

**act**  
*JUSTLY*

**LOVE**  
*mercy*

**WALK**  
*humbly*

LENT 2024

WEST END  
UNITED METHODIST CHURCH



**LENTEN CHORAL CONCERT**  
CHANCEL CHOIR AND ORCHESTRA  
MARCH 3, 2024 AT FOUR-THIRTY PM

**LENTEN CHORAL CONCERT**  
**WEST END CHANCEL CHOIR AND ORCHESTRA**

**MATTHEW PHELPS, CONDUCTOR**

March 3, 2024

4:30 PM

**CHANCEL CHOIR**

**MATTHEW PHELPS - DIRECTOR OF MUSIC**

**ANDREW RISINGER - ASSISTANT DIRECTOR OF MUSIC, ORGANIST**

**NICO ZAVALA - INTERN, ASSISTANT CONDUCTOR**

Jesu der du meine Seele, BWV 78 ..... J. S. Bach

- I. Chorale
- II. Duet
- III. Recitative
- IV. Aria
- V. Recitative
- VI. Aria
- VII. Chorale

Sarah Dunnevant, soprano  
Hollie Dueker, alto  
Patrick Dunnevant, baritone

Mass in G major (St. Nicholas)..... F. J. Haydn

- I. Kyrie
- II. Gloria
- III. Credo
- IV. Sanctus
- V. Benedictus
- VI. Agnus Dei

Emma Jackson, soprano  
Bethany DiSantis, alto  
Kyle Collier, tenor  
Chris Muller, bass

**Soprano 1**

Sarah Dunnevant  
Lee Fentriss  
Aria McDaniel  
Kimberly Pace-Furse  
Kristin Pennington  
Melissa Robertson

**Soprano 2**

Bethany DiSantis  
Emma Jackson  
Jan Morrison  
Kim Patterson  
Ella Peacock

**Alto 1**

Daniella Diano  
Hollie Dueker  
Becky Heywood  
Chase Jeffords  
Carol Poston  
Carol Stewart  
Maggie Ward  
Jonna Whitman

**Alto 2**

Rachel Asmus  
Tatum Earp  
Susan Harrell  
Ellen Messerly  
Anne Neff  
Caroline Peacock  
Colleen Phelps  
Theresa Santillan

**Baritone**

Tyler Bowman  
Cameron Culver  
Patrick Dunnevant  
Rob Hancock  
Jason Limbaugh  
J. L. Nave  
Ken Nelson  
Chris Peacock

**Tenor 1**

Mark Buchanan  
Chase Lowery  
Andrew Lynn  
Brian Payne  
Wayne Underhill  
John Wiseman

**Tenor 2**

Doug Arnold  
Clark Perkins  
Matt Smyth  
Day Werts  
Nico Zavala

**Bass**

Steve Hyman  
Neil Lambert  
Chris Muller  
Ted Wiltsie  
Andrew Risinger

Today's Lenten Choral Concert was made possible by generous donations to the Music Designated Fund. To donate to music ministry at West End UMC, contact Cindy Siemer at 615-321-8500 or email at [csiemer@westendumc.org](mailto:csiemer@westendumc.org).

## ORCHESTRA

### Violins

Denise Baker (concertmaster)  
Maria Kistner Conti  
Lila Crosswhite Bearden  
Cheri Drummond  
Theresa Hargrove  
Ryen Harran  
David Johnson  
Maggie Kassinger  
Justin Lo

### Violas

Linda Davis  
Sharla Gordon  
Mary Alice Rouslin  
Kris Wilkinson

### Cellos

Andrew Dunn  
Deidre Emerson  
Alex Krew

### Contra Basses

Maria Gramelspacher  
John Ownby

### Flute

Abigail Wick

### Oboes

Diana Dunn  
Jonathan Hearn

### French Horns

Kristen Hansen  
Michelle Mcclary

## TEXT TRANSLATIONS

Cantata no. 78 Jesu der du meine Seele (*Sung in German*)..... J. S. Bach

### I. Chorale [Verse 1] (S,A,T,B)

Jesus, thou who this my spirit  
hast through thy most bitter death  
from the devil's murky cavern  
and that grief which plagues the soul  
forcefully snatched forth to freedom  
and of this hast well assured me  
through thy most endearing word,  
between now, O God, my shield!

### II. Aria (S, A)

We hasten with failing but diligent paces,  
O Jesus, O master, to thee for thy help.

Thou seekest the ailing and erring most faithful,  
ah, hearken, as we  
our voices are raising to beg thee for succor!  
Let on us thy countenance smile ever gracious!

### III. Recitative (S)

Ah! I am of sin the offspring,  
Ah! I wander far and wide.  
The sinful rash which over me is coursing  
my will attends alone to evil.  
My soul, though, saith: ah, who will yet redeem me?  
But both flesh and blood to conquer,  
and bring goodness to fulfillment,  
surpasseth all my power and strength.  
Though I my error would not bury,  
yet I cannot my many failures number.  
Therefore, I take my sinful grief and pain  
and all my sorrow's burden,  
which would be past my power to carry:  
I yield them to thee, Jesus, with a sigh.  
Reckon not the sinful deed,  
which, O Lord, hath angered thee!

---

## STILL TO COME IN THE LENTEN CONCERT SERIES

March 7.....Andrew Risinger, organ

March 14..... Tiantian Liang, piano

March 21 .....Denise Baker, violin  
Susan Snyder, piano

*Each half-hour concert begins promptly at noon in the sanctuary.*

Following the concert, lunch is available at 12:30 p.m. in McWhirter Hall for \$12.

**Lunch requires a reservation.**

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.

**IV. Aria (S)**

That blood which through my guilt doth stream,  
doth make my heart feel light again  
and sets me free.  
Should hell's own host call me to battle,  
yet standeth Jesus firm beside me,  
that I take heart and victory gain.

**V. Recitative (B)**

The wounding, nailing, crown and grave,  
the floggings' stripes there to the Savior given  
for him henceforth the signs of triumph  
and can endow me with new strength and power.  
Whenever an awful judgment seat  
a curse upon the damned doth speak,  
thou changest it to blessing.  
There is no grief nor any pain to stir me,  
for them my Savior knows;  
and as thy heart for me with love doth burn,  
so I in turn would offer  
whatever I own before thee.  
This my heart, with grief acquainted,  
which thy precious blood hath quickened,  
on the cross poured out by thee,  
I give thee, Lord Jesus Christ.

**VI. Aria (B)**

Now thou wilt this my conscience quiet  
which gainst my will for vengeance cries;  
yea, thine own faithfulness will fill it,  
because thy word bids me have hope.  
When Christian people trust thee,  
no foe in all eternity  
from thine embrace will steal them.

**VII. Chorale [Verse 12] (S,A,T,B)**

Lord, I trust thee, help my weakness,  
let me, yea, not know despair;  
thou, thou canst my strength make firmer  
when by sin and death I'm vexed.  
Thy great goodness I'll be trusting  
'til that day I see with gladness  
thee, Lord Jesus, battle done,  
in that sweet eternity.

Mass in G major (*sung in Greek and Latin*) ..... F. J. Haydn

**I. Kyrie**

Lord have mercy, Christ have mercy, Lord have mercy.

**II. Gloria**

Glory to God in the highest. And on earth peace to all those of good will. We praise thee. We bless thee. We worship thee. We glorify thee. We give thanks to thee according to thy great glory. Lord God, heavenly King, God the Father almighty. Lord Jesus Christ, the only begotten Son. Lord God, lamb of God, Son of the Father. Thou who takest away the sins of the world, have mercy upon us. Thou who takest away the sins of the world, receive our prayer. Thou who sittest at the right hand of the Father, have mercy upon us. For thou alone art holy. Thou alone art the Lord. Thou alone art the most high, Jesus Christ. With the Holy Spirit in the glory of God the Father. Amen.

**III. Credo**

I believe in one God, the Father almighty, maker of heaven and earth, and of all things visible and invisible. And I believe in one Lord, Jesus Christ, the only begotten Son of God, born of the Father before all ages. God from God, Light from Light, true God from true God. Begotten, not made, of one substance with the Father by whom all things were made. Who for us and for our salvation came down from heaven. And was incarnate by the Holy Spirit of the Virgin Mary. And was made man. Crucified also for us under Pontius Pilate, he suffered, and was buried. And on the third day he rose again, according to the Scriptures. He ascended into heaven and he sits at the right hand of the Father, He shall come again with glory to judge the living and the dead; and of his kingdom there will be no end. And I believe in the Holy Spirit, the Lord and giver of life, who proceeds from the Father and the Son who together with the Father and the Son is adored and glorified, who spoke to us through the Prophets. And I believe in one, holy, catholic and Apostolic Church. I confess one baptism for the remission of sins. I await the resurrection on the dead, and the life of the world to come. Amen.

**IV. Sanctus**

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

**V. Benedictus**

Blessed is he who comes in the name of the Lord. Hosanna in the highest.

**VI. Agnus Dei**

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

## PROGRAM NOTES

By Susan Harrell

The *Cantata No. 78* by Johann Sebastian Bach (1685-1750) was first heard in Leipzig during the fall of 1724 at St. Thomas Church. Bach was in his second year there as organist and choirmaster, a position he would hold until his death in 1750. He composed some of his greatest music during this period, including the St. John and St. Matthew Passions, the Magnificat and the B minor Mass as well as 250 Cantatas.

The *Cantata No. 78* is based on Johann Rist's widely known (at the time) hymn of 1641. In his first three years in Leipzig, Bach wrote a piece for every week based on the lectionary text. This hymn setting appears in a cantata in each of these three years, and the *Cantata No. 78* was written for the fourteenth week after Trinity Sunday in 1724. The lectionary text for that Sunday was Luke 17:11-19, which is the parable of healing the lepers. The tenor's words in the third movement ties this cantata in with the lectionary scripture.

What to listen for during the performance: The cantata is in seven movements sung in German, and the first and last movements are for choir only while the middle movements are for soloists. The choral movements are based on the hymn tune (or chorale) by Johann Rist and can be heard in the soprano line. The first movement is a passacaglia, which is a series of variations over an ostinato or repeating pattern. Listen for this four measure descending chromatic line in the continuo. Over this passacaglia, the alto, tenor and bass lines enter first with variations on the theme, building up to the entrance of the sopranos who sing each successive line of the hymn as a cantus firmus. Bach highlights each line of the hymn text in turn and ensures that the writing for the lower voices expresses it, creating a complex sound meant to surround and focus attention on the sopranos singing the chorale phrases. The hymn text is one that seems to have inspired Bach, as it contains a number of contrasting images. The common thread in all the movements is the image of Christ on the cross. In the first movement, there is Christ's pain, the power of Satan in hell, and eventually salvation for believers in the word of God. It is interesting to note that in the first movement, Bach changed the meter of the hymn tune from 4/4 to 3/4. But this is not the triple time of the waltz or minuet; Bach's use of triple meter conveys a sense of overwhelming force.

Triple meter was also a common practice when using the crucifixus theme because it symbolizes the Trinity. The final movement is a stately, austere re-emergence of the hymn and a return to the original 4/4 meter. The contradictions of the text are reflected in the minor mood: God, I trust you entirely and need your support, but I am weak and cannot trust in myself.

Franz Joseph Haydn (1732-1809) wrote the *Mass in G Major* (Missi Sancti Nicolai) in 1772 when he was 40 years old and had been working for the Esterhazy family for eleven years. The name refers to the annual composition of a mass for the Feast Day of St. Nicholas. Every year on December 6, which was also Prince Nicholas Esterhazy's birthday, a mass was held in his honor. The autographed manuscript and all the original orchestral parts were found intact in the Esterhazy archives at Eisenstadt Castle, which is about 50 km outside Vienna and where Haydn worked as the musical director for over 40 years. It was written in the style of a cantata with solo arias and meant for concert rather than liturgical use.

What to listen for during the performance: The Mass follows the usual format of Kyrie, Gloria, Credo, Sanctus, Benedictus and Agnus Dei and is sung in Latin. The Credo is in a compressed form, with different lines of the text sung simultaneously. Traditional musical techniques were designed to conjure up the familiar images of Advent: Jesus as a shepherd, the birth of Christ in a stable surrounded by animals, and the shepherds abiding in the field. Several movements are in the gently lilting meter of 6/8 which was unusual for the time. Even the choice of the key of G Major is significant because it was often favored for pastoral masses to distinguish them in sonority from the large number of masses in C Major. Since there is comfort in familiarity, Haydn also used the common device of repeating the music of the Kyrie in the Dona Nobis Pacem.

In closing, here are Haydn's own words about God. "Whenever I think of God I can only conceive of Him as being infinitely great and infinitely good. This divine nature inspires me with such confidence and joy that I could have written even a "Miserere" in a Tempo Allegro!"

These choral works have been part of our Christian musical tradition for over 250 years and their message of peace and hope is still true today. Thank you for coming and enjoy the concert!



WEST END  
UNITED METHODIST CHURCH



2200 WEST END AVENUE ♦ NASHVILLE, TENNESSEE 37203  
615.321.8500 ♦ WESTENDUMC.ORG