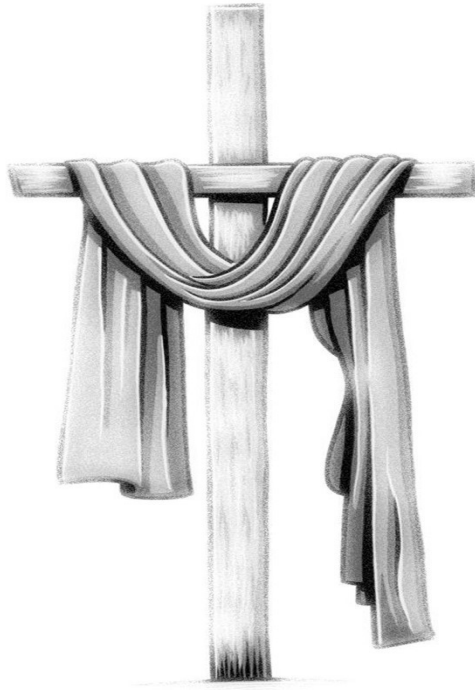


The Passion According to St. Mark

By Charles Wood



West End United Methodist Church

March 26, 2023

4:30 PM

Chancel Choir

Kyle Collier, Evangelist

Thom Dreeze, Jesus

Andrew Risinger, organ

Matthew Phelps, conductor

St. Mark's Passion
West End United Methodist Church
March 27, 2023
4:30 PM

St. Mark's Passion

Charles Wood

Hymn: Sing My Tongue the Glorious Battle

1st Gospel Scene

Hymn: The Heavenly Word Proceeding Forth

2nd Gospel Scene

Hymn: Lord, When We Bow Before Thy Throne

3rd Gospel Scene

Hymn: My God I Love Thee

4th Gospel Scene

Hymn: Faithful Cross!

5th Gospel Scene

Hymn: Bend thy boughs, O Tree of Glory!

Chancel Choir

Kyle Collier, Evangelist

Thom Dreeze, Jesus

Sarah Dunnevant, soprano

Emma Jackson, soprano

Hollie Dueker, mezzo soprano

Patrick Dunnevant, baritone

Ryan Bede, baritone

Andrew Risinger, organ

Matthew Phelps, conductor

Concerts are made possible by the Mary Ruth Coffmann Music Fund, the Holcomb Chancel Choir Fund, and generous donations to the Music Discretionary Fund. To donate, visit www.westendumc.org for more information or contact Cindy Siemer at 615-321-8500.

THOMAS DREEZE enjoys a varied career in music, arts administration, and events management. He performs opera, operetta, oratorio, art song, music theatre, cabaret, and the American songbook.

Praised for his baritone voice of wide range, flexibility, warm-timbre and musicianship, Thomas has shared the stage with two generations of vocal luminaries, including Luciano Pavarotti, Placido Domingo, Sherrill Milnes, Grace Bumbry, and, more recently, J'Nai Bridges, Janai Brugger, Stephen Costello, Nicole Cabell and Jessica Rivera.

Thomas has sung fifteen roles with Cincinnati Opera since his 2011 debut and returns for "The Barber of Seville" in June. October 2017 marked his debut with the Cincinnati Symphony with Louis Langrée in "Pelléas et Mélisande." He has sung with The Atlanta Symphony, Hilton Head Symphony, Reno Philharmonic, Bellingham Festival, Minnesota Orchestra, Lyric Opera of Chicago, Grant Park Concerts, Chicago Opera Theatre, and throughout the Midwest in concert, recital, opera, operetta and music theater.

Recent engagements include Vaughan-Williams' "Hodie" in December 2022 on the Knox Music Series in Cincinnati, and MESSIAH with the Toledo Symphony. Upcoming engagements include Bach's "St. John Passion" with Knox and "Rigoletto" with the Rochester Philharmonic in New York.

Thomas has also sung with the Cincinnati Ballet, The Butler Philharmonic, Cincinnati Chamber Orchestra, Collegium Cincinnati, Vocal Arts Ensemble, and concert:nova. He is an adjunct instructor of voice at Miami University in Oxford, OH, and has previously taught at Xavier University in Cincinnati and the University of Dayton in Ohio. He also maintains an active private voice studio in Cincinnati.

In a previous life, Thomas was Events Program Manager at the Royal Botanic Gardens, Kew, London, and Events Manager at the Minnesota Landscape Arboretum. Thom received his Bachelor's Degree in Psychology from the University of Toledo and Master's Degree in Voice Performance from the University of Michigan.

Charles Wood's Passion According to St. Mark

Sometime during Eastertide 1920, the Reverend Dr. Eric Milner-White, recovering in the Cambridge Nursing Home after an appendicitis operation, wrote a letter to Charles Wood, asking for him to consider a possible collaboration on a new piece of service music. As Dean of King's College, Cambridge, he had been asked by the school to provide more Passion music for the Easter season. He explains in the letter to Wood: the Passions of Johann Sebastian Bach would be too unwieldy for their resources, and the Bach cantatas would be theologically inappropriate. John Stainer's *The Crucifixion* (1887) had been regularly performed during Passiontide in Anglican Churches in England, and Milner-White was anxious to provide an alternative to the popular work.

Milner-White's ideas for a Passion cantata based on the Gospel of Mark divide the Passion into its five traditional parts, termed "Lessons": the Last Supper, Gethsemane and Betrayal, the Jewish Trial, the Roman Trial, and the Crucifixion. The intervals between the Lessons he proposes should be filled with either prayers and psalms, hymns, or interspersed stanzas of the hymn *Sing, my tongue, the glorious battle*, which is based on the plainchant tune *Pange lingua gloriosi*.

Wood responded by visiting Milner-White as he convalesced. During their meetings, the two refined the shape the musical setting of the Passion would assume. Wood composed the piece over the course of nine days 1 August to 9 August 1920. It received its first performance on Good Friday 1921 or 1922 at King's College Chapel.

Chancel Choir

Matthew Phelps, Director
Andrew Risinger, Associate Director
Bethany DiSantis, Assistant Director

Soprano 1

Sarah Dunnevant
Lee Fentriss
Aria McDaniel
Kimberly Pace-Furse
Kristin Pennington
Jewell McGhee Rader

Soprano 2

Bethany DiSantis
Emma Jackson
Betty MaGee
Jan Morrison
Kim Patterson

Alto 1

Hollie Dueker
Becky Heywood
Chase Jeffords
Carol Poston
Carol Stewart
Carleen Vollmer
Maggie Ward
Jonna Whitman

Alto 2

Rachel Asmus
Susan Harrell
Anne Neff
Caroline Peacock
Colleen Phelps
Theresa Santillan

Andie Smith
Peg Werts

Tenor 1

Andrew Campbell
Chase Lowery
Andrew Lynn
Brian Payne
Wayne Underhill
John Wiseman

Tenor 2

Doug Arnold
Mark Buchanan
Clark Perkins
Matt Smyth
Day Werts
Nico Zavala

Baritone

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

Bass

Ryan Bede
Steve Hyman
Neil Lambert
Michael Moreno
Chris Muller
Ted Wiltsie