
Sah man von der Stunde nimmer.  
Volk und Wagen im Gewühle  
Kehren heim von all dem Graus;

Auch das Glöcklein klinget aus:  
Hinter'm Berg,  
Hinter'm Berg,  
Brennt's!

Nach der Zeit ein Müller fand  
Ein Gerippe sammt der Mützen  
Aufrecht an der Kellerwand  
Auf der beinern' Mähre sitzen:  
Feuerreiter, wie so kühle  
Reitest du in deinem Grab!  
Husch! da fällt's in Asche ab.  
Ruhe wohl,  
Ruhe wohl  
Drunten in der Mühle!

## The Fire-Rider

*Do you see—at the little window  
There—the red cap again?  
There must be something weird  
going on,  
because he's already pacing up and  
down.*

*And suddenly a great throng  
is at the bridge; now off to the field!  
Hark! The fire bell is shrieking:  
behind the hill,  
behind the hill  
there's a fire in the mill!*

*Look! there, galloping almost madly,  
through the gate: the fire-rider  
on his skeletal steed  
as if on a fire ladder!  
Across the field! Through the smoke and  
stifling heat he races, and now he's  
there!  
The distant bell shrieks on and on:  
behind the hill,  
behind the hill  
there's a fire in the mill!*

*You who have so often smelled fire  
from many miles away,  
who with the True Cross's splinter  
blasphemously conjured away from the  
flames—*

*Beware! Over there the devil is grinning  
from the rafters, in the fires of hell.  
God have mercy on your soul!  
Behind the hill,  
behind the hill  
he's raging in the mill!*

*It was less than an hour  
until the mill burst into ruins,  
yet the reckless rider  
was never seen from that hour on.  
People and carriages in the throng  
return home from the horror;  
the bell also dies away:  
behind the hill,  
behind the hill  
it's burning!*

*Sometime afterward a miller found  
a skeleton along with the cap  
sitting upright against the cellar wall  
on top of the bones of a mare:  
fire-rider, how very coolly  
you are riding in your tomb!  
Hush! They're crumbling into ashes.  
Rest well,  
rest well  
down there in the mill!*

—Eduard Mörike; translation from  
*Translations and Annotations of  
Choral Repertoire: German Texts,*  
by Gordon Paine and Ron Jeffers

### **The Water Is Wide**

The water is wide, I cannot get o'er,  
And neither have I wings to fly.  
Give me a boat that can carry two,  
And both shall row, my love and I.

I leaned my back 'gainst some young oak,  
Thinking it was a trusty tree.  
But first it bent and then it broke,  
Just as my love proved false to me.

Oh, love is handsome, love is fine,  
Bright as a jewel when first it's new,  
But love grows old and waxeth cold,  
And fades away like morning dew.

The water is wide, I cannot get o'er,  
And neither have I wings to fly.  
Give me a boat that can carry two,  
And both shall row, my love and I.

### **Dem dunkeln Schoß der heiligen Erde**

Dem dunkeln Schoß der heiligen Erde  
Vertraut der Sämann seine Saat  
Und hofft, daß sie entkeimen werde  
Zum Segen nach des Himmels Rat.

Noch köstlicheren Samen bergen  
Wir trauernd in der Erde Schoß,  
Und hoffen, daß er aus den Särgen  
Erbühen soll zu schönern Los.

### **To the Dark Room of the Sacred Earth**

*To the dark room of the sacred earth  
the sower entrusts the seeds, hoping  
that they will sprout forth into a blessing  
in accordance with heaven's counsel.*



*Grieving, we shelter even more precious  
seed  
in the earth's womb  
and trust it shall blossom from the  
coffins  
to find a better fate.*

—Friedrich Schiller; translation from  
*Translations and Annotations of  
Choral Repertoire: German Texts,*  
by Gordon Paine and Ron Jeffers

### **Blow the Candles Out**

When I was 'prenticed in Plymouth,  
I went to see my dear.  
The candles, they were burning,  
The moon shone bright and clear.  
I knocked upon her window to ease  
her of her pain.  
She rose to let me in, then she barred  
the door again.

I like your good behavior, darling, thus  
I often say,  
And I cannot rest contented while you  
are far away.  
The winds, they are so cold that we  
cannot stay thereout!  
So roll me in your arms, love, and blow  
the candles out.

Now father and mother in yonder  
room do lie,  
A hug-gin' one another, so why not  
you and I.  
A hug-gin' one another, without a fear  
or doubt.  
So roll me in your arms, love, and blow  
the candles out.

### **Oh Day of Fire and Sun**

Oh day of fire and sun,  
Pure as a naked flame,  
Blue sea, blue sky and dun  
Sands where he spoke my name;

Laughter and hearts so high  
That the spirit flew off free,  
Lifting into the sky  
Diving into the sea;

Oh day of fire and sun  
Like a crystal burning,  
Slow days go one by one,  
But you have no returning.

—Sara Teasdale

### **From Light to Light**

#### **I. Earth**

The heartbeat of God  
whispers to dark earth  
Be. Here. Now.

#### **II. Fire**

O blessed earth, O blessed heat,  
O stomp, O snap, O soft!  
Fire and flame the sinews of my flesh  
dance into the wonder of the earth,  
O flash, O feet, O form!  
Spark! Spring! Song!

#### **III. Water**

My veins the sea  
your tears the sea  
if we but knew  
Here together apart  
to water the earth  
to shape, to wear away stone,  
to meet, to carry, to be changed  
If we but knew  
Here to seek the low place  
here to run to the sea

#### **IV. Wind**

Thin this silver cord like wisp of  
smoke  
Mere brush of breath against the face  
Ah! I know I do not know...  
and smile grateful into light  
(Mid clouds of myrrh the eagle soars  
and hymns the heart of God)  
and smile grateful into light.

—Susan Palo Cherwien

#### **Peace Flows into Me**

Peace flows into me  
As the tide to the pool by the shore;  
It is mine forevermore,  
It ebbs not back like the sea.

I am the pool of blue  
That worships the vivid sky;  
My hopes were heaven-high,  
They are all fulfilled in you.

I am the pool of gold  
When sunset burns and dies,  
You are my deep'ning skies,  
Give me your stars to hold.

—Sara Teasdale

#### **Afternoon on a Hill**

I will be the gladdest thing  
Under the sun!  
I will touch a hundred flowers  
And not pick one.

I will look at cliffs and clouds  
With quiet eyes,  
I watch the wind bow down the grass,  
And the grass rise.

And when lights begin to show  
Up from the town,  
I will mark which must be mine,  
And start down.

I will touch a hundred flowers  
And not pick one.

—Edna St. Vincent Millay

## HERITAGE CHORALE STAFF

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**Wen Chin Liu**, 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 is currently working on her doctor of musical arts degree in choral conducting and pedagogy at the University of Iowa with Drs. 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 (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 *St. Matthew Passion*, 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.

**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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## Soprano

Cathy Bachman  
Jessica Devitt  
Jeni Fabian  
Kirsten Glinke  
Barbara Hofmaier  
Lillian Hohmann  
Quinn Johnshoy  
Jessica Kirzane  
Lorene Lambert  
Rebecca McLane  
Diane Minarik  
Eleanor Sharpe  
Paisley Templeton  
Beth Zeiter

## Tenor

Miguel DeLeón  
John Hillman  
Marc Linne  
Geoffrey Roupas  
John Slauson  
John Van Aalst

## Alto

Jennifer Bauer  
Sarah Campbell  
Jenny Earlandson  
Jess Green  
Cleo Enockson Hagen  
Martha Houston  
Sharon Minarik  
Kathleen Morris  
Mary Rogan  
Laura Rubenstein  
Joanna Schneider  
Jeanette Tobin

## Bass

Mark Allen  
Rich Ball  
Jack Darnall  
Samuel Hohmann  
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

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Arif Negiz, Vice President  
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40<sup>th</sup>  


*Anniversary*

*Save the date!*

Celebration of Heritage Chorale's  
40th Anniversary

Sunday evening, May 19, 2024

Heritage Chorale invites current choristers, staff, alumni, supporters, and their family members and friends to an evening of celebration and song as we commemorate our first 40 years!

*Details to come in January 2024*

## **ACKNOWLEDGMENTS**

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Welcome to Heritage Chorale's fall 2023 concert. Thank you for joining us for this program, "The Four Elements: Balance in Life." 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, and Good Shepherd Lutheran Church, Oak Park, for allowing us to use their venues 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, Wen Chin Liu, whose direction and leadership have guided us well. We are thankful to have 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!

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

## 2022-2023 SUPPORTERS

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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, 2023, will be listed in our spring 2024 program.

### **\$1,000+**

Catherine Bachman & Murray Kopelow  
Samuel Hohmann & Donna Weaver  
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