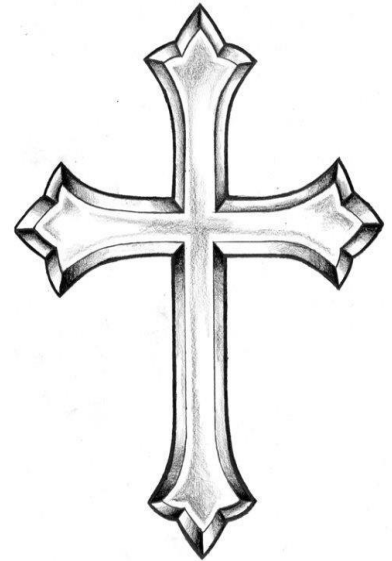


# *Lenten Concert*



*with Chancel Choir and Orchestra*

*Matthew Phelps, Conductor*

Sunday, March 10, 2019

4:30 in the afternoon



Lenten Concert  
West End United Methodist Church  
Chancel Choir and orchestra  
Matthew Phelps, conductor  
Andrew Risinger, organist

The Beatitudes

Arvo Pärt  
(b. 1983)

Requiem

Gabriel Fauré  
(1845-1924)

1. Introit and Kyrie
2. Offertory
3. Sanctus
4. Pie Jesu
5. Agnus Dei
6. Libera Me
7. In Paradisum

Margy Bredemann, soprano  
Ben Troxler, bass

Concerts at West End are made possible by the Coffman Music Endowment Fund and the Holcomb Chancel Choir fund; and by generous donations to our Music Department. You can make a donation by contacting Cindy Siemer at 615-321-8500.

**Orchestra**

Violin

Erin Hall

Viola

Marie Winget  
Chris Farrell  
Kris Wilkinson  
Judith Ablon  
Simona Rusu

Cello

Keith Nicholas  
Stephen Drake  
Josh Dent  
Larissa Maestro

Bass

Tim Pearson  
Kate Munagian

Horn

Patrick Walle  
Radu Rusu

Trumpet in F

Patrick Kunkee  
Alec Blazek

Harp

Kristen Agresta Copley

Timpani

Colleen Phelps

West End UMC Chancel Choir  
Matthew Phelps, conductor  
Andrew Risinger, associate conductor and accompanist  
Scott Brons, Assistant Conductor

Soprano 1

Sara Bauer  
Margy Bredemann  
Erica Brandon  
Christina Egan  
Lee Fentriss  
Ruby Fowinkle  
Laurel Hemenway  
Kimberly Pace-Furse  
Jewell McGhee Rader

Soprano 2

Sarah Dunnevant  
Carla Fox  
Emma Jackson  
Betty Magee  
Sarah Sharp

Alto 1

Elsie Clark  
Hollie Dueker  
Jean Gray  
Becky Heywood  
Margie Hogshead  
Chase Jeffords  
Marvine Longwood  
Carol Poston  
Carol Stewart  
Carleen Vollmer  
Molly Wineland  
Jonna Whitman

Alto 2

Mary Bond  
Mary Lawrence Breinig  
Eleanor Cobb  
Monica Coombs  
Anne Gilmour  
Susan Harrell  
Caroline Peacock

Colleen Phelps  
Theresa Santillan  
Aleta Trauger  
Peg Werts  
Donna Westbrook

Tenor 1

Scott Brons  
Andrew Campbell  
Kyle Collier  
Brian Payne  
John Wiseman

Tenor 2

Doug Arnold  
Gabriel Newsome  
Ken Nelson  
Clark Perkins  
Matt Shorten  
Day Werts

Baritone

David Beers  
Tyler Bowman  
Patrick Dunnevant  
Rob Hancock  
J. L. Nave  
Chris Peacock  
Leon Rader

Bass

David Clark  
Massey Hemenway  
Steve Hyman  
Neil Lambert  
David McNeel  
John Shaw  
Ben Troxler  
Justin Westley  
Ted Wiltsie

## Text and Translation

### Beatitudes

Blessed are the poor in spirit:  
for theirs is the kingdom of heaven.

Blessed are those who mourn:  
for they shall be comforted.

Blessed are the meek:  
for they shall inherit the earth.

Blessed are they which hunger and thirst after righteousness:  
for they shall be filled.

Blessed are the merciful:  
for they shall obtain mercy.

Blessed are the pure in heart:  
for they shall see God.

Blessed are the peacemakers:  
for they shall be called children of God.

Blessed are those which are persecuted for righteousness sake:  
for theirs is the kingdom of heaven.

Blessed are ye when men shall revile you, and persecute you, and say all manner of evil against you falsely for my sake. Rejoice and be exceeding glad, for great is your reward in heaven: for so persecuted they the prophets which were before you. Amen. (Matthew 5:3-12)

### Requiem

Gabriel Fauré

*1.  
Requiem æternam dona eis, Domine:  
et lux perpetua luceat eis.  
Te decet hymnus, Deus, in Sion,  
et tibi reddetur votum in Ierusalem:  
exaudi orationem meam,  
ad te omnis caro veniet.  
Kyrie, eleison.  
Christe, eleison.  
Kyrie, eleison.*

Eternal rest give unto them, O Lord,  
and let perpetual light shine upon them.  
A hymn, O God, becometh Thee in Sion;  
and a vow shall be paid to Thee in Jerusalem:  
hear my prayer;  
all flesh shall come to Thee.  
Lord, have mercy.  
Christ, have mercy.  
Lord, have mercy.

2.

*Domine Iesu Christe, Rex gloriae,  
libera animas omnium fidelium defunctorum  
de pœnis inferni et de profundo lacu:  
libera eas de ore leonis,  
ne absorbeat eas tartarus,  
ne cadant in obscurum.  
Hostias et preces tibi, Domine,  
laudis offerimus:  
tu suscipe pro animabus illis,  
quarum hodie memoriam facimus:  
fac eas, Domine, de morte transire ad vitam.  
Quam olim Abrahæ promisisti, et semini eius.*

O Lord Jesus Christ, King of glory,  
deliver the souls of all the faithful departed  
from the pains of hell and from the bottomless pit:  
deliver them from the lion's mouth,  
that hell swallow them not up,  
that they fall not into darkness.  
We offer to Thee, O Lord,  
sacrifices and prayers:  
do Thou receive them in behalf of those souls  
of whom we make memorial this day.  
Grant them, O Lord, to pass from death to that life,  
Which Thou didst promise of old to Abraham and to his seed.

3.

*Sanctus, Sanctus, Sanctus  
Dominus Deus Sabaoth.  
Pleni sunt cœli et terra gloria tua.  
Hosanna in excelsis.*

Holy, holy, holy,  
Lord God of Hosts.  
Heaven and earth are full of Thy glory.  
Hosanna in the highest.

4.

*Pie Iesu Domine, dona eis requiem.  
Dona eis requiem sempiternam.*

Merciful Lord Jesus, grant them rest;  
grant them eternal rest.

5.

*Agnus Dei, qui tollis peccata mundi: dona eis requiem.*  
*Agnus Dei, qui tollis peccata mundi: dona eis requiem.*  
*Agnus Dei, qui tollis peccata mundi: dona eis requiem sempiternam.*  
*Lux aeterna luceat eis, Domine,*  
*cum sanctis tuis in aeternum,*  
*quia pius es.*  
*Requiem aeternam dona eis, Domine,*  
*et lux perpetua luceat eis.*

Lamb of God, Who takest away the sins of the world, grant them rest.  
Lamb of God, Who takest away the sins of the world, grant them rest.  
Lamb of God, Who takest away the sins of the world, grant them eternal rest.  
Let perpetual light shine upon them, O Lord,  
with your saints forever,  
for you are merciful.  
Grant them eternal rest, O Lord,  
and let perpetual light shine upon them.

6.

*Libera me, Domine, de morte aeterna, in die illa tremenda:*  
*Quando caeli movendi sunt et terra:*  
*Dum veneris iudicare saeculum per ignem.*  
*Tremens factus sum ego, et timeo, dum discussio venerit, at que ventura ira.*  
*Quando caeli movendi sunt et terra.*  
*Dies illa, dies irae, calamitatis et miseriae, dies magna et amara valde.*  
*Dum veneris iudicare saeculum per ignem.*  
*Requiem aeternam dona eis, Domine: et lux perpetua luceat eis.*

Deliver me, O Lord, from death eternal in that awful day.  
When the heavens and the earth shall be moved:  
When Thou shalt come to judge the world by fire.  
Dread and trembling have laid hold on me, and I fear exceedingly because of the judgment and of the wrath to come.  
When the heavens and the earth shall be moved.  
O that day, that day of wrath, of sore distress and of all wretchedness, that great day and exceeding bitter.  
When Thou shalt come to judge the world by fire.  
Eternal rest grant unto them, O Lord, and let perpetual light shine upon them.

7.

*In paradisum deducant te Angeli:*  
*in tuo adventu suscipiant te Martyres,*  
*et perducant te in civitatem sanctam Ierusalem.*  
*Chorus Angelorum te suscipiat,*  
*et cum Lazaro quondam paupere aeternam habeas requiem.*

May the Angels lead thee into paradise:  
may the Martyrs receive thee at thy coming,  
and lead thee into the holy city of Jerusalem.  
May the choir of Angels receive thee,  
and mayest thou have eternal rest with Lazarus, who once was poor.

## Program Notes

### The Beatitudes

Arvo Pärt

Arvo Pärt's setting of the beatitudes was composed in 1990, and revised in 1991, for SATB Choir or soloists with organ accompaniment. Pärt's setting of The Beatitudes is one of only a handful of works (*Litany* and *And One of the Pharisees* also falling into that category) composed in English. The text is taken from Jesus' Sermon on the Mount, as found in Matthew 5:3-12. Each verse states a godly quality and the blessing attached to it; all except the last verse begin with the word 'blessed'. The Beatitudes was premiered on 25 May 1990 at the Nathanaelkirche, Berlin, by the Theatre of Voices choir, conducted by Paul Hillier.

Pärt's music is known for its mystical quality and is often thought of as synonymous with aspects of minimalism. We see glimpses of this in the uniform way that each verse is set. However, the harmonic language cannot be labeled as minimalistic. Each verse has its own character, often linked to underlying message of the scriptural text. The piece concludes with a long toccata for the organ that fades, possibly signifying our prayers rising from earth to heaven until they disappear in the beyond.

### Requiem

Gabriel Fauré

Fauré's Requiem has served choirs, audiences, and congregations well for years due to its sublime beauty and its accessibility. It is written in a comforting fashion unlike other Requiems of its time. Mozart, Berlioz, and Verdi had large fireworks in their Requiems. Brahms charted new territory with the German Requiem. Fauré's stands in contrast with them all due to its structure, simplicity, and peaceful affect.

Its compositional history is interesting given the number of versions that Faure created. He began work on the piece in 1887 and had five movements completed in 1888. This early version consisted of the Introit and Kyrie, Sanctus, Pie Jesu, Agnus Dei, and In Paradisum. Between 1888 and 1894 he completed the Offertory and the Libera Me. He scored these early versions first for a small group of instrumentalists, and then for chamber orchestra. The piece became so popular that his publisher pressured him to complete a concert version for full orchestra which was published in 1900.

Fauré's original version for chamber orchestra was unearthed and published by the famous British composer and conductor John Rutter. For many years, medium sized choirs of all varieties have performed Rutter's edition, and it should be said that Rutter's scholarship is solid. However, recent discoveries have led to a new edition published by the French editor Marc Rigaudière. This edition seeks to restore the chamber orchestration back to Fauré's earliest intention in 1889, whereas Rutter was seeking to establish the orchestration that was used in 1893. While this might seem like a subtle distinction, for those who are familiar with the work, Rigaudière's orchestration will feel more intimate in character. We will be using this new edition for today's performance. It will be the first time this edition will be used in our region, and possibly the first time used in America, though we are unable to confirm this for certain.

It is often said of this work that Fauré was attempting to capture more peaceful elements of the text. He leaves out the Dies Irae, which is a prayer depicting God's harsh judgement. He sets the Pie Jesu text which was not included in previous Requiems. His overall compositional language is full of tuneful melodies and lush sonorities. This work's influence is most notable when analyzing Durufle's Requiem which follows many of the same structural and compositional procedures. The opportunity to hear this work in a new edition is unique, and we hope that experiencing it in a new context will bring to light even more of Fauré's intent and his penchant for beauty.

### **Lenten Noon Series**

During this season of contemplation and renewal,  
join us for a time of music and reflection at the middle of the day.

- March 14      Elliston Trio  
                 Erin Hall, violin • Keith Nicholas, cello • Matthew Phelps, piano
- March 21      Joseph O'Berry, organ
- March 28      Nara Lee, organ
- April 4        Sarah Cote, viola and Douglas Murray, organ
- April 11      Gayle Sullivan, organ

Each half-hour concert will begin promptly at noon, and admission to all concerts is free. Following the concert, lunch is available at 12:30 p.m. in McWhirter Hall for \$10. Lunch requires reservations. Register online at [westendumc.org/lentenconcerts](http://westendumc.org/lentenconcerts) or call the church at 615.321.8500 by noon on Wednesday, one day prior to each concert.

### **Upcoming Events at West End**

#### **Maundy Thursday Service**

April 18, 7:00 PM in the Sanctuary

A service of Holy Communion as we remember the Last Supper Jesus shared with His disciples in the Upper Room.

#### **Good Friday Service**

April 19, 12 NOON in the Sanctuary

A service of readings and reflection.

#### **Easter Sunday**

April 21, 8:45 and 11:00 AM (Identical Services) in the Sanctuary

West End celebrates Easter with the Chancel Choir and Joy Ringers leading in worship. Rev. Carol Cavin-Dillon will be preaching. Early arrival is recommended for both services.

#### **Easter Sunday Brunch**

April 21, between the two worship services 9:45 – 10:45 a.m.

Join us for food and fellowship in the gym! This also serves as the kick-off for our annual Habitat for Humanity build. The breakfast is free of charge, but all are invited and encouraged to help us reach our \$30,000 fundraising goal by making a contribution at the breakfast.

#### **Hymn Festival with guest organist and conductor Tom Trenney**

May 5, 4:30 PM in the Sanctuary

Nationally renowned organist, composer, and conductor Tom Trenney will lead our Chancel and Sanctuary Choirs in a stirring hymn festival. This is presented in conjunction with the Nashville Chapter of the American Guild of Organists.