



CHAMBER CONVERSATIONS
 March 15, 2026 3 pm

MAULDIN: Birds in Winter, six preludes for harp
 Peter Stigdon

MOZART: String Duo for Violin and Viola No. 1, K. 423
 Caitlin Hillyard and Keith Jones

BACH: Concerto for Violin, Oboe and Continuo in D minor, BWV 1060 R
 Gwen Brits, Elliot Lichtenberg, Peter Stigdon

Doors open for ticket sales and check-in at 2:30 pm. Concert begins at 3 pm.
 Tickets are \$20 each, students through college admitted free of charge. Purchase in advance with the QR code below.

Good Shepherd Lutheran Church
 611 Randolph Street, Oak Park, IL

SymphonyOPRF.org theSymphonyOPRF@gmail.com
 708.218.2648



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CHAMBER STARS
 April 26, 2026 3 pm

BEETHOVEN: Quintet in E-flat Major, Opus 16
 Debra Barford, Diane Doll, Martha Mitchell Cavender, David Barford, David Leehy

HAYDN: String Quartet in E-flat major, op. 71 no. 3 - I. Vivace

BRAHMS: String Quartet No. 3 in B-flat major, op. 67 - III. Agitato

BARTOK: String Quartet No. 2, Sz. 67 - II. Allegro molto capriccioso
 Tikaani Quartet

RAVEL: Piano Trio in A Minor
 Michelle Wynton, William Cernota, David Leehy

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Choral Concert
 February 15, 2026 4:00 P.M.
 Concordia University Chapel of Our Lord

Tragic Overture, Op. 81 Johannes Brahms
(1833-1897)

Schicksalslied (Song of Destiny), Op. 54 Brahms

The Symphony Chorus, William Chin, choral director, and
 Heritage Chorale, Wen Chin Liu-Young, artistic director

intermission

Das irdische Leben (Earthly Life) Gustav Mahler
(1860-1911)
Wo die schönen Trompeten blasen
(Where the Fair Trumpets Sound)
Das himmlische Leben (Heavenly Life)
 (from Symphony No. 4)

Nathalie Colas, soprano

Quiet City Aaron Copland
(1900-1990)

Beth Hoover, English horn
 Dale Kerner, trumpet

An Outdoor Overture Copland

Maurice Boyer, conductor

The Symphony of Oak Park & River Forest is supported in part by grants from the Gaylord and Dorothy Donnelley Foundation, Illinois Arts Council, Oak Park Area Arts Council, in partnership with the Village of Oak Park, and Cook County Arts.

Today's concert is being performed in memory of Melbourne A. Noel, Jr.

Brahms wrote only two concert overtures, and they were both written the same year: 1880. Brahms was fond of creating pairs of contrasting works and these two concert overtures are a good example. The first is the well-known *Academic Festival Overture*, written as a thank-you following the awarding of an honorary degree by the University of Breslau. That work is a lighthearted piece, filled with student drinking songs. Its contrasting twin is the *Tragic Overture*. Brahms described his *Tragic Overture* as a direct outlet for his "melancholy nature". Referring to these two overtures, he told friends that "one [overture] weeps, the other laughs".

Not surprisingly for Brahms, there is no programmatic theme for the *Tragic Overture*. The overture opens with two momentous chords that are a melodic falling fourth; this interval will be important for many of the themes in the work. One writer summarized the music as having the impact of being 'assertive, austere, energetic, withdrawn, mysterious, and romantic' in turns. That almost sounds like it could just as easily have been named the Romantic Overture.

Late in the summer of 1868, **Brahms** visited his friends the Dietrichs in Oldenburg. While there, he asked if they could visit the great shipbuilding works at Wilhelmshaven (curiously, though he could rarely be induced to board a ship, Brahms was fascinated with them). On the morning scheduled for the visit, Brahms started reading the poems of Friedrich Hölderlin (1770-1825), which he found amidst the Dietrich family's books. He told his hosts that he had been deeply moved by a poem entitled *Hyperion's Song of Fate*. Years later, in a memoir recalling his friendship with Brahms, Dietrich wrote:

When, later in the day, after having wandered about and seen everything of interest, we sat down by the sea to rest, we discovered Brahms at a great distance, sitting alone on the beach and writing. These were the first sketches for the Schicksalslied.

The text, re-enacting the Classical fatalism of the Greeks, spoke to some central element in the composer's own soul; yet despite the immediate reaction to the poem and the instant musical sketch, he was unable to bring the work to completion until May 1871. The problem may have been the structure of Hölderlin's grim text: the poem is in two parts, the first depicting the tranquil, eternal bliss of the gods in their abode of light, the second concerned with the torments of humanity, driven by a blind destiny. Brahms did not want to end the music in such a negative mood. He considered simply repeating the opening words but instead decided to conclude the piece with a tranquil orchestral restatement of the opening music. The music of the gods heard at the beginning is in a luminous Eb major, which later is sharply contrasted by the hard-driven torments of mankind, especially the dramatic depiction of "water thrown from crag to crag" followed by a sudden silence. This section is in the relative C minor key, which shifts to C major for the orchestral conclusion.

Des Knaben Wunderhorn (The Youth's Magic Horn) is a series of songs with music by **Gustav Mahler**, set either for voice and piano, or for voice and orchestra, based on texts of German folk poems chosen from a collection of the same name assembled by Achim von Arnim and Clemens Brentano. A collection of 12 of these was published in 1899. Two of these songs are *Das irdische Leben (Earthly Life)* and *Wo die schönen Trompeten blasen (Where the Fair*

CONCERTMASTER GWEN BRITS began violin lessons at age six in Lexington, Kentucky. After moving to Oregon, she performed with the Salem Youth Symphony, Oregon Pro Arte Youth Chamber Orchestra, Oregon All-State Orchestra, and the All-Northwest Orchestra. During her undergraduate years, she was a member of the Utah State University Symphony Orchestra and studied privately with William Fedkenheuer, now a member of the Miró Quartet. In Iowa, Gwen was an active performer with the Clark University Orchestra and the Dubuque Symphony Orchestra. She was also a member of the Provo-based contemporary folk band Molly in the Mineshaft and Dubuque's Bluegrass Alumatics. Gwen holds a master's degree in ESL instruction and has taught at UIC and Triton College; she is currently a student advisor at the Northwestern University International Students & Scholars Office. She lives in Forest Park with her husband and dog.



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Trumpets Sound). *Das irdische Leben* is a harrowing dialogue between a child and their mother. The child pleads for bread, but the mother continuously delays, asking the child to wait until the grain is harvested, baked, and prepared. By the time the food is ready, the child has died. *Wo die schönen Trompeten blasen* is similarly dark. A soldier arrives at his lover's house at night, but the joy of reunion is halted by the realization that the soldier is heading to war. The final, shocking line, *Da ist mein Haus, von grünem Rasen* ("There is my home, of green turf"), reveals he is a ghost or has died in battle.

An additional setting from this period was ***Das himmlische Leben (Heavenly Life)***, but by the year of the collection's publication this song had been reorchestrated and become the finale of the *Fourth Symphony* and thus was not published as part of the *Des Knaben Wunderhorn* collection. The song presents a vision of heaven through the naive and charming eyes of a child. The lyrics describe heavenly pleasures in a simple, earthly way, focusing heavily on the abundance of food, music, and carefree life, free from worldly troubles. The text is upbeat and the music sublime, but we are not told why the child is in heaven.

Aaron Copland, champion of a truly American musical voice, involved himself in many aspects of the cultural life of America, including film and theater. ***Quiet City***, one of his best-loved works, had its genesis in the theater. While the play did not survive, the music did. The composer wrote: "In the spring of 1939, I was asked by my friend, Harold Clurman, to supply the incidental musical score for a new play by Irwin Shaw ... *A Quiet City* ... concerning the night thoughts of many different kinds of people in a great city. It called for music evocative of the nostalgia and inner distress of a society profoundly aware of its own insecurity. The author's mouthpiece was a young trumpet player, whose trumpet playing helped to arouse the conscience of his fellow-players and of the audience. The play was given two 'try-out' performances in New York ... and was then withdrawn. Several friends urged me to make use of the thematic material used in my score as the basis for an orchestral piece. This is what I did in the summer of 1940.... I borrowed the name, the trumpet and some themes from the original play". The original stage instrumentation was for clarinet, saxophone, piano, and trumpet. The scoring for the atmospheric tone-poem is strings and English horn in dialog with the trumpet solo. The piece perhaps reflects on Copland's own habit of composing late at night in a time when a city was quiet, before awakening for a new day.

Copland's *An Outdoor Overture*, composed in 1938, is one of his most youthfully exuberant works and appropriately so. Commissioned by Alexander Richter, the Director of Music of New York's famed High School of Music and Art, it was to be "the opening gun" in the school's late 1930s campaign to introduce young players to contemporary American music entitled "American Music for American Youth". The American composer Elliott Carter wrote, "Its opening is as lofty and beautiful as any passage that has been written by a contemporary composer. It is Copland in his prophetic vein ... never before has he expressed it so simply and directly". In a display of unabashed extroversion, the full orchestra introduces the overture. A long and somewhat carefree trumpet solo follows. A march-like theme abruptly gives way to a lyrical melody in the strings. A second march theme soon returns the listener to the overture's exciting opening music. Finally, other previously heard themes return and bring the work to a very exciting and dynamic ending.

Schicksalslied

Ihr wandelt droben im Licht
Auf weichem Boden selige Genien!
Glänzende Götterlüfte
Rühren Euch leicht,
Wie die Finger der Künstlerin
Heilige Saiten.

Schicksallos, wie der Schlafende
Säugling, atmen die Himmlischen;
Keusch bewahrt,
In bescheidener Knospe
Blühet ewig
Ihnen der Geist,
Und die seligen Augen
Blicken in stiller
Ewiger Klarheit.

Doch uns ist gegeben
Auf keiner Stätte zu ruh'n;
Es schwinden, es fallen
Die leidenden Menschen
Blindlings von einer
Stunde zur andern,
Wie Wasser von Klippe
Zu Klippe geworfen
Jahrlang ins Ungewisse hinab.

Das irdische Leben

Mutter, ach Mutter! es hungert mich,
Gib mir Brot, sonst sterbe ich.
Warte nur, mein liebes Kind!
Morgen wollen wir ernten geschwind.

Und als das Korn geerntet war,
Rief das Kind noch immerdar:
Mutter, ach Mutter! es hungert mich,
Gib mir Brot, sonst sterbe ich.
Warte nur, mein liebes Kind,
Morgen wollen wir dreschen geschwind.

Und als das Korn gedroschen war,
Rief das Kind noch immerdar:
Mutter, ach Mutter! es hungert mich,
Gib mir Brot, sonst sterbe ich.
Warte nur, mein liebes Kind,
Morgen wollen wir backen geschwind.
Und als das Brot gebacken war,
Lag das Kind auf der Totenbah.

Song of Destiny

Ye wander gladly in light
Through goodly mansions, dwellers in
Spiritland!
Luminous heaven-breezes
Touching you softly,
Like as fingers when skillfully
Wakening harp-strings.

Fearlessly, like the slumbering
Infant, abide the Beatified;
Pure retained,
Like unopened blossoms,
Flowering ever,
Joyful their soul
And their heavenly vision
Gifted with placid
Never-ceasing clearness.

To us is allotted
No restful haven to find;
They falter, they perish,
Poor suffering mortals
Blindly as moment
Follows to moment,
Like water thrown from crag to crag,
Destined to disappearance below.

Earthly Life

Mother, ah mother, I am starving.
Give me bread or I shall die.
Wait, only wait, my beloved child!
Tomorrow the reaping will be swiftly done.

And when at last the corn was reaped,
Still the child kept on crying:
Mother, ah mother, I am starving,
Give me bread or I shall die.
Wait, only wait, my beloved child!
Tomorrow the threshing will be swiftly done.

And when at last the corn was threshed,
Still the child kept on crying:
Mother, ah mother, I am starving.
Give me bread or I shall die.
Wait, only wait, my beloved child!
Tomorrow the baking will be swiftly done.
And when at last the bread was baked,
The child lay dead upon the bier.

February 15, 2026 Personnel

++ *Concertmaster*
+ *Assistant Section Leader*
* *Principal*
~ *Section Organizer*
^ *String Intern*
Number after name indicates how many years in S/OP&RF

First Violins

Gwen Brits 5 ++
Nina Chen 10
Isabela Flores 5
Caitlin Hillyard 5
Abraham Marcial Manzola 2
Chuqing Meng 2
Aileen Murphy 4
Ingrid Schimnoski 8+
Cheryl Toncray-Smerz 10 ~
Bethany Watt 1
Joyce Westphal 5
Marylou Witz 19
Michelle Wynton 13
Peiran Zhao 1

Second Violins

Carol Janossy 48 *
Abe Baker 5
Rupa Datta 1
Paula Johannesen Desimone 7
Cheryl Flinn 33
Lisa Gaspero 4
Judy Meredith 28
Lorena Morales Rodriguez 3
Julie Siarny 1
Elizabeth Tan 2
Julie Tumma 25
Wailin Wong 9

Violas

Uli Widmaier 9 *
Jerry Brown 15
Adrienne Kitchen 1
Heather Lough 10
Jackie Sabuda 10
Janet Widmaier 9

Cellos

Alex Groesch 8 *
Viktoria Baldacci 2
Andrea Charest 6
Christian Hernandez 9
Joy Hoang 2
Petr Husták 15
Lenore Mass 31
Peter Mertka 1

Double Basses

Kristina Lee 24 *
Thea Grendahl Christou 15
Ceazar DePaoli 5
James Janossy 19
Jolie Quick 11
Macy Wilson 2

Harp

Peter Stigdon 4
Keyboard
David Leehey 21

Stage Manager

Jon Zimmer 1

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Terry Gimbel
Ruth Reko

Flutes

Laurel Tempas 12
Marcia Hustad 9
Julie Siarny 24, *Piccolo*

Oboes

Debbie Barford 47 *
Elliot Lichtenberg 1
Linda Johnson 54
Beth Hoover 48, *English Horn*

Clarinets

Diane Doll 52 *
Jim Robinson 13
Jason Montgomery 1, *Bass*

Bassoons

Martha Mitchell Cavender 7 *
Lisa Rathje 14

French Horns

David C. Barford 46 *
Michael Papierniak 35
Emily Torrey 3
Melinda Z. Robinson 25

Trumpets

Dale Kerner 46 *
Edward Kerner 10
Augustine Melecio 7

Trombones

Chris Wood 23 *
Patrick Zielinski 40
Lance Malina 42, *Bass*

Tuba

Cheldon White 1

Percussion

Tim Nichen 2*
Michael Daniel 56
Matt Hart 13

Heritage Chorale

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Cathy Bachman
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Kirsten Glinke
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Rebecca McLane
Eleanor Sharpe
Jordan Werner

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Mary Rogan
Jeanette Tobin
Alexis Turim
Desi Vasquez

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John Hillman
Marc Linne
Geoff Roupas
John Slauson

BASS

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Larry Ritsert

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Jim May
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Sam Whalen **
Evan White **

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Rich Hansen
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Volker Kleinschmidt
David Leehey
Karl Liechty
Carl McGee
Harry Mueller *
Jaime Raba **
Paul Shadrake
Mark Weber **

* Concordia University Kapelle Member

** City Voices Member

Wo die schönen Trompeten blasen

Wer ist denn draußen und wer klopft an,
Der mich so leise, so leise wecken kann?
Das ist der Herzallerliebste dein,
Steh auf und laß mich zu dir ein!

Was soll ich hier nun länger stehn?
Ich seh die Morgenröt aufgehn,
Die Morgenröt, zwei helle Stern,
Bei meinem Schatz, da wär ich gern,
bei meiner Herzallerliebsten.

Das Mädchen stand auf und ließ ihn ein;
Sie heißt ihn auch willkommen sein.
Willkommen, lieber Knabe mein,
So lang hast du gestanden!

Sie reicht ihm auch die schneeweiße Hand.
Von ferne sang die Nachtigall
Das Mädchen fing zu weinen an.

Ach weine nicht, du Liebste mein,
Aufs Jahr sollst du mein eigen sein.
Mein Eigen sollst du werden gewiß,
Wie's keine sonst auf Erden ist.
O Lieb auf grüner Erden.

Ich zieh in Krieg auf grüner Heid,
Die grüne Heide, die ist so weit.
Allwo dort die schönen Trompeten blasen,
Da ist mein Haus, von grünem Rasen.

Das himmlische Leben

Wir genießen die himmlischen Freuden,
Drum tun wir das Irdische meiden,
Kein weltlich Getümmel
Hört man nicht im Himmel,
Lebt alles in sanftester Ruh;
Wir führen ein englisches Leben,
Sind dennoch ganz lustig daneben,
Wir tanzen und springen,
Wir hüpfen und singen,
Sankt Peter im Himmel sieht zu.

Johannes das Lämmlein auslasset,
Der Metzger Herodes drauf passet,
Wir führen ein geduldigs,
Unschuldigs, geduldigs,
Ein liebliches Lämmlein zu Tod.
Sankt Lukas den Ochsenschlachten
Ohn einigs Bedenken und Achten,
Der Wein kost't kein Heller
Im himmlischen Keller,
Die Englein, die backen das Brot.

Where the fair trumpets sound

Who stands outside and knocks at my door,
Waking me so gently?
It is your own true dearest love,
Arise, and let me in.

Why leave me longer waiting here?
I see rosy dawn appear,
The rosy dawn and two bright stars.
I long to be beside my love,
Beside my dearest love.

The girl arose and let him in,
She bids him welcome too.
O welcome, dearest love of mine,
Too long have you been waiting.

She gives to him her snow-white hand,
From far off sang the nightingale,
The girl began to weep.

Ah, do not weep, my dearest love,
Within a year you shall be mine,
You shall be mine most certainly,
As no one else on earth.
O love upon the green earth.

I'm going to war, to the green heath,
The green heath so far away.
There where the splendid trumpets sound,
There is my home of green turf.

Heavenly life

We revel in heavenly pleasures,
So we shun all that is earthly,
No worldly turmoil
Is heard in Heaven,
Everyone lives in sweetest peace;
We lead an angelic existence,
And yet we are perfectly happy,
We dance and leap,
We skip and sing,
Saint Peter in Heaven looks on.

Saint John has lost his little lamb,
And Herod the butcher is lurking,
We lead a patient,
Innocent, patient,
Darling little lamb to death.
Saint Luke would slay the oxen
Without the slightest hesitation,
The wine doesn't cost a penny
In the cellars of Heaven,
The angels, they bake the bread.

Gut Kräuter von allerhand Arten,
Die wachsen im himmlischen Garten,
Gut Spargel, Fisolen,
Und was wir nur wollen,
Ganze Schüsseln voll sind uns bereit.
Gut Äpfel, gut Birn und gut Trauben,
Die Gärtner, die alles erlauben!
Willst Rehbock, willst Hasen?
Auf offener Straßen,
Sie laufen herbei.

Fine herbs of every description
Are growing in heaven's garden,
Fine asparagus, green beans
And everything we desire,
Platefuls of food all ready for us,
Fine apples, fine pears and fine grapes,
The gardeners let us pick everything.
If you want venison and hare –
In the open streets
They come running up.

Sollt' ein Festtag etwa kommen,
Alle Fische gleich mit Freuden angeschwommen!
Dort läuft schon Sankt Peter
Mit Netz und mit Köder,
Zum himmlischen Weiher hinein.
Sankt Martha die Köchin muß sein.
Kein' Musik ist ja nicht auf Erden,
Die unsrer verglichen kann werden.

And when there's a holiday,
All the fish swim gleefully up,
And off runs Saint Peter
With net and with bait,
Into the pond of Heaven;
Saint Martha will have to be cook.
No music on earth
Can ever compare with ours,

Elftausend Jungfrauen
Zu tanzen sich trauen,
Sankt Ursula selbst dazu lacht,
Cäcilie mit ihren Verwandten
Sind treffliche Hofmusikanten,
Die englischen Stimmen
Ermuntern die Sinnen,
Daß Alles für Freuden erwacht!

Eleven thousand virgins
Venture to dance,
Saint Ursula herself laughs to see it,
Saint Cecilia with her companions
Are splendid court musicians.
The angelic voices
So delight the senses,
That all creatures awake with joy!



Hailed for her “floating, silky” “luminous soprano” and deemed “a standout in acting and voice” as well as “hypnotic” (Chicago Classical Review), Soprano **Nathalie Colas** is a versatile and curious musician, educator, producer and music advocate.

She has been a featured soloist with Haymarket Opera, Newberry Consort, Incantare, Alchymy Viols, Indianapolis Baroque Orchestra, and Bach Cantata Vespers at Grace Lutheran, Valparaiso Bach Institute, and Bach Society of Saint Louis. With a keen interest and ear for new music, Nathalie was heard at the Festival International De Chihuahua and with Collective 113 in Minneapolis in recent seasons. An active chorister, Nathalie is a member of the Chicago Symphony Chorus, the Grant Park Chorus, and Music of the Baroque.

As a concert soloist, Nathalie was recently heard in Ravel's *Sheherazade* with the Symphony of Oak Park & River Forest, in Christmas Oratorio with Chicago Choral Artists, and in the title role of Rita by G. Donizetti in Switzerland. An avid recitalist, Nathalie studied art song with the late German baritone Udo Reinemann and regularly performs such repertoire (Symphony Center, Pianoforte Foundation, Chicago Arts Club, Driehaus Museum).

Ms. Colas is a passionate educator who teaches voice at Concordia University Chicago and Triton College, where she also serves as director of Choral Activities. She is a recurring guest at colleges around the midwest to lead courses on *Melodie Francaise*. A graduate of DePaul University School of Music and of the Brussels Royal Conservatory, she completed her opera training at the Swiss Opera Studio/Hochschule der Kunst Bern, Switzerland. Nathalie was born and raised in Strasbourg, France.

Heritage Chorale is a community-based chamber choir in the Oak Park–River Forest area, directed by **Wen Chin Liu-Young**. Founded in 1984, the choir performs masterworks across a broad range of styles, periods, and cultures, by composers from the local area and around the world.

Please join Heritage Chorale for its spring 2026 concert, “Realms of Dream and Destiny,” on Saturday, April 11, 7:30 pm, at Pilgrim Congregational Church, Oak Park, and Sunday, April 12, 4:00 pm, at Grace Lutheran Church, River Forest. Featured are Brahms's *Schicksalslied* (Song of Destiny) and Zoey Lim's commissioned piece, a setting of Emily Dickinson's poem “We Grow Accustomed to the Dark.” *Three Nocturnes* by Daniel Elder, a fanciful setting of Lewis Carroll's “Jabberwocky,” and pieces by Ēriks Ešēnvalds, Stephen Foster, Thomas Morley, and Rosephanye Powell deepen the resonances of the concert's theme.



Wen Chin Liu-Young 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, and received her doctoral degree from the University of Iowa, where she studied with Timothy Stalter and David Puderbaugh.

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 made her Carnegie Hall debut, conducting Heritage Chorale, together with Ebell of Los Angeles and Waukesha Choral Union, in Mozart's *Vesperae solennes de Confessore* (K. 339).

The Symphony Chorus of the Symphony of Oak Park & River Forest has been directed by **William Chin** since 2003. The Chorus has collaborated with the Symphony in the performance of many great choral masterpieces, including Mahler Symphony No. 2 (*Resurrection*) and Symphony No. 8 (*Symphony of a Thousand*), Beethoven *Ninth Symphony* and *Missa Solemnis*, Mozart *Requiem*, Brahms *A German Requiem*, Vaughan Williams *Dona Nobis Pacem*, Orff *Carmina Burana*, Berlioz *Te Deum*, and Liszt *Missa Solemnis*. The Chorus draws its membership from Oak Park, River Forest, and neighboring communities as well as from Chicago and other area suburbs. Please contact the Symphony for information about singing with the Chorus in future seasons.

For a biography of **William Chin**, please see your program book.

For a biography of **Maurice Boyer**, please see your program book.