



American Heritage School presents

Curricular
Spring
Choral Concerts

Grades 9-12

Friday, April 23, 2021

Performing at 2:15 & 7:00 p.m.



Livestream performances can be viewed on YouTube.

American Heritage School presents

It is Well With My Soul:

Songs of Adversity and Hope

Friday, April 23, 2021

Rob Swenson, Director

Heidi Rodeback, Accompanist

Welcome and Introduction..... Blaine Hunsaker

Opening Prayer..... Luke Sperry

COMBINED CHOIRS

It is Well with My Soul..... Philip P. Bliss
arr. Cindy Berry

solo: Cara Uhl

HIGH SCHOOL MIXED CHOIR

All Earth Rejoice with a Gladsome Voice..... Antonio Vivaldi
arr. Hal Hopson

violin: Ellie Geslison; cello: Karina Miner

I Will Remember You..... Craig Courtney

I Sing Because I'm Happy..... arr. Kenneth Paden

Adapted by Rollo Dilworth

electric bass: Clark Miner; drum set: Jordan Saltmarsh

SMALL ENSEMBLE

May it Be..... arr. Mark Brymer

Nathaniel Bischoff, Burton Buer, Lily Calderwood, Hunter Christiansen,

Shera Crossley, Adam Johnson, Karina Miner, and Echo Parkin

CHAMBER CHOIR

Hallelujah (from “Christ on the Mount of Olives”)..... Ludwig Van Beethoven

Crucifixus Antonio Lotti

I Know That My Redeemer Lives..... F. C. Wood
arr. Dan Forrest

Fix You arr. Philip Lawson
solos: David McConkie, John Burr, and Nathaniel Bischoff

SMALL ENSEMBLE

The Wellerman New Zealand Folk Song
arr. Jacob Narverud
Burton Buer, John Burr, Robert Hayward, Adam Johnson, Adam Jones,
Cole Perry, Derek Rowen, and Stirling Todd

A CAPPELLA CHOIR

Verleih uns Frieden..... Felix Mendelssohn

My God is a Rock..... Afro-American Spiritual
arr. Daniel Kallman

Child of Wonder Eric Whitacre
cello: Karina Miner

COMBINED CHOIRS

I'll Be On My Way Shawn Kirchner
solos: Gracie Nielson, Kaylee Handy, and Burton Buer
bass: Clark Miner; drum set: Jordan Saltmarsh

Closing Prayer Chelsea Waddell

HIGH SCHOOL MIXED CHOIR

SOPRANO
Bethany Crossley
Elise Johnson
Jenna Meade
Noelle Pace

ALTO
Isabella Bradford
Emily Curzon
Hannah Hatch
Hannah Lau

TENOR
Timothy Andersen
Benson Hale
Logan Hunsaker
Luke Sperry

BASS
Andrew Fee
Logan Hendrickson
Landan Jensen
Jeffrey Logan

A CAPPELLA CHOIR

SOPRANO I
Shera Crossley*
Kaylee Handy*
Eva Pace
Emma Schmidt
Chelsea Waddell*
Eden Waite

ALTO I
Bethany Bushman*
Isabelle Fee
Echo Parkin*
Sarah Riboldi*
Cara Uhl*
Sarah Ware*

TENOR I
Nathan Andersen
Jackson Barattiero
Nathaniel Bischoff*
John Burr*
David McConkie*
Jace Pulley
Christian Stevens

BARITONE
Hyrum Brimhall
Benson Christiansen
Robert Hayward*
Adam Johnson*
Cole Perry
Sam Pew
Derek Rowen*

SOPRANO II
Cosette Bradford*
Lily Calderwood*
Eliza Fichialos
Catherine Howard
Alexa Montes
Julie Riboldi

ALTO II
Liberty Cromar
Harvest Hale
Mariah Haymond*
Kenya Clark
Mya Holyoak
Karina Miner*
Gracie Nielson

TENOR II
James Burton
Carter Hymas
Adam Jones*
Stirling Todd*
Joseph Weyland

BASS
Jared Bowen*
Burton Buer*
Hunter Christiansen*
Wesley Dalton
Elijah Gibson
Isaiah Pettingill
Jack Reed
Kyle Zufelt

*Chamber Choir Member

SPECIAL THANKS

Special thanks to Jay Clark for live stream and technical support; to Tammy Morse for poster design and publicity; and to the parents of performers for their ongoing support of high-quality, faith-centered music at American Heritage School.

PROGRAM NOTES

The year 2020 brought some unexpected challenges. In recent weeks, we have begun to see the light at the end of the tunnel with regard to many of the challenges brought on by the world-wide pandemic. However, we know that adversity and hardship—as well as patience, hope, and faith—must continue throughout our lives. This concert centers on those themes.

Horatio Gates Spafford experienced some significant trials during his life. He lost much of his financial holdings in the Great Chicago Fire of 1871. Then in 1873, the unthinkable happened: he lost all four of his daughters in a tragic boat accident. While crossing the Atlantic with their mother, their ship was struck by an iron sailing vessel, killing them and 222 other people. Weeks later, while sailing back to England to reunite his wife, Horatio penned the words to **It is Well with My Soul**:

*When peace like a river attendeth my way,
When sorrows like sea billows roll,
Whatever my lot, Thou hast taught me to say
It is well, it is well with my soul!*

Antonio Vivaldi is one of the great composers of the Baroque era. As a Catholic priest working in Venice, Vivaldi's music is most often drawn from sacred subjects and texts. He was particularly skilled at writing *canons*—musical works in which a melody is followed by one or more imitations. His work with counterpoint was studied thoroughly by one of his lesser-known (at the time) contemporaries, Johanne Sebastian Bach. **All Earth Rejoice with a Gladsome Voice** is a joyful adaptation of one of Vivaldi's canons.

I Will Remember You describes one of the most challenging experiences in human relationships: when a person feels intense love for another, but the feeling is no longer reciprocated. The sparse supporting piano line in this piece paints a vivid picture of the empty and sad state of such a person.

The text for **I Sing Because I'm Happy** is inspired by the 1905 gospel hymn *His Eye is on the Sparrow*. The simple, repeated message of hope in this song comes from the book of Matthew:

“Are not two sparrows sold for a farthing? And one of them shall not fall on the ground without your Father. But the very hairs of your head are all numbered. Fear ye not therefore, ye are more value than many sparrows.” (Matthew 10:29-31)

Two student ensembles that participated in the Region 15 Solo and Ensemble Festival were selected to advance to the Utah State Solo and Ensemble Festival this month. They will both be featured in tonight's performance.

May it Be was written and recorded by Enya for the 2001 film *Lord of the Rings: The Fellowship of the Ring*. It is a song about embracing hope, even in darkness. Two lines of the text are in the fictional Elvish language, Quenya, meticulously created by J. R. R. Tolkien:

Mornië utúlië (Darkness has come)
Mornië alantië (Darkness has fallen)

The first three Chamber choir songs—Hallelujah (from The Mount of Olives, Crucifixus, and I Know That My Redeemer Lives—portray the most important events in the Passion story: Christ's atoning sacrifice, his death, and his resurrection.

Hallelujah was the final movement of Beethoven's dramatic oratorio, *Christus am Ölberge (Christ on the Mount of Olives)*. While the world was mostly oblivious to Christ's victory in the Garden of Gethsemane, there was surely a grand celebration on the other side of the veil. This piece portrays that heavenly celebration, with choirs of angels singing praises to God: "*Praise the lord, ye bright angelic choirs, in holy songs of joy!*"

Antonio Lotti lived and worked in Venice at the same time as Antonio Vivaldi, but his writing style is dramatically different. His portrayal of Christ's crucifixion in **Crucifixus** begins with a simple bass entrance, followed by each of the seven other singing parts in succession. This piece uses 49 suspensions (moments of musical dissonance followed by resolution) to portray Jesus Christ's intense suffering. The climax is on the word "passus" ("suffered") and then tapers back to a softer, more introspective conclusion. The Latin text is taken from one section of the Nicene Creed:

He was crucified also for us, under Pontius Pilate he suffered and was buried.

The text for **I Know That My Redeemer Lives** was written by the English minister Samuel Medley (1738-1799). This hymn was included in the first Latter-day Saint hymnal, just 36 years after Medley's death. In stark contrast with the version printed in the 1985 Latter-day Saint hymnal, this arrangement is paired with a hearty and upbeat folk tune (which may have very well been the tune sung at the time by early Latter-day Saints.) This tune serves to infuse the text with increased intensity and enthusiasm.

Fix You is a song by the British rock band Coldplay, recorded on their 2005 album *X&Y*. The text was written by the band's lead singer Chris Martin to comfort his then-wife, actress Gwyneth Paltrow, after her father's death.

In 2020, an unprecedented revival of "sea shanty" music took place on social media. The Longest Johns' version of **The Wellerman** went viral first and was followed by several others in the same genre. In explaining the sudden interest in sea shanties, media sources have compared the social isolation of teenage whalers in the nineteenth century to that of young people isolated under the COVID-19 pandemic.

Verleih Uns Frieden is a chorale cantata by Felix Mendelssohn. The text is a German adaptation of the Latin text *Da pacem Domine (Give peace, Lord)* completed by Martin Luther in 1529. Robert Schumann, a contemporary of Mendelssohn, said about the composition: "This small piece deserves to be world famous and will become so in the future; the Madonnas of Raphael and Murillo cannot remain hidden for long." The English translation reads

*Graciously grant us peace
Lord God, in our time;
there is no one else
who could fight for us
except you, our God, alone.*

Child of Wonder is the last movement of *The Sacred Veil*, a twelve-movement work written with poet Charles Anthony (Tony) Silvestri. *The Sacred Veil* chronicles the rich life of Tony and his late wife Julie Silvestri: their courtship, the birth of their children, Julie's diagnosis of ovarian cancer, her treatment, her struggle, and finally, her death. Child of Wonder portrays the painful experience of an individual letting go as a loved one passes to the other side of the veil.

In contrast to Child of Wonder, **I'll Be On My Way** is sung from the perspective of someone who has crossed to the other side of the veil and is consoling those they have left behind:

"When I am gone, don't you look for me in the places I have been; I'll be alive, but somewhere else...

I'll have left my feet of clay upon the ground, I will be glory bound, I'll be on my way!"

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