

TIMPANOGOS
chorale

Deep River

An Evening of Spirituals



May 15, 2023

American Fork Junior High

About the Choir

Timpanogos Chorale, a program of the non-profit Harrington Center for the Arts, is dedicated to sharing with our community an opportunity to experience beautiful, fun, and inspiring choral music from diverse cultures and genres as well as providing an encouraging environment in which our members can develop greater music appreciation, talents, and skills- and presenting this music to our local communities.

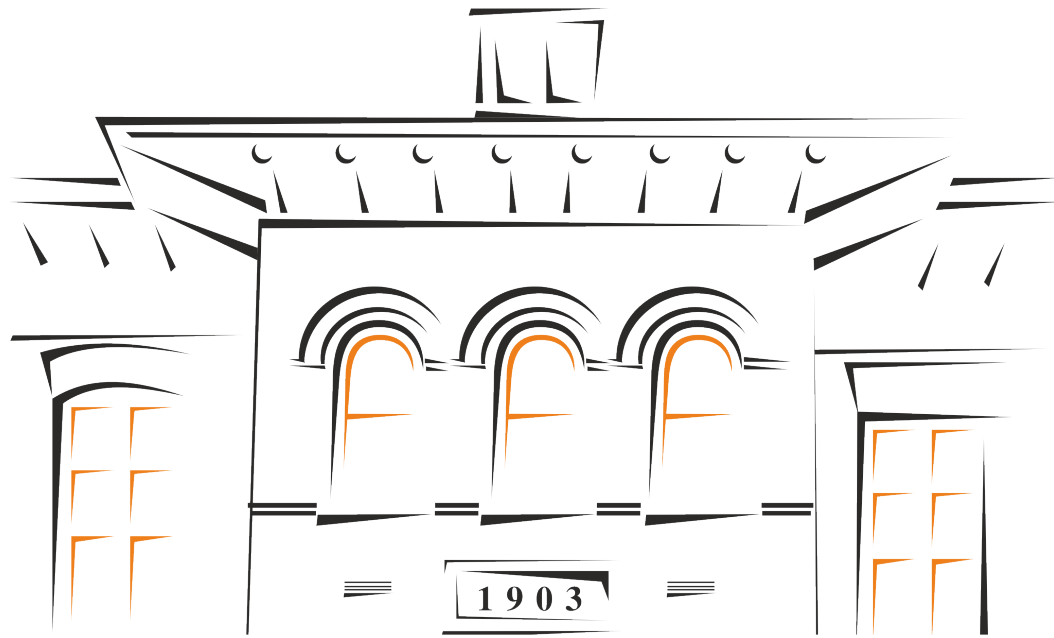
The Timpanogos Chorale was originally called the American Fork Civic Choir. It has also been called the American Fork Community Choir and the North Utah County Community Choir, among other names. It started back in 1963 under the direction of Kenneth J. Bird and Jack Larson. The local organization of The Church of Jesus Christ of Latter-day Saints had disbanded larger, regional choirs in order to encourage support for local congregation choirs. City Councilman F. Haw Durfey, later a prominent mayor of American Fork, asked the disheartened choir members if they would like to form the American Fork Civic Choir.

We are coming upon our 60th year as a choir!





Special Thanks To



HARRINGTON CENTER

F O R T H E A R T S



Upcoming Concerts

American Fork Public Library

Thursday, May 18th at 7:00pm. Free Admission

64 S 100 E, American Fork, UT

Timpanogos Chorale returns to the American Fork Library Rotunda with a shortened version of our main concert program celebrating African American Spirituals and Traditional American Folk Songs.

St. George Summer Concert

Saturday, June 3rd, at 12:00pm. Free Admission

St. George Tabernacle 18 S. Main Street, St. George, UT

Timpanogos Chorale will be going on the road to celebrate spiritual music created in the early years of our country as American culture, plantation owners, and African American slaves struggled with the transition from slavery to freedom for all.

Andrew Wheelwright, Director



Andrew Wheelwright started his musical career at the ripe old age of eight playing the role of Winthrop in Music Man. From there he went on to sing in several productions by the Santa Rosa Players including Mame, Scrooge, Half-past Wednesday, Brigadoon, and 7 Brides for 7 Brothers. His first venture into opera was as Amahl in Gian Carlo Menotti's Amahl and the Night Visitors under the tutelage of Dan Earl. Andrew later began his study of choral conducting under Mr. Earl while singing in various choirs at Santa Rosa High School where he had the opportunity to direct the Men's Chorus.

He furthered his training by studying conducting with Ronald Staheli at Brigham Young University where he graduated with a Bachelor of Arts in Music. While at BYU, Andrew studied a wide range of musical subjects including voice, composition, choral arranging, and orchestration. He also sang with the BYU Concert Choir under the direction of Mack Wilberg and the BYU Singers under the direction of Ronald Staheli.

Andrew continued to participate in choral music after college by singing in various community choirs including Seattle Pro Musica and the Wasatch Chorale. He starred in My Father's Field, a musical about the colonization of the San Francisco Bay area produced in Oakland in 2011. Andrew has been a soloist in various choirs and was the Tenor soloist for the Redwood Empire Sing-Along Messiah. He's also continued his love for Menotti's Christmas operetta by singing the role of Melchior in the Santa Rosa Symphonic Chorus's production of Amahl and the Night Visitors. Most recently, Andrew sang the Baritone solo for Ralph Vaughan Williams' Fantasia on Christmas Carols, also with the Santa Rosa Symphonic Chorus.

Andrew is very passionate about bringing beautiful, powerful music to the community and has thoroughly enjoyed working with the enthusiastic singers of Timpanogos Chorale since January of 2015. He teaches private music lessons and supplements his music income by working as a software developer for FamilySearch International.

Morgan Hall, Assistant Director

Morgan Hall has always loved music and its power to change lives. One of his first choral conducting experiences that made him want to teach music occurred while he was serving an ecclesiastical mission to the people of Paraguay. Morgan received a bachelor's degree in music from Utah State University. He is grateful for the many people that have influenced him in his musical career. Morgan is excited to be working with the people in Timpanogos Chorale.



Sheralyn Hess, Accompanist

Sheralyn Hess has been singing with and accompanying choirs since the age of 14 (a VERY long time ago in a galaxy far far away...) including Canti con Brio, Utah Baroque Ensemble, Exultate, Timpanogos Chorale, Stadium of Fire Chorus, and multiple church groups. She graduated from Brigham Young University and the University of Phoenix in nursing. Besides being a musician, she is a wife to Kendall Hess (tenor in the choir), mom to four wonderful men and their spouses, grandma to six of the cutest grandkids in the world, and a nurse at an awesome Intermountain pediatric office in American Fork. Music helps provide balance in her life. Special thanks to her friends and family for their love and support.



Chorale Members

Soprano 1

Blanca Fraser
JoAnna Gill
Ashley Humpherys
Bev Irwin
Debbi John
Harper McGee
Heidi Meibos
Laurie Patterson
Jetta Rasmussen
Sarah Rollins
Sandra Vermason
Kara Ward

Soprano 2

Vera Adler
Kristen Atwood
Emmalyn Bailey
Paige Bailey
Kailey Baker
Mandy Draper
Amilynn Eddington
Julianne Etringer
Joy Fugal
Rebecca Gilbert
Brooke Gillis
Julie Harris
Linda Larsen
Emma Larson
Erin Peeples
Kathy Peterson
Lynette Rushton
Misti Sherwood
Rebekah Welsh
Elisabeth Wheelwright
Linda Wilkins-McGee

Alto 1

Mary Bonham
Griselda Christiansen
Lori Gilbert
Anita Hanson
Kayla Johnson
Stephanie Keate
Ashley Snyder
Lorrie Lou Stark
Sara Wheelwright

Alto 2

Alicia Bouwhuis
Chandalyn Carr
Lisa Durrant
Cherilyn Elder
Mary Johnson
Amanda Kaiser
Paula Malone
Karen Marshall
Amanda Morrill
Melody Paskett
Katherine Roth
Emily Taylor

Tenor 1

Edgar Hafen
Kendall Hess
Cory Newey
Brian Salmond

Tenor 2

Chad Bailey
Barton Busath
Richard Kartchner
David Rigby
Joseph Scott
Jared Swensen
Ray Lewis
Jason Kern

Baritone

Ben Dolman
Chris Draper
Jacob Fugal
Morgan Hall
Alan Humpherys
Dan Roth
Randall Rupper
Elijah Wheelwright
Joshua Wheelwright

Bass

Bruce Armstrong
Lee Fugal
Michael Gilbert
Dan Goodrick
Dick Houskeeper
Scott Keate
Greg Swensen

Bold denotes section leaders

Timpanogos Chorale

Presents

I Want to Be Ready

Traditional Spiritual

Arranged by Moses Hogan

Soloists: *Morgan Hall and Harper McGee*

Deep River

Traditional Spiritual

Arranged by Norman Luboff

Witness

Traditional Spiritual

Arranged by Jack Halloran and Dick Bolks

Down to the River to Pray

American Folk Song

Arranged by Andrew Wheelwright

Hark, I Hear the Harps Eternal

Traditional Spiritual

Arranged by Alice Parker

Soloists: *Blanca Fraser and Brooke Gillis*

Down by the Riverside

Traditional Spiritual
Arranged by John Rutter
Double Bass by Lee Fugal and Allison Goodrick

Precious Lord, Take My Hand

Lyrics and Music by Thomas A. Dorsey
Arranged by Jack Schrader
Edited by Andrew Wheelwright

Let Me Fly

Traditional Spiritual
Arranged by Robert DeCormier
Soloists: Jacob Fugal and Morgan Hall

Intermission

I Know That My Redeemer Lives

Lyrics by Samuel Medley
Music by F.C. Wood
Arranged by Dan Forest
Soloists: Blanca Fraser, Ashley Humphreys, Debbie John, and Sarah Rollins

I Feel Like I'm on My Journey Home

Traditional Spiritual
Arranged by Ronald Staheli

I Want Jesus To Walk With Me

Traditional Spiritual
Arranged by Raymond H. Haan

Battle of Jericho

Traditional Spiritual
Arranged by Moses Hogan
Soloists *Harper McGee and Debbie John*

Wayfaring Stranger

American Folk Song
Arranged by Nathan Bigler

Where the Sun Will Never Go Down

Traditional Spiritual
Arranged by Joseph Jennings
Soloists: *Barton Busath, Jacob Fugal, Joy Fugal, Brooke Gillis, Morgan Hall, Harper McGee, Melody Paskett, Ashley Snyder, and Andrew Wheelwright*

The Lord Bless You and Keep You

Lyrics from Num. 6:24-26
Music by Peter C. Lufkin

Concert Notes

I Want to Be Ready

Revelation 21:10–27, the Revelation of John on the Isle of Patmos, inspired *I Want to Be Ready*, sometimes titled as *Walk in Jerusalem Just Like John*. Lizzie Williams, an enslaved African, recalled singing this during a river baptism. William Eleazar Barton includes this spiritual with what he calls “railroad songs”--sung by workers constructing railroads or other public works--many of which have a “train” theme. More important, using a call and response pattern allows a lead singer to improvise short lines while working. The National Baptist Convention, USA, a predominantly African American denomination, included *I Want to Be Ready* in “Gospel Jubilee and Soul Melodies” (Philadelphia, 1918).

Witness

Musicologist Dr. Jonathan Miller stated, "It seems to me that, for many of us, the spiritual has at its essence the quality of a gift...The spiritual is part of our cultural heritage and it powerfully enriches our lives---but none of us owns it." Jack Halloran's arrangement of *Witness* is a favorite of choirs the world over, who have shared this gift with the world.

Deep River

This spiritual was one of a sequence of choral pieces recorded in 1961 by the Norman Luboff Choir and is a classic enjoyed by choirs and audiences everywhere.

Down to the River to Pray

Also called *The Good Old Way* in its earliest known versions, the song was published in *Slave Songs of the United States* in 1867. It has been referred to as a hymn, a spiritual and an Appalachian song, and while its exact origins are unclear, some believe it was a Native American Tribal song later adapted to include Christian lyrics.

Concert Notes- continued

Hark, I Hear the Harps Eternal

This famous hymn tune arrangement was originally created for the Robert Shaw Chorale. Notice the driving pulse and overlapping rhythms and motives in this classic a cappella piece.

Down by the Riverside

“This barnstorming American song was first published in 1918, in *Plantation Melodies: A collection of Modern, Popular and Old-time Negro-songs of the Southland*, and it was first recorded in 1920 by the Fisk University Jubilee Quartet, though it is believed to possible date back to the American Civil War. It has served variously as a work song, a marching song, and a gospel song in southern churches, existing in many variant versions and interpreted in many styles. The ‘riverside’ is the River Jordan, the whole text echoing the prophetic visions of Isaiah and Micah.” *Note by John Rutter, copyright Oxford University Press 2015. Reproduced by permission of Oxford University Press.*

Precious Lord Take My Hand

A beloved hymn written in 1932 by Thomas Dorsey, it was inducted into the Christian Music Hall of Fame in 2007. The lyrics of this hymn call out to the Lord for guidance and strength through difficult times. As Dorsey experienced tragedy in his life, he turned to God for hope and faith. May this hymn help you through difficult times to trust in God.

Let Me Fly

De Cormier worked as an arranger for such artists of the mid-20th century as Odetta and Harry Belafonte. This popular spiritual speaks of hope for a better life in Zion, the Promised Land, and of reuniting with family members—common themes for slaves, whose songs about spiritual liberation were often filled with double meaning for their desire for societal liberation as well.

Concert Notes- continued

I Know That My Redeemer Lives

In this vigorous, energetic setting of the early American hymn tune *Antioch* combined with familiar lyrics by Samuel Medley, Dan Forrest instructs the singers and virtuosic 4-hand piano to be “relentlessly steady”--this driving and percussive arrangement creates increasingly climactic moments as the chorus repeats: “Shout on, pray on, we’re gaining ground, Glory, Hallelujah! The dead’s alive and the lost is found, Glory, Hallelujah!”

I Feel Like I’m on My Journey Home

Slave life was horrible in so many ways; nearing death could bring peace, knowing blessed heaven was not far away, as illustrated in the words of this spiritual: “When I can read my title clear to mansions in the skies, I’ll bid farewell to ev’ry fear, and dry my weeping eyes. Should earth against my soul engage, and fiery darts be hurled, then I can smile at Satan’s rage, and face a frowning world. Let cares like some wild deluge come, let storms of sorrow fall; may I but safely reach my home, my God, my heav’n my all. I feel like I’m on my journey home.”

I Want Jesus to Walk With Me

“Deep from the history of the African American Spiritual comes a song without a known author or a known source for its tune and yet it is one of the most powerful songs of longing for a champion, a comforter, and a guide along the journey of life. ‘I Want Jesus To Walk With Me’ has words that penetrate our soul and come from the unknown author’s heart because the words are so rich in emotion with a very deep reaching message – longing for the presence of a Savior....

Continued on next page

Concert Notes- continued

I Want Jesus to Walk With Me *continued*

But in these three simple verses the author of the song's desperate cry is for Jesus to be 'a very present help in times of trouble' (from Psalm 46:1), when the heart is breaking and the burden is too heavy, 'when my head is bound in sorrow.' The author knew how much they needed Jesus and how comforting it is to know that Jesus walks with us in our journey through life and the many things that we encounter all along our pilgrim journey. Jesus is always with us as we long for his companionship" *Rob Durocher, Minister of Worship and the Arts, St Johns Lutheran Church*

The Battle of Jericho

It is believed that slaves composed the song in the early 19th century, and it was first recorded by Harrod's Jubilee Singers in 1922. Moses Hogan, a composer and arranger who was acclaimed for his arrangements of African American spirituals, arranged this famous version of the story of Joshua 6, where the Israelite army overthrows the city of Jericho.

Wayfaring Stranger

Based on an African American spiritual of the 19th century, this hymn's lyrics illustrate the life of Christians longing for their home of God's kingdom as a "wayfaring stranger" on earth. Nathan Bigler's arrangement echoes these wayfaring travels as it ebbs and flows between tender sectional solos and harmonically rich 8-part crescendos to its conclusion in a confident declaration: "I'm Goin' Home!"

Where the Sun Will Never Go Down

This medley of African American favorites combines several solos with the choir singing *Where the Sun Will Never Go Down; Ain't-a That Good News; Swing Low, Sweet Chariot; Over Yonder; and I Got Shoes*. "Although this music originated out of struggle and suffering, it is not sorrowful music; but rather music of hope"



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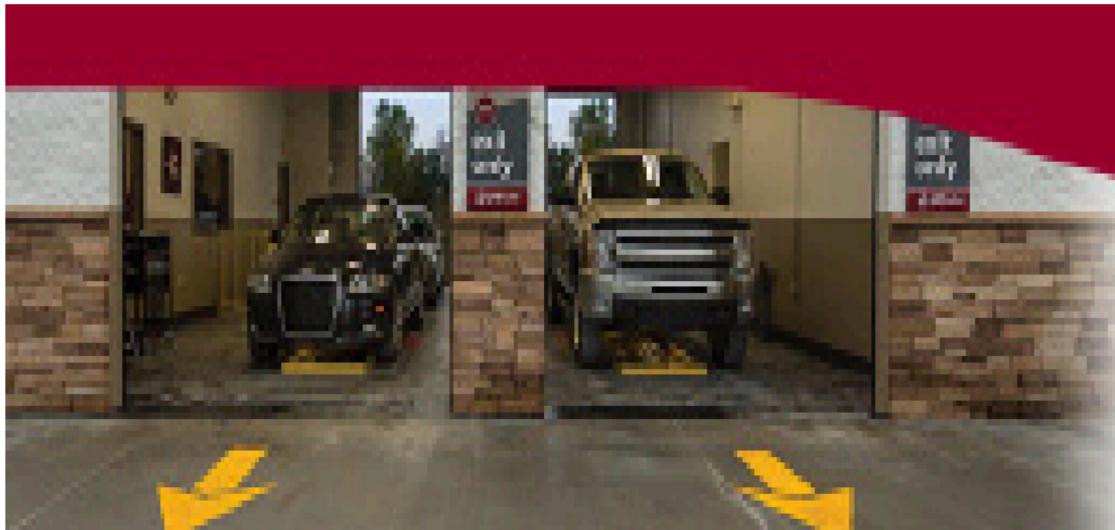
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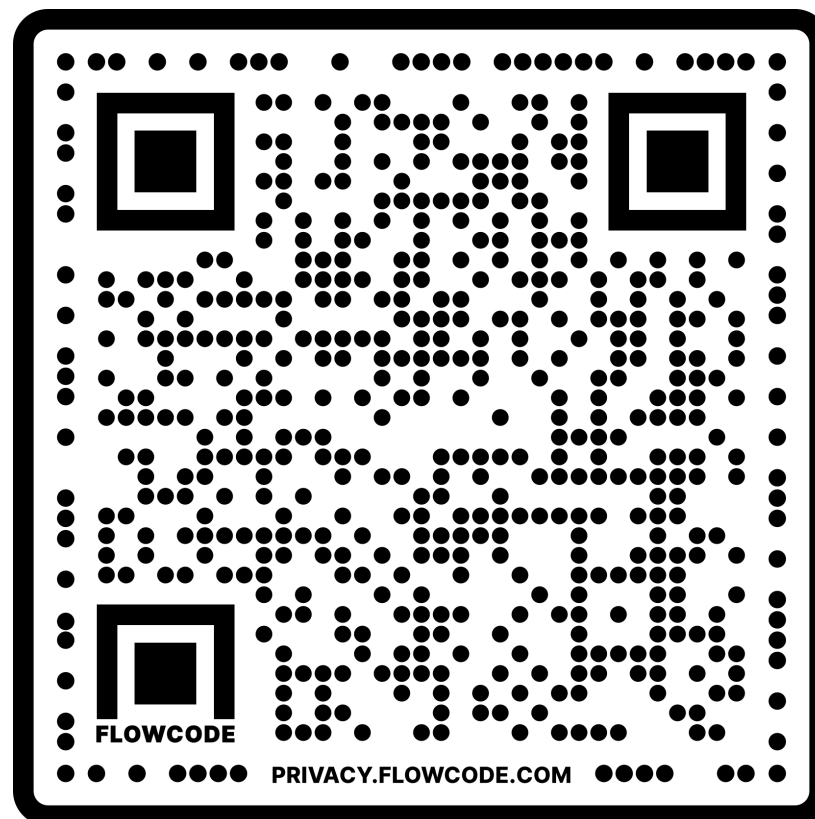
Next auditions will be held in the fall.

Check our socials and website for upcoming auditions!

Historic City Hall 31 N Church St in American Fork, UT

Come prepared to sing a song of any genre or style. An accompanist will be provided. Audition includes a range check as well as some sight reading.

Note: You don't need to be a skilled sight reader to join the choir!



Check out our website for more information about our upcoming concerts as well as information on how you can support the choir!

www.timpanogoschorale.org



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