

PROGRAM

La Partida Victor Jara (1932–1973)

Raíces del Ande

Arriba Quemando el Sol Violeta Parra (1917–1967)

arr. Inti-Illimani

Camilo Rasquin, tenor

Luchín Jara, arr. William Child

Alberto Sanabria, guitar

El Aparecido Jara, arr. William Child

Te Recuerdo Amanda Jara, arr. Eduardo Gajardo

Aunque Los Pasos Toquen Roberto Márquez (b. 1951)

Camilo Rasquin, tenor

Intermission

Visiones del Pueblo Alberto Sanabria (b. 1957)

Raíces del Ande

Misa Criolla. Ariel Ramírez (1921–2010)

Kyrie

Gloria

Credo

Sanctus

Agnus Dei

Camilo Rasquin, tenor

NOTES ON THE PROGRAM

Nueva Canción

During the 1960s, a movement began in Chile that infused traditional folkloric music with words that reflected and challenged a societal status quo rooted in inequality. Violeta Parra, Victor Jara, and numerous other artists active in the middle of the 20th century sought to reflect the conditions of the men and women of the working and lower classes, giving them a voice through socially committed lyrics in their songs. The *Nueva Canción* (New Song) movement reflected themes from across the land, including a deep desire to improve the quality of life and a striving for greater equality and opportunities. The movement unified voices, near and far, in the struggle for a better tomorrow. The “New” referred to the novel way in which words and poetry were employed together to represent people’s circumstances and to form a collective consciousness in Chile to address these issues. This approach spread to many other regions of South America.

The *Nueva Canción* is the music of a resilient and determined people whose arduous life conditions led them to seek an improved future not only for themselves but also for generations to come. And with the power to invigorate in ways that words alone cannot, the music of the *Nueva Canción* was critical in inspiring people to take action (and also demand it from those in power) for the common good.

The selections in this concert are just a small sampling from a vast catalogue of composers and works inspired by the desire to transmit clear images of the realities of the less fortunate. The entire scope of the *Nueva Canción* could not possibly be encapsulated into a single concert, but the composers whose works are performed in this program represent some of the more prominent voices from the movement. This is especially true for Victor Jara, the iconic singer-songwriter, poet, theater director, and activist whose message and ideals still resonate loudly nearly 50 years after his assassination by the armed forces under General (and eventual dictator) Augusto Pinochet. He remains one of the most prominent figures in Chilean culture and history.

I am a worker and music is my tool; I am not an artist.
Time and people will tell if I am an artist. At this
moment, I am a worker, very aware of my own identity
as a member of the working class, who fights in order
to build a better life.

—Victor Jara

A brief description of each selection follows.

La Partida (The Departure), a purely instrumental work, aptly opens this program. Using nearly every instrument employed in this concert, the piece showcases the various colors and textures that can be achieved with these Andean instruments.

Arriba Quemando el Sol (The Sun Burning Up on High), in an arrangement by the Chilean group Inti-Illimani, speaks of the life of miners in a hot and dry northern region of Chile. The text by Violeta Parra depicts the miners' difficult circumstances with a textual simplicity that is direct and serious, enhanced by a rich instrumental accompaniment.

Luchín is a young boy from a poor background whose existence is described with poignant words and tender music. Accompanied by a single guitar, this touching song speaks of Luchín's daily life—his playing in the dirt with mediocre toys and live animals—and ends with a call for all children like him to be given opportunities for a better future.

El Aparecido (The Appeared One) tells the story of a man who is persecuted because of political ideologies—a reality experienced by countless individuals during the dictatorship of Augusto Pinochet (1973–1990). However, the tone of the song—strong and defiant—communicates the valiant spirit needed in the pursuit of ideals, especially when one is standing up to those in power.

Te Recuerdo Amanda (I Remember You, Amanda) portrays with beautiful simplicity the love between two people—Amanda and Manuel. My own godfather, Alfonso Cornejo, who first taught me this song, describes its essence this way: “In five minutes life can feel eternal. That is the impact love can have on the perception of time and things. And these love stories are real. Tragedies happen. But love also redeems us and sometimes drives us to endanger ourselves for our loved ones. In just five minutes, love can make us feel as if life was eternal.”

Aunque los Pasos Toquen (Even Though Footsteps Will Touch This Place), with text from a poem by Pablo Neruda, memorializes people who have been lost to persecution and injustice. After a beautiful opening with the vocal soloist and enriching instrumental melodies, the *a cappella* chorus closes the piece, depicting all those who were lost but whose voices continue to fill silence.

Visiones del Pueblo (Sights of the People), composed by Raíces del Ande member Alberto Sanabria, was inspired by a collection of paintings by the same title that depicted several landscapes and aspects of South America. Likewise, in this piece, instruments take turns in the spotlight displaying their various sounds, colors, and capabilities.

As the world continues to emerge from the darkest days of the pandemic, I hope that this music can serve as a reminder that humans are naturally resilient beings, capable of meeting and surpassing obstacles of all kinds—especially when we work toward that goal together.

Misa Criolla

In 1959, Pope John XXIII announced the creation of the Second Vatican Council, which was held between 1962 and 1965. Meant to reform myriad issues related to the Catholic Church's relationship with the world, it also opened the doors for the Mass to be celebrated in vernacular languages instead of only in Latin. The subsequent impact was felt around the world. In South America in particular, where Christianity and Catholicism had made their way from Europe during the colonial period (and where the folk aspects of the native cultures were—both literally and figuratively—kept at a distance from the church) a new world of possibilities for cultural expression in liturgy was opened.

Argentinian composer Ariel Ramírez (1921–2010) received the encouragement of various clergymen to conceive of a Mass based solely on South American musical elements. He proceeded to do this by composing *Misa Criolla*, with various genres of music and instruments native to the Andean region of the southern continent. This was revolutionary: people could now express their faith in a liturgical setting using their own language and musical instruments. Since then, many composers have further expanded the realm of musical expression using the text of the Mass.

The *Misa Criolla* is made up of original melodies based on forms and rhythms of South America, specifically those of the Andean region. It follows the traditional five-movement structure of the Mass—Kyrie, Gloria, Credo, Sanctus, and Agnus Dei—but everything else was revolutionary at the time of its writing. For the first time, the people of South America could practice their faith without having to change how they expressed themselves. They and their culture would finally be welcomed inside the church exactly as they were.

The textual, musical, and spiritual content of the *Misa Criolla*, filled with its joyous declamations, prayerful moments, and rich instrumental accompaniment, nonetheless transcends language differences and conveys to any listener the rich spirit of a timeless and universal message of praise.

—Guillermo Muñoz Küster
Artistic Director

TEXTS AND TRANSLATIONS

Arriba Quemando el Sol

Quando fui para la pampa
llevaba mi corazón contento como un
chirigüe
pero allá se me murió
primero perdí las plumas y luego
perdí la voz.
Y arriba quemando el sol.

Quando vide los mineros dentro de su
habitación
me dije, mejor habita en su concha el
caracol
o a la sombra de las leyes el refinado
ladrón.
Y arriba quemando el sol.

Las hileras de casuchas, frente a
frente, sí señor
las hileras de mujeres frente al único
pilón
cada una con su balde y su cara de
aflicción.
Y arriba quemando el sol.

Paso por un pueblo muerto
se me nubla el corazón
aunque donde habita gente
la muerte es mucho peor.
Enterraron la justicia, enterraron la razón.
Y arriba quemando el sol.

Si alguien dice que yo sueño
cuentos de ponderación
digo que esto pasa en Chuqui
pero en Santa Juana es peor.
El minero ya no sabe lo que vale su
sudor.
Y arriba quemando el sol.

When I went to the plains*
my heart was as happy as a bird
but that feeling ceased when I arrived.
First I lost my feathers and then lost
my voice.
And the sun is burning up on high.

When I saw the miners inside their
rooms
I thought to myself, a snail is better
off inside its shell,
or a thief lives better hiding in the
shadows of the law.
And the sun is burning up on high.

The rows of shacks, one in front of the
other,
the rows of women in front of a lone
loaf of bread
each one with her basket and a
sorrowful look.
And the sun is burning up on high.

Going through a dead town
my heart aches
although in places where people
actually live
death is much worse.
They buried justice, they buried reason.
And the sun is burning up on high.

If someone suggests I am dreaming
tales of reflection
I tell you, this happens in Chuqui,**
but it's worse in Santa Juana.**
The miner no longer knows what his
sweat is worth.
And the sun is burning up on high.

Me volví para Santiago
sin comprender el color
con que pintan la noticia
cuando el pobre dice no.
Abajo la noche oscura
oro, salitre y carbon
Y arriba quemando el sol.

I returned to Santiago
without understanding the color
with which the news is painted
when the poor say no.
In the mines, among gold, saltpeter,
and carbon,
the night is dark.
And the sun is burning up on high.

**The plains in the northern region of Chile*

***Chuqui and Santa Juana: towns in Chile*

Luchín

Frágil como un volantín
en los techos de Barrancas
jugaba el niño Luchín
con sus manitos moradas
con la pelota de trapo
con el gato y con el perro
el caballo lo miraba.

Fragile as a kite
on the roofs of Barrancas*
the boy Luchín played
with his little dirty hands
with the ball of rags
with the cat and dog
while the horse watched him.

En el agua de sus ojos
se bañaba el verde claro
gateaba a su corta edad
con el potito embarrado
con la pelota de trapo
con el gato y con el perro
el caballo lo miraba.

In the water of his eyes
a clear green bathed.
He crawled at his young age
with his muddy bottom
with the ball of rags
with the cat and dog
while the horse watched him.

El caballo era otro juego
en aquel pequeño espacio
y al animal parecía
le gustaba ese trabajo
con la pelota de trapo
con el gato y con el perro
y con Luchito mojado.

The horse was another one to play
with
in that small space,
and it seemed that the animal
enjoyed it as well
with the ball of rags
with the cat and dog
and with little Luchín wet.

Si hay niños como Luchín
que comen tierra y gusanos
abramos todas las jaulas
pa' que vuelen como pájaros
con la pelota de trapo
con el gato y con el perro
y también con el caballo.

El Aparecido

Abre sendas por los cerros,
deja su huella en el viento,
el águila le da el vuelo
y lo cobija el silencio.

Nunca se quejó del frío,
nunca se quejó del sueño,
el pobre siente su paso
y lo sigue como ciego.

Correlé, correlé, correlá
por aquí, por allí, por allá,
correlé, correlé, correlá,
correlé que te van a matar,
correlé, correlé, correlá,
correlé que te van a matar,
correlé, correlé, correlá.

Su cabeza es rematada
por cuervos con garra de oro
como lo ha crucificado
la furia del poderoso.

Hijo de la rebeldía
lo siguen veinte más veinte,
porque regala su vida
ellos le quieren dar muerte.

Correlé . . .

If there are children like Luchín
who live among dirt and worms,
let us open all the cages
so that they may fly like birds
with the ball of rags
with the cat and dog
and with the horse, too.

**a slum*

He opens paths through the hills,
leaves his mark in the wind,
the eagle gives him flight,
and silence shelters him.

He never complained of cold,
never complained about tiredness,
the poor person feels his step
and follows him blindly.

Run, run, run,
Over here, over there, over there,
Run, run, run,
Run, for they are going to kill you,
Run, run, run,
Run, for they are going to kill you,
Run, run, run.

His head is crowned
by ravens with golden claws,
as if crucified by
the fury of the powerful.

Son of rebellion,
pursued by twenty plus twenty,
because he offers his life
they want to kill him.

Run . . .

Te Recuerdo Amanda

Te recuerdo Amanda
la calle mojada
corriendo a la fábrica
donde trabajaba Manuel.
La sonrisa ancha
la lluvia en el pelo
no importaba nada
ibas a encontrarte con él
con él, con él, con él
son cinco minutos
la vida es eterna en cinco minutos
suena la sirena, de vuelta al trabajo
y tú caminando, lo iluminas todo
los cinco minutos, te hacen florecer.

Te recuerdo Amanda
la calle mojada
corriendo a la fábrica
donde trabajaba Manuel.
La sonrisa ancha
la lluvia en el pelo
no importaba nada
ibas a encontrarte con él
con él, con él, con él
que partió a la sierra
que nunca hizo daño
y en cinco minutos quedó destrozado
suena la sirena, de vuelta al trabajo
muchos no volvieron, tampoco
Manuel.

Te recuerdo Amanda
la calle mojada
corriendo a la fábrica
donde trabajaba Manuel.

I remember you, Amanda,
the wet street
running to the factory
where Manuel worked.
Your wide smile,
rain in your hair,
nothing else mattered,
you were going to be with him,
with him, with him, with him.
In just five minutes,
life is eternal in five minutes
the siren sounds, back to work,
and you, walking, illuminate
everything
Those five minutes make you
blossom.

I remember you, Amanda,
the wet street
running to the factory
where Manuel worked.
Your wide smile,
rain in your hair,
nothing else mattered,
you were going to be with him,
with him, with him, with him.
He who departed to the mountains
and never did harm,
and in five minutes, all was shattered
the siren sounds, back to work.
Many did not return, neither did
Manuel.

I remember you, Amanda,
the wet street
running to the factory
where Manuel worked.

Aunque Los Pasos Toquen

Aunque los pasos toquen mil años
este sitio
no borrarán la sangre de los que aquí
cayeron
Y no se extinguirá la hora en que
caíste
aunque miles de voces crucen este
silencio.

La lluvia empaparará las piedras de la
plaza
pero no apagará vuestros nombres de
fuego.
Mil noches caerán con sus alas
oscuras
sin destruir el día que esperan estos
muertos.
El día que esperamos, a lo largo del
mundo, tantos hombres,
El día final del sufrimiento.

Aunque los pasos toquen mil años
este sitio
no borrarán la sangre de los que aquí
cayeron
Y no se extinguirá la hora en que
caíste
aunque miles de voces crucen este
silencio.

Even if footsteps walk over this place
for a thousand years,
the blood of those fallen here will not
be erased.
And your memory will not be
extinguished
even if thousands of voices fill the
silence.

The rain will soak the stones in the
park
but it will not put out the fire of your
names.
A thousand dark nights will fall
without overshadowing the day these
dead ones long for.
That day that so many of us long for,
all around the world,
The day suffering will end.

Even if footsteps walk over this place
for a thousand years,
the blood of those fallen here will not
be erased.
And your memory will not be
extinguished
even if thousands of voices fill the
silence.

Misa Criolla

Kyrie

Señor, ten piedad de nosotros.
Cristo, ten piedad de nosotros.
Señor, ten piedad de nosotros.

Lord, have mercy upon us.
Christ, have mercy upon us.
Lord, have mercy upon us.

Gloria

Gloria a Dios en las alturas y en la tierra
paz a los hombres que ama el Señor.
Te alabamos, Te bendecimos,
Te adoramos, glorificamos.
Te damos gracias por tu inmensa gloria,
Señor Dios, Rey Celestial.
Dios, Padre todopoderoso,
Señor, Hijo Único, Jesucristo
Señor Dios, cordero de Dios,
Hijo del Padre.
Tú que quitas los pecados del mundo,
ten piedad de nosotros
Tú que quitas los pecados del mundo,
atiende nuestras súplicas.
Tú que reinas con el Padre,
ten piedad de nosotros.
Porque tú solo eres santo,
Solo tú Señor,
Tú solo Altísimo Jesucristo,
con el Espíritu Santo,
en la gloria de Dios Padre. Amén.

Glory to God in the highest and on earth
peace to those who love the Lord.
We praise You, we bless You,
We worship You, we glorify You.
We give thanks to You for your great glory,
Lord God, heavenly King,
God the Father Almighty,
Lord, the only begotten Son, Jesus Christ,
Lord God, Lamb of God,
Son of the Father.
You who takes away the sins of the world,
have mercy upon us,
You who takes away the sins of the world,
receive our prayers.
You who reigns with the Father,
have mercy upon us.
For You alone are holy,
You alone are the Lord,
You alone are most high, Jesus Christ,
with the Holy Ghost,
in the Glory of God the Father. Amen.

Credo

Padre todopoderoso,
creador de cielo y tierra.
Creo en Dios y en Jesucristo creo,
Su único hijo, nuestro señor,
fue concebido por obra y gracia
del Espíritu Santo,

Father Almighty,
maker of heaven and earth.
I believe in God and I believe in Jesus Christ,
His only son, our Lord;
who was conceived by the power
of the Holy Spirit,

nació de Santa María Virgen,
padeció bajo el poder de Poncio
Pilato.
Fue crucificado, muerto y sepultado.
Descendió a los infiernos.
Al tercer día
resucitó de entre los muertos.
Subió a los cielos,
esta sentado a la diestra de Dios.
Desde allí ha de venir
a juzgar vivos y muertos.

Creo en el Espíritu Santo,
Santa Iglesia Católica,
la comunión de los santos,
y el perdón de los pecados,
resurrección de la carne,
y la vida perdurable. Amén.

Sanctus

Santo, santo, santo
Señor Dios del universo.
Llenos están los cielos
y la tierra de tu gloria.
Hosanna en las alturas.
Bendito el que viene
en el nombre del Señor.

Agnus Dei

Cordero de Dios
que quitas los pecados del mundo,
ten compasión de nosotros.
Cordero de dios
que quitas los pecados del mundo,
danos la paz.

was born of the Virgin Mary;
suffered under Pontius Pilate.
He was crucified, died, and was
buried.
He descended into hell.
On the third day
He rose from the dead.
He ascended into heaven
and sits at the right of God the Father.
He shall come again
to judge the living and the dead.

I believe in the Holy Spirit,
the Holy Catholic Church,
the communion of saints,
and the forgiveness of sins,
the resurrection of the body,
and the life everlasting. Amen.

Holy, holy, holy
Lord God of the universe.
Heaven and earth
are full of Your glory.
Hosanna in the highest.
Blessed is He who comes
in the name of the Lord.

Lamb of God,
who takes away the sins of the world,
have mercy upon us.
Lamb of God,
who takes away the sins of the world,
grant us peace.

GUEST MUSICIANS

Raíces del Ande (Roots of the Andes) was founded in 1983 by six Chicago-based Bolivian university students. The group's style, known internationally as Andean, combines indigenous, Spanish, and African influences. The Andean sound features a correspondingly wide array of instruments—some well known, such as guitar and harp, and others unique to South America, such as the *quena* (a vertical wooden or cane flute) and the *charango* (a tiny guitar-like instrument originally made from the shell of an armadillo), both native to Bolivia, and the *bombo* (a large drum with a hairy cowhide head). The lyrics of Raíces del Ande's songs have roots in folk tradition and address ageless questions of freedom and justice.

The membership of Raíces del Ande has evolved over time. The group has made three professional recordings of traditional songs and original compositions. It has toured all around the United States and overseas, performing in theaters, universities, and concert halls, and in 2016 at the fifth Festival de la Solidaridad (Festival of Solidarity) in Paraguay.

Alberto Sanabria (leader), guitar, Paraguayan harp

Jhamil Bueno, charango

Armando Blake, ronroco, tiple

Ignacio Deagueros, zampona, quena, toyos, zankas, percussion

Paul Osborn, quena, quenacho, zampona

Adolfo Salvador, bombo, palo de lluvia

Omar Salvador, ronroco, quenacho, zankas, percussion

Kitt Lyles (guest), string bass



Camilo Rasquin, tenor, is originally from Venezuela. He holds a master's degree in music from Northeastern Illinois University. When he was fourteen years old, he was fortunate enough to see his first opera performance, *Don Giovanni*, at Lyric Opera of Chicago. The entire evening was an unforgettable experience that has continued to influence him to this day.

He returned to Venezuela with his family when he was still a teenager but came back to Chicago as an adult to study voice at the Chicago College of Performing Arts at Roosevelt University, where he received a bachelor of music degree. As a student, he had the opportunity to sing in several church choirs and perform with small opera ensembles. Now that he has been in Chicago for 20 years, he feels very lucky to be able to continue singing all over the city, while at the same time having the opportunity to work on his own music projects.

HERITAGE CHORALE STAFF

Guillermo Muñoz Küster, appointed artistic director of the Heritage Chorale in June 2018, is also director of adult choirs at Glenview Community Church and a member of the Artistic Planning Department at the Chicago Symphony Orchestra.

Guillermo enjoys a diverse musical life as a conductor, classical guitarist, singer, and arts administrator. He has performed with ensembles such as Music of the Baroque and the Grant Park Symphony and has served as assistant conductor with the Apollo Chorus of Chicago, where he was also the chorus's first conducting apprentice in its 150-year history. While with the Apollo Chorus, Guillermo regularly conducted the ensemble in live television appearances as well as concert performances. Equally at home in orchestral and choral repertoire, Guillermo was selected in 2017 as a fellow for Chorus America's inaugural Choral-Orchestral Conducting Academy.

A native of Santiago, Chile, Guillermo earned a bachelor of music degree from Lebanon Valley College (Annville, PA) and a master of music degree in conducting from the Bienen School of Music at Northwestern University. He has collaborated in performances, master classes, and recording projects with leading composers, including Richard Blackford, Eric Whitacre, and the late Stephen Paulus.

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

THE HERITAGE CHORALE

Soprano

Cathy Bachman
Kirsten Glinke
Barbara Hofmaier
Lillian Hohmann
Ana Marroquin
Rebecca McLane
Diane Minarik
Eleanor Sharpe
Rachel Streufert
Beth Zeiter

Tenor

Miguel DeLeon
Geoffrey Roupas
John Slauson
John Van Aalst

Alto

Jennifer Bauer
Sarah Campbell
Jenny Earlandson
Jess Green
Cleo Enockson Hagen
Carol Hopkins
Martha Houston
Sharon Minarik

Bass

Mark Allen
Richard Ball
Jack Darnall
Sam Hohmann
Alan Hommerding
Arif Negiz
Ted Reichardt
Larry Ritsert
Ron Ritsert

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

*Please mark your calendar for our spring 2022 concerts:
Saturday, April 2, 7:30 pm, and Sunday, April 3, 4:00 pm.*

HERITAGE CHORALE BOARD OF DIRECTORS

Sarah Campbell, *President*
Larry Ritsert, *Vice President*
Barbara Hofmaier, *Secretary*
Beth Zeiter, *Treasurer*
Carol Hopkins, *Chorus Representative*
Cathy Bachman, *Alternate Chorus Representative*
Nancy Ball
Tim Divis
Linda Fehr
Arif Negiz
Mary Rogan

THE MARCIE HARTMAN MENTORING AND SCHOLARSHIP PROGRAM

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 or sing in choral groups in Oak Park, River Forest, or Forest Park are eligible to apply. In the mentoring component of the program, scholarship recipients first rehearse with Heritage Chorale during the spring semester and perform in its spring concerts. They then receive the scholarship award, which they use to pursue further studies in the vocal arts.

The members of Heritage Chorale have been delighted to sing with these young musicians and look forward to meeting the next scholarship recipient. Applications for the 2022 program are due November 30, 2021. More information is available at heritagechorale.com.

ACKNOWLEDGMENTS

Welcome to Heritage Chorale's fall 2021 concert. We thank our audience members for joining us for this program, "A New Song: Music of South America/*Nueva Canción: Música Sudamericana*." This is our first live performance since fall 2019, and we are overjoyed to be singing for you in person again. 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.

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

We acknowledge the Oak Park Area Arts Council and the Illinois Arts Council Agency, whose generous support helped Heritage Chorale bring you this performance and helped us support our staff through the months we were unable to sing together.

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 thank Grace Lutheran Church also for providing space for our weekly rehearsals.

We are grateful to work with our talented artistic director, Guillermo Muñoz Küster, who envisioned this concert for Heritage Chorale in 2018 and has finally been able to bring it to our audience this year. We are thankful to have the dedicated support of our accompanist, Tehra Hiolski, who joins us for weekly rehearsals and in many of our performances. We have enjoyed learning this music with them!

We are thankful we made it through the months of shutdown caused by COVID-19. Heritage Chorale suspended rehearsals in March 2020, when we learned of the devastation COVID-19 was bringing to our community. Along with the rest of the world, we were unable to do many things previously considered normal—including singing together in person. Thanks to the dedication of our artistic director, we met virtually for presentations on music, singing and listening sessions, special guest lectures, and social nights. We even tackled a virtual choir piece (which can be heard on YouTube via the link on heritagechorale.com) and met for outdoor singing sessions in the spring. We are thankful we were able to hold these sessions, but we hope never to have to do so again!

Finally, we greatly appreciate the many contributions of our board members, all the singers in the Chorale, and their family members and friends. Your tireless dedication to the success of the choir, especially during these unprecedented times, has made singing and working with you a truly wonderful experience. Thank you.

—Sarah Campbell
President



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