

PROGRAM

At the Round Earth's Imagined Corners Williametta Spencer (b. 1927)

Three Madrigals Emma Lou Diemer (b. 1927)

O Mistress Mine, Where Are You Roaming?

Take, O Take Those Lips Away

Sigh No More, Ladies, Sigh No More!

THE 2023 HERITAGE CHORALE COMMISSION

Kong Shan Xin Yu (Rain in the Mountains) Wenxin Li (b. 1994)

From *Warisan Nusantara* arr. Genevieve Wong (b. 1976)

Leleng

Joget Kenangan Manis

Suriram

God Is Seen arr. Alice Parker (b. 1925)

Non Nobis, Domine Rosephanye Powell (b. 1962)

You Do Not Walk Alone Elaine Hagenberg (b. 1979)

How Can I Keep from Singing? Quaker hymn
arr. Gwyneth Walker (b. 1947)

(continued)

INTERMISSION

Frostiana: Seven Country SongsRandall Thompson (1899–1984)

1. The Road Not Taken
2. The Pasture
3. Come In
4. The Telephone
5. A Girl's Garden
6. Stopping by Woods on a Snowy Evening
7. Choose Something Like a Star

NOTES ON THE PROGRAM

In “Blossoming Forth,” Heritage Chorale features the music of contemporary women composers in the first half, and the classic *Frostiana: Seven Country Songs* by Randall Thompson in the second half. Most of the women composers included in today’s performance have composed in more than just one genre, and several have received a Lifetime Achievement Award from music and art organizations or academic institutions. Some of these pieces are gems that have not been performed nearly enough, and we are grateful for the opportunity to share them with you today.

Williametta Spencer’s “**At the Round Earth’s Imagined Corners**” sets a poem by John Donne that reflects on life, sins, and the need for repentance and forgiveness in anticipation of Judgment Day. The poem is richly dramatic, and the music uses text painting, choral texture, and dynamics with great impact. Spencer is an educator, organist, and pianist; her compositions include works for piano, chamber groups, voice, and choir.

Emma Lou Diemer is 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 has written nearly 180 choral works and has set the texts of several well-known poets, including Emily Dickinson, John Donne, Sara Teasdale, and Walt Whitman. In today’s program you will hear *Three Madrigals*, her settings of texts from three of Shakespeare’s plays. “O Mistress Mine, Where Are You Roaming?” (from *Twelfth Night*) features sprightly harmonies and a dancing tempo, with text painting on the words “high and low” and “still unsure.” “Take, O Take Those Lips Away” (from *Measure for Measure*) opens with sadness and heavy-heartedness caused by a lover’s false promises. In “Sigh No More, Ladies, Sigh No More!” (from *Much Ado about Nothing*), we return to an upbeat tempo, with the voices mostly in unison while the piano provides a teasing harmony.

Next we venture to Asia. Heritage’s 2023 commissioned piece, “**Kong Shan Xin Yu**” (**Rain in the Mountains**) is by Wenxin Li, a native of Chongqing, China. In this piece the composer has set the first half of an ancient Chinese poem from the Tang dynasty, “Shan Ju Qiu Ming,” by Wang Wei. The poem vividly describes an autumn evening in the mountains, just after a refreshing rain. Li drew inspiration from traditional Chinese folk music, particularly “Shan Ge” (Mountain Song) and “Fei Ge” (Flying Song). Throughout the piece, you can hear echoes from the mountain and the soothing sounds of rainfall and sense the joyous spirit of those who have experienced this serene beauty.

The Southeast Asian folk tunes from *Warisan Nusantara* that we are singing today—“Leleng,” “Joget Kenangan Manis,” and “Suriram”—were arranged by Genevieve Wong. A graduate of the Royal Conservatoire of Scotland, Wong is a

pianist, music arranger, and chamber musician. She currently resides in Canada and has been involved in community music projects throughout Canada, Europe, and Malaysia. In her choral arrangements she focuses on Malay folk songs with the hope of promoting Southeast Asian music to a global audience. She wrote *Warisan Nusantara* for the University of Iowa's Kantorei in 2020, but the pandemic prevented the piece from receiving a full performance.

“Leleng” is a gathering song from the Kenyah tribe in Sarawak, Malaysia. Gathering songs are sung in a Kenyah longhouse (a building with enclosed apartments on one side and an open veranda along the other side) as both a welcome song and an invitation to dance. These melodious dance songs are often sung in two- or three-part harmony as simple line dances and performed on the veranda.

“Joget Kenangan Manis,” from the state of Malacca, Malaysia, is a lively traditional Malay dance with roots in two Portuguese folk dances introduced in the sixteenth century during the Portuguese colonization and spice trade. In Malacca it is better known as “Chakunchak.” Used to express flirtatious intent, the dance is often performed during a couple’s courtship and at weddings. The accompanying music is a fusion of East and West and uses traditional Eastern and Western instruments.

“Suriram” in Malaysia (“Soleram” in Indonesia) is a widely sung Malay folk song from Indonesia’s Riau Islands. Dating to the fifteenth century, this popular lullaby expresses a mother’s tender care for her child. The Malays express themselves skillfully in poetry and songs performed spontaneously according to the emotion and imagination of the singer. The words often hold layered meanings and may contain a lesson or advice.

The seminal work of Alice Parker is represented in this program by “**God Is Seen.**” Parker collaborated with the late Robert Shaw from 1947 until his death in 1999, and their compositions and arrangements—including spirituals, folk songs, and shape-note hymns—were published under the names Parker-Shaw. “God Is Seen” portrays God’s powerful presence in creation—from meadows, rain, rivers, and oceans to the sun, comets, stars, moon, and heavens. Listen for the thoughtful marriage of text and music—the lower voices heard when “the rain doth pour,” and all the voice parts taking turns singing “all around.”

Rosephanye Powell has been recognized as one of America’s foremost women composers of solo vocal and choral music. Her works have been premiered by nationally and internationally renowned conductors, commissioned by professional choral ensembles, and performed at distinguished venues around the country. She has focused much of her research on the art of the African American spiritual, but as an accomplished singer and professor of voice, she has also devoted attention to the care of the voice. Music educators, choral directors, and choral singers have benefited from the lectures and song demonstrations she has presented around the world. Her “**Non Nobis, Domine**” gives a spirited rendition

of the text and aptly exemplifies the adjectives used to describe her works: vibrant, energetic, rhythmic, and singable. The repetition of “Not to us, Lord” early in the piece reinforces the message that all glory is due to God. The later phrase, “to Your name be the glory,” is sung in a lyrical ascending line.

Elaine Hagenberg is a living composer whose music we are glad to feature again (the Chorale sang her “Through Love to Light” in its fall 2022 concert). Her music has been praised as “[soaring] with eloquence and ingenuity” (American Choral Directors Association’s *Choral Journal*). In “**You Do Not Walk Alone**”—an ethereal setting of a traditional Irish blessing—we hear hints of Celtic musical elements in both the vocal parts and the piano accompaniment. Hagenberg offers this observation on her composition: “As the piece gradually builds, the voices swell together, offering comfort in a time of uncertainty.”

Gwyneth Walker has been a composer since the age of two! Formerly a faculty member of Oberlin Conservatory of Music, she resigned in 1982 to pursue a full-time career in music composition. Her music has been widely performed, and her arrangement of the Quaker hymn “**How Can I Keep from Singing?**” is among her best-known compositions. The hymn dates to the early 1800s in the United States, when Quakers (Friends) were persecuted by the Puritans for their pacifism, their opposition to centralized church authority, their advocacy of sexual equality, and their early opposition to slavery. References to this persecution are heard in the lyrics, yet Walker’s triumphant arrangement emphasizes the celebratory and life-affirming aspects of the song.

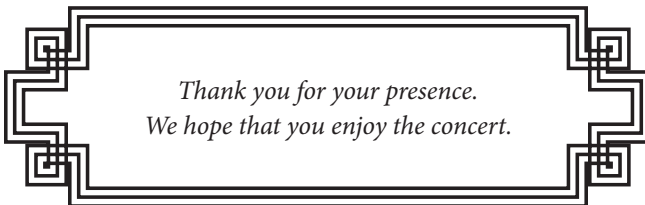
Randall Thompson’s *Frostiana: Seven Country Songs* constitutes the second half of our program. Thompson, born in New York City in 1899, studied privately and was inspired by the Italian composer Gian Francesco Malipiero. His first teaching position was as organist and lecturer at Wellesley College near Boston. Over the next forty years he went on to teach at a number of colleges, including the University of California–Berkeley, the Curtis Institute of Music (where he taught Leonard Bernstein), and Harvard University. In 1929, he was awarded a three-year Guggenheim Fellowship, which he used to travel widely and study the state of collegiate music education. His work gave the impetus for curricular changes at institutions across the country. *The Peaceable Kingdom*, one of his better-known choral works, was commissioned for the League of Composers in 1935. His compositions—described as having accessible vocal melodies, supportive harmonies, sensitivity to the text setting, and great dramatic structure—have been performed by choirs of all ages.

Thompson’s music for *Frostiana: Seven Country Songs* was composed in 1959; all seven are settings of texts by the American poet Robert Frost. The piece was commissioned in 1958 for the 200th anniversary of the founding of the town of Amherst, Massachusetts. Frost had lived in Amherst for some years and was a great admirer of Thompson’s work. Because the choral groups involved in the premiere performance were rehearsing separately, Thompson wished to balance

the work with pieces for mixed choir (numbers 1 and 7), pieces for soprano and alto voices (numbers 3 and 5), and pieces for tenor and bass voices (numbers 2 and 6). The keystone piece was number 4, a dialogue between the men's and women's voices. The premiere was presented by local singers as part of the town's bicentennial commemoration and was performed with piano accompaniment. According to some articles, Frost attended the premiere and was so delighted by the performance that he shouted at the end, "Sing that again!"

A general sense of melancholy pervades "The Road Not Taken." The piece's title and text bring us as listeners to wonder about our own paths not chosen. The intervals filled by the piano accompaniment are strategic; they give the listener time to ponder—like the time that has elapsed before the speaker "[tells] this with a sigh"—the choices that may have "made all the difference." "The Pasture" portrays the daily routine of life on a farm. The words "I shan't be gone long. You come too" extend a sweet invitation to join the speaker in precious moments outdoors. "Come In" features the call of a thrush—here in the piano accompaniment rather than in a flute. The dissonance in the music leaves us wondering whether we are hearing a lamentation or an invitation to experience the darkness of life. "The Telephone" captures a dialogue between tenors and basses on one hand and sopranos and altos on the other. The men sing more insistently in the beginning (communicated in the staccato notes), but they move to a gentler gesture with "Do you remember what it was you said?" and "I heard it as I bowed," which welcome an answer from the women. "A Girl's Garden" has a jaunty and folksy feel, as the women tell in unison of a farm girl tending her first garden. "Stopping by Woods on a Snowy Evening" paints the falling of snowflakes in the piano's descending intervals, and the piano continues alone at the end, after the final word, "sleep." "Choose Something Like a Star" relies on a layering effect: the sopranos hold one note (distant and beautiful) on "O star" while the other voices move in harmony. Thompson successfully incorporated a wide range of compositional techniques to convey the metaphorical meanings of Frost's poetry, making *Frostiana* one of his most memorable choral works.

—Wen Chin Liu, Artistic Director



TEXTS AND TRANSLATIONS

At the Round Earth's Imagined Corners

At the round earth's imagined corners,
 blow
Your trumpets, angels, and arise, arise
From death, you numberlesse
 infinities
Of soules, and to your scattered bodies
 goe,
All whom the flood did, and fire shall
 overthrow,
All whom warre, dearch, age, agues,
 tyrannies
Despaire, law, chance, hath slaine, and
 you whose eyes
Shall behold God and never taste
 death's woe.
But let them sleep, Lord, and mee
 mourn a space,
For, if above all these, my sinnes
 abound,
'Tis late to aske abundance of Thy
 grace.
When wee are there; here on this lowly
 ground.
Teach mee how to repent; for that's as
 good
As if Thou hadst seal'd my pardon
 with Thy blood.
 —John Donne, Holy Sonnet VII

Three Madrigals

O Mistress Mine, Where Are You Roaming?

O mistress mine, where are you
 roaming?
O, stay and hear your truelove's
 coming,

that can sing both high and low.
Trip no further, pretty sweeting,
journeys end in lovers meeting,
every wise man's son doth know.
What is love? 'Tis not hereafter;
present mirth hath present laughter;
what's to come is still unsure.
In delay there lies no plenty,
then come kiss me, sweet and twenty!
Youth's a stuff will not endure.
 —William Shakespeare, *Twelfth Night*

Take, O Take Those Lips Away

Take, O take those lips away
that so sweetly were forsworn;
And those eyes, the break of day,
lights that do mislead the morn.
But my kisses bring again
seals of love, but sealed in vain.
Take, O take those lips away
that so sweetly were forsworn;
And those eyes, the break of day,
lights that do mislead the morn.
 —William Shakespeare,
 Measure for Measure

Sigh No More, Ladies, Sigh No More!

Sigh no more, ladies, sigh no more!
Men were deceivers ever,
one foot in sea, and one on shore,
to one thing constant never.
Then sigh not so, but let them go,
and be you blithe and bonny,
converting your sounds of woe
into Hey nonny nonny hey!

Sing no more ditties, sing no moe
of dumps so dull and heavy!
Fraud of men was ever so

since summer first was leavy.
Then sigh not so, but let them go,
and be you blithe and bonny,
converting your sounds of woe
into Hey nonny nonny hey!

—William Shakespeare,
Much Ado about Nothing

空山新雨

Kong Shan Xin Yu

空山新雨后，
Kōng shān xīn yǔ hòu,
天气晚来秋。
Tiān qì wǎn lái qiū。
明月松间照，
Míng yuè sōng jiān zhào,
清泉石上流。
Qīng quán shí shàng liú。

Rain in the Mountains

*Empty mountains, newly drenched by rain,
Evening weather brings the arrival of
autumn.*

*Amidst the pines, the bright moon gleams,
While clear springs flow over stones in
streams.*

—from “Shan Ju Qiu Ming,” by Wang Wei

Warisan Nusantara

Leleng

Alem ini, telu tuyang, pemong jaiee
Pemong jaiee tawai uyan.

Leleng, leleng, leleng, leleng,
Leleng, Uyan Along, leleng
Nelan!

Ayan saiee, telu tuyang
Masat kuse, masat kuse
Uma luan.

*Tonight, my friends, we gather.
We gather together and reminisce.*

*Turn around, turn around and around.
Turn around, Uyan Along, turn around.
Truly so.*

*Do not be shy, my friends.
When you walk, when you walk
Along the other house.*

Joget Kenangan Manis

Riuh kicau unggas rimba
Langit biru kala senja
Kini engkau jauh dari mata
Hatiku merindu tiap masa!

Pagi hari pergi pekan
Pakai baju bunga-bunga
Bila hati sedang kesepian
Ku tulis untuk mu surat cinta.

Memanglah hai adat berkasih
Berpisah selalu gelisah
Terbayang kenangan yang manis
Terasa kau ada Bersama.

Pada mu, hai si jantung hati
Dalam tidur ku termimpi mimpi
Selagi kita berjauhan
Hati rindu tiada tertahan!

Kalau pergi Kuala Kubu
Tulis nama atas batu
Saban hari ku menanti waktu
Pulang segera kepada aku.

*Wild birds chirping boisterously
In the blue skies at dusk
You are now far from sight
My heart yearns for you all the time!*

*Going to town in the morning
In my floral dress,
When my heart is lonely
I write to you a love letter.*

*It is customary of love
Where parting is never easy
Reflecting upon sweet memories
I imagine you are here with me.*

*Of you, my heart,
In my sleep, I dream.
While we are apart
This longing heart is unbearable!*

*When you go to the fort [Kuala Kubu]
Write your name upon a stone.
Every day I await the time
You will soon return home to me.*

Suriram

Suriram, suriram,
suriram, anak yang manis
Anak manis, janganlah dicium, Oh
sayang,
Kalau dicium, merahlah pipinya.

Satu, dua, tiga dan empat,
lima, enam, tujuh dan lapan,
Kalau tuan dapat kawan baru, Oh
sayang,
Kawan yang lama ditinggalkan jangan.

*Lullaby, lullaby,
lullaby, sweet child,
Do not be kissed, dear sweet child,
Because if your cheeks are kissed, they
will turn red.*

*One, two, three and four,
Five, six, seven and eight,
If you have a new friend, dear one,
do not forget your old friends.*

God Is Seen

Through all the world below
God is seen all around,
Search hills and valleys through,
There He's found.

The growing of the corn,
The lily and the thorn,
The pleasant and forlorn,
All declare, God is there.
In meadows drest in green,
God is seen.

See springing waters rise
Fountains flow, rivers run,
The mist that veils the sky
Hides the sun.

Then down the rain doth pour,
The ocean, it doth roar
And beat upon the shore,
And all praise, in their ways,
The God who ne'er declines
His designs.

The sun with all his rays
Speaks of God as he flies.
The comet in her blaze,
"God," she cries.
The shining of the stars,
The moon, when she appears
His awful name declares;
See them fly through the sky,
And join the solemn sound
All around, all around.

Non Nobis, Domine

Non nobis, Domine, non nobis,
sed nomini tuo da gloriam.

*Not to us, O Lord, not to us,
but to your name be the glory.*

You Do Not Walk Alone

May you see God's light on the path
ahead

when the road you walk is dark.

May you always hear, even in your
hour of sorrow,

the gentle singing of the lark.

When times are hard

may hardness never turn your heart
to stone.

May you always remember when the
shadows fall,

You do not walk alone.

—Traditional Irish blessing

How Can I Keep from Singing?

My life flows on in endless song

Above earth's lamentation.

I hear the real, though distant song

That hails a new creation.

Through all the tumult and the strife,

I hear the music ringing,

It sounds an echo in my soul,

How can I keep from singing?

What though the tempest loudly roars,

I hear the truth, it's living!

What though the darkness round me
close,

Songs in the night it's giving!

No storm can shake my inmost calm

While to that rock I'm clinging.

Since I believe that love abides,

How can I keep from singing?

When tyrants tremble when they hear

The bells of freedom ringing,

When friends rejoice both far and
near,

How can I keep from singing?

In prison cell, in dungeon dark,

Our thoughts to them are winging.

When friends hold courage in their
heart,

How can I keep from singing?

—Quaker hymn

Frostiana: Seven Country Songs

1. The Road Not Taken

Two roads diverged in a yellow wood

And sorry I could not travel both

And be one traveler, long I stood

And looked down one as far as I could

To where it bent in the undergrowth;

Then took the other as just as fair,

And having perhaps the better claim,

Because it was grassy and wanted
wear;

Though as for that the passing there

Had worn them really about the same,

And both that morning equally lay

In leaves no step had trodden black.

Oh, I kept the first for another day!

Yet knowing how way leads on to way,

I doubted if I should ever come back.

I shall be telling this with a sigh

Somewhere ages and ages hence:

Two roads diverged in a wood, and I—

I took the one less traveled by,

And that has made all the difference.

2. The Pasture

I'm going out to clean the pasture spring;
I'll only stop to rake the leaves away
(And wait to watch the water clear, I
may):

I shan't be gone long.
You come too.

I'm going out to fetch the little calf
That's standing by the mother.

It's so young,
It totters when she licks it with her
tongue.

I shan't be gone long.
You come too.

3. Come In

As I came to the edge of the woods,
Thrush music—hark!
Now if it was dusk outside,
Inside it was dark.

Too dark in the wood for a bird
By sleight of wing
To better its perch for the night,
Though it still could sing.

The last of the light of the sun
That had died in the west
Still lived for one song more
In a thrush's breast.

Far in the pillared dark
Thrush music went—
Almost like a call to come in
To the dark and lament.

But no, I was out for stars:
I would not come in.
I meant not even if asked,
And I hadn't been.

4. The Telephone

"When I was just as far as I could walk
From here today,
There was an hour
All still

When leaning with my head against a
flower

I heard you talk.

Don't say I didn't for I heard you say—
You spoke from that flower on the
window sill—

Do you remember what it was you said?"

"First tell me what it was you thought
you heard."

"Having found the flower and driven a
bee away,

I leaned my head,
And holding by the stalk,

I listened and I thought I caught the
word—

What was it? Did you call me by my
name?

Or did you say—

Someone said 'Come'—I heard it as I
bowed."

"I may have thought as much, but not
aloud."

"Well, so I came."

5. A Girl's Garden

A neighbor of mine in the village

Likes to tell how one spring
When she was a girl on a farm,
She did a childlike thing.

One day she asked her father
To give her a garden plot
To plant and tend and reap herself,
And he said, "Why not?"

In casting about for a corner
He thought of an idle bit
Of walled-off ground where a shop
 had stood,
And he said, "Just it."

And he said, "That ought to make you
An ideal one-girl farm,
And give you a chance to put some
 strength
On your slim-jim arm."

It was not enough of a garden,
Her father said, to plow;
So she had to work it all by hand,
But she don't mind now.

She wheeled the dung in the
 wheelbarrow
Along a stretch of road;
But she always ran away and left
Her not-nice load,

And hid from anyone passing.
And then she begged the seed.
She says she thinks she planted one
Of all things but weed.

A hill each of potatoes,
Radishes, lettuce, peas,
Tomatoes, beets, beans, pumpkins,
 corn
And even fruit trees.

And yes, she has long mistrusted
That a cider apple tree
In bearing there today is hers
Or at least may be.

Her crop was a miscellany
When all was said and done,
A little bit of everything,
A great deal of none.

Now when she sees in the village
How village things go,
Just when it seems to come in right,
She says, "I know!"

It's as when I was a farmer—"
Oh, never by way of advice!
And she never sins by telling the tale
To the same person twice.

6. 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 ask 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.

7. Choose Something Like a Star

O Star (the fairest one in sight),
We grant your loftiness the right
To some obscurity of cloud—
It will not do to say of night,
Since dark is what brings out your
light.
Some mystery becomes the proud.
But to be wholly taciturn
In your reserve is not allowed.
Say something to us we can learn
By heart and when alone repeat.
Say something! And it says, "I burn."
But say with what degree of heat.
Talk Fahrenheit, talk Centigrade.

Use language we can comprehend.
Tell us what elements you blend.
It gives us strangely little aid,
But does tell something in the end.
And steadfast as Keats' Eremite,
Not even stooping from its sphere,
It asks a little of us here.
It asks of us a certain height,
So when at times the mob is swayed
To carry praise or blame too far,
We may choose something like a star
To stay our minds on and be staid.

—All texts: Robert Frost

THE 2023 HERITAGE CHORALE COMMISSION



Wenxin Li, the composer of “Kong Shan Xin Yu” (Rain in the Mountains), is a native of Chongqing, China. She is currently pursuing her PhD degree in composition at the University of Iowa, studying with David Gompper. Li received her master’s degree in composition from the University of Wisconsin–Madison and her bachelor’s degree from the Sichuan Conservatory of Music.

Li’s music has been featured in a number of festivals and conferences, including the Aspen Music Festival, the Composers Conference, the Society of Composers, Inc. National Conference, the RED NOTE New Music Festival at Illinois State University, Florida State University’s Festival of New Music, the National Student Electronic Music Event, the Midwest Graduate Music Consortium, and the Midwest Composers Symposium. Her music has also been performed by the JACK Quartet, Ensemble Dal Niente, the H2 Quartet, and Accroche Note.

HERITAGE CHORALE STAFF

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

Soprano

Jeni Fabian
Linda Fehr
Kirsten Glinke
Barbara Hofmaier
Lillian Hohmann
Jennifer Jeck
Quinn Johnshoy
Ana Marroquin
Rebecca McLane
Diane Minarik
Eleanor Sharpe
Paisley Templeton*
Beth Zeiter

Tenor

Miguel DeLeón
John Hillman
Geoffrey Roupas
John Slauson
John Van Aalst

*Scholarship recipient

Alto

Jennifer Bauer
Jessica Blodgett
April Caison
Sarah Campbell
Claudia Divis
Jenny Earlandson
Jess Green
Cleo Enockson Hagen
Carol Hopkins
Martha Houston
Sharon Minarik
Kathleen Morris
Christine Poreba
Mary Rogan

Bass

Mark Allen
Richard Ball
Jack Darnall
Alan Hommerding
Arif Negiz
Larry Ritsert
Ron Ritsert

HARTMAN SCHOLARSHIP RECIPIENT



Paisley Templeton is the recipient of Heritage Chorale's 2023 Hartman Scholarship. Paisley sang in the Chorale's soprano section during the spring season and will be awarded the \$1,000 scholarship at this concert.

Currently a junior at Oak Park and River Forest High School, Paisley began her musical journey in 2016, when she joined the Schola Choir at Grace Episcopal Church in Oak Park. She joined the Madrigal Choir there in 2019 (the two choirs merged during the pandemic). She has participated in her school's choir for three years and in a vocal jazz ensemble for two. She has been

taking voice lessons since 2019. In November 2022, she sang in the Illinois Music Education Association District Vocal Jazz Ensemble. She also had the opportunity to sing in the Illinois High School Association Solo Contest in 2022 and 2023 with several other students from her school. Outside of singing, she plays a bit of guitar and piano.

She is looking forward to the college application process and is hoping to study political science, music, and French.

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. 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.

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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 American Rescue Plan Act, the Illinois Arts Council Agency, and the National Endowment for the Arts, and by a grant from the Illinois Arts Council Agency.

ACKNOWLEDGMENTS

Welcome to Heritage Chorale's spring 2023 concert. We thank our audience members for joining us for this program, "Blossoming Forth: A Celebration of Contemporary Women Composers." 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.

Heritage Chorale also thanks Jeffrey Schroeder of Sassetti LLC, who donates his accounting services and ensures that our financial reports are filed correctly and on time.

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

We are thankful for the hard work and enthusiasm of our artistic director, Wen Chin Liu. We are also grateful 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 Heritage Chorale has made singing and working with you a great experience. Thank you.

—Sarah Campbell, President

2022–2023 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 20, 2023, will be listed in our fall 2023 program.

\$1,000+

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