



Lessons and Carols



Friday, December 13, 8pm

Sunday, December 15, 6pm



A FESTIVAL OF Lessons and Carols

Call to Worship

Prelude

“Carol of the Bells”

The King’s Ringers

traditional Ukrainian carol
arr. Douglas Mears

“Bellsong Fantasy”

Sanctuary and Youth Choirs; Orchestra

traditional Ukrainian carol
arr. John Wasson

Prayer of Invocation

Hymn No. 145

“O Come, All Ye Faithful”

(The congregation is invited to stand and sing.)

Adeste Fideles
arr. John Rutter and David Willcocks

Scripture Lesson

Isaiah 9:2, 6-7

Christ’s birth and kingdom are foretold by Isaiah.

Carol

“O Come, O Come Emmanuel”

Sanctuary and Youth Choirs;

Logan Webber, tenor; Valerie Kraft, soprano; Orchestra

15th century plainsong
arr. Thomas Durham

O come, O come, Emmanuel! And ransom captive Israel
That into exile drear is gone, far from the face of God’s dear Son.

O come, thou branch of Jesse! Draw the quarry from the lion’s claw;
From dreaded caverns of the grave, from nether hell, Thy people save.

O come, Thou Lord of David’s key! The royal door fling wide and free;
Safeguard for us the heavenward road, and bar the way to death’s abode.

O come, O come, thou Dayspring bright! Pour on our souls Thy healing light;
Dispel the long night’s lingering gloom, and pierce the shadows of the tomb.

O come, O come, Adonai, who in Thy glorious majesty
From that high mountain clothed with awe, gavest Thy folk the elder law.

Rejoice! Rejoice! Emmanuel shall come to Thee, O Israel.

- anonymous, 8th century Latin; trans. Thomas Alexander Lacey (1853-1931), 1906

Scripture Lesson

Luke 1:26-35, 38

The angel Gabriel salutes the Blessed Virgin Mary.

“The Road Ahead”*Covenant Choir; Gary Glick, tenor; Orchestra*

“I greet you, O favored Mary, and bring good news today.
If I say God chose you, Mary, what would you say?”

“I do not know, Sir, what you mean, I’m troubled by your word.
In your shining robe, you must come from God. O what is to occur?”

“You must not be frightened Mary, rejoice, O favored one.
The Lord God is with you, Mary. You’ll bear His Son.”

“I am not worthy for this part. Why would the Lord choose me?
For I am a maid, never knowing a man. How could this ever be?”

“I speak now of God’s Son, Mary, Jesus His name shall be.
He’ll have David’s throne, O Mary. His kingdom will always be.”

“You say God’s Spirit will come down, His power o’er-shadow me.”
“Then the road that leads to Bethlehem, goes on to Calvary.”

“Since you can see the future, in truth, God speaks through you,
Then may God do whatever He wills. Lord, I want to honor You.”

“So let us walk together here and talk of things to be:
Of a baby born in a humble shed, of a star, and wise men three.”

*- adapted from Dee Trembath***Scripture Lesson**

Matthew 1:18-25

*St. Matthew tells of the birth of Christ.***Carol****“Let All Mortal Flesh Keep Silence”**17th century French carol
arr. Dave Klemm*Dave Klemm, tenor; Orchestra*

Let all mortal flesh keep silence, and with fear and trembling stand;
Ponder nothing earthly minded, for with blessing in His hand
Christ our God to earth descendeth, our full homage to demand.

Rank on rank the host of heaven spreads its vanguard on the way,
As the Light of light descendeth from the realms of endless day,
That the powers of hell may vanish as the darkness clears away.

At His feet the six-winged seraph; Cherubim with sleepless eye,
Veil their faces to the Presence, as with ceaseless voice they cry,
Alleluia! Alleluia! Alleluia! Lord Most High.

*- 4th century Cherubic Hymn for the Offertory of the Divine Liturgy of St James,
trans. Gerard Moultrie***Scripture Lesson**

Luke 2:1-7

St. Luke tells of the birth of Christ.

Carol

“Joseph Dearest, Joseph Mine”

Sanctuary and Youth Choirs; Orchestra

14th century German carol
arr. Barlow Bradford

“Joseph dearest, Joseph mine,
Help me cradle the Child divine.
God reward thee and all that’s Thine,
In paradise,” so prays the mother Mary.

He came among us at Christmastide,
At Christmastide in Bethlehem.
Men shall bring him from far and wide, Love’s diadem.
Jesu, Jesu; Lo, He comes and loves and saves and frees us.

Little man, and God indeed,
Little and poor, Thou art all we need;
We will follow where Thou dost lead,
And we will heed our brother, born of Mary.

He came among us at Christmastide,
At Christmastide in Bethlehem.
Men shall bring Him from far and wide, Love’s diadem.
Jesu, Jesu; Lo, He comes and loves and saves and frees us.

Sweet and lovely little one,
Thou princely, beautiful, God’s own Son,
Without Thee all of us were undone;
Our love is won by Thee, O Son of Mary.

Jesu, Jesu; Lo, He comes and loves and saves and frees us.
Jesu, O Jesu, O Jesu.

*- traditional German, “Josef, Lieber Josef Mein” originally sung as a lullaby
by the Virgin Mary in 16th Century mystery plays in Leipzig, Germany.*

Scripture Lesson

Luke 2:8-14

An angel proclaims the Messiah’s birth.

Carol

“Angels We Have Heard on High”

Sanctuary, Youth, and Covenant Choirs; Orchestra

traditional French carol
arr. Jim Taylor

Angels we have heard on high, sweetly singing o’er the plains,
And the mountains in reply echo back their joyous strains.

Gloria in excelsis Deo.

Shepherds, why this jubilee? Why your joyous strains prolong?
Say what may the tidings be which inspire your heavenly song?

Gloria in excelsis Deo.

Come to Bethlehem, and see Him whose birth the angels sing!
Come, adore on bended knee Christ the Lord, the newborn King.

Gloria in excelsis Deo.

O come, all ye faithful, joyful and triumphant,
O come ye, O come ye to Bethlehem.
Come, and behold Him, born the King of angels;
O come, behold Him, Christ the Lord.

Gloria in excelsis Deo.

*- traditional French carol (“Les Anges dans Nos Campagnes”)
translated by James Chadwick in “Crown of Jesus,” 1862
Latin hymn; ascribed to John Francis Wade; translated by Frederick Oakeley*

Hymn No. 133

“Hark! The Herald Angels Sing”
(The congregation is invited to stand and sing.)

Mendelssohn
arr. David Willcocks

Scripture Lesson

Luke 2:15-16
The shepherds go to the manger.

Carol

“Shepherd’s Pipe Carol”
Sanctuary, Youth, and Covenant Choirs; Orchestra

John Rutter

Going through the hills on a night all starry on the way to Bethlehem,
Far away I heard a shepherd boy piping on the way to Bethlehem.
Angels in the sky brought this message nigh: “dance and sing for joy that Christ the newborn King
Is come to bring us peace on earth, and He’s lying cradled there at Bethlehem.”

“Tell me, shepherd boy piping tunes so merrily on the way to Bethlehem,
Who will hear your tunes on these hills so lonely on the way to Bethlehem?”
Angels in the sky brought this message nigh: “dance and sing for joy that Christ the newborn King
Is come to bring us peace on earth, and He’s lying cradled there at Bethlehem.”

“None may hear my pipes on these hills so lonely on the way to Bethlehem;
But a King will hear me play sweet lullabies when I get to Bethlehem.”
Angels in the sky came down from on high, hovered o’er the manger where the Babe was lying
Cradled in the arms of His mother Mary, sleeping now at Bethlehem.

“Where is this new King, shepherd boy piping merrily, is He there at Bethlehem?
I will find Him soon by the star shining brightly in the sky o’er Bethlehem.”
Angels in the sky brought this message nigh: “dance and sing for joy that Christ the newborn King
Is come to bring us peace on earth, and He’s lying cradled there at Bethlehem.”

“May I come with you, shepherd boy piping merrily, come with you to Bethlehem?
Pay my homage too at the new King’s cradle, is it far to Bethlehem?”
Angels in the sky brought this message nigh: “dance and sing for joy that Christ the infant King
Is born this night in lowly stable yonder, born for you at Bethlehem.”

- John Rutter

Scripture Lesson

Luke 2:17-19
Mary meditates on the birth of the Savior.

Carol

“Angels’ Lullaby”
Lisa Jefferys, soprano; Dave Klemm, tenor; Orchestra

Christy Nockels

Tiny heart held close to mine, beating for all the world,
I dance to its rhythm.
Tiny mouth, breathing on me fresh from the breath of God. . .
I will always remember how the angels sang with power and conviction
Announcing You, with a glorious sound.

*Glory to the newborn King.
Glory to God in the highest.
Praise, adoration lifted on high.
It’s the angels’ lullaby.*

Sleep my child, a darker day comes,
And this night will be a sweet memory kept in our heart of hearts.
Holy One, wrapped ’neath the stars, You’ll exceed all expectation.
Can You hear Your praises? As the angels sing with power and conviction
Announcing You, with a glorious sound.

*Glory to the newborn King.
Glory to God in the highest.
Praise, adoration lifted on high.
It's the angels' lullaby.*

From the brightest star, to a mother's heart,
A promise carried through.
Hear the melodies of all who will believe
And let them welcome You.

Praise You!

*Glory to the newborn King.
Glory to God in the highest.
Praise, adoration lifted on high.
It's the angels' lullaby.*

- Christy Nockels

Scripture Lesson

Matthew 2:1-11
The wise men are led by the star.

Carol

“We Three Kings of Orient Are”
Orchestra

John H. Hopkins Jr.
arr. Arthur Harris

Hymn

“In the Bleak Midwinter”
(The congregation is invited to stand and sing.)

Cranham
arr. Mack Wilberg

Men:

In the bleak midwinter, frosty wind made moan,
Earth stood hard as iron, water like a stone;
Snow had fallen, snow on snow, snow on snow,
In the bleak midwinter, long ago.

Women and children:

Our God, Heaven cannot hold Him, nor earth sustain;
Heaven and earth shall flee away when He comes to reign.
In the bleak midwinter a stable place sufficed
The Lord God Almighty, Jesus Christ.

All:

What can I give Him, poor as I am?
If I were a shepherd, I would bring a lamb;
If I were a wise man, I would do my part;
Yet what I can I give Him: give my heart.

- Christina Rossetti, 1872

Call for the Offering and Prayer of Dedication

Offertory

“Patapan”
Orchestra

Bernard de La Monnoye
arr. Peter Hope

Scripture Lesson

John 6:35-40
Jesus offers the gift of eternal life.

Carol

“Nation Shall Not Lift Up Sword Against Nation”
from Dona Nobis Pacem
Sanctuary Choir; Valerie Kraft, soprano; Orchestra

Ralph Vaughan Williams

Nation shall not lift up a sword against nation, neither shall there be war any more.
And none shall make them afraid, neither shall the sword go through the land.

Mercy and truth are met together, righteousness and peace have kissed each other.
Truth shall spring out of the earth, and righteousness shall look down from heaven.

Open to me the gates of righteousness, I will go into them.

Let all the nations be gathered together, and let the people be assembled;
And let them hear, and say, it is the truth. And it shall come, that I will gather all nations and tongues.
And they shall come and see My glory. And I will set a sign among them,
And they shall declare My glory among the nations.

For as the new heavens, and the new earth, which I will make, shall remain before Me,
So shall Your seed and your name remain forever.

Glory to God in the highest, and on earth peace, goodwill toward men.

- Micah 4:3, Leviticus 26:6, Psalms 85:10 and 118:19, Isaiah 43:9 and 66:18-22, and Luke 2:14

Benediction

Dr. Robert M. Norris

Hymn

“Joy to the World”

(The congregation is invited to stand and sing.)

Antioch
arr. Mack Wilberg

All:

Joy to the world, the Lord is come!
Let earth receive her King;
Let every heart prepare Him room,
And Heaven and nature sing,
And Heaven and nature sing,
And Heaven, and Heaven, and nature sing.

Women and children:

Joy to the earth, the Savior reigns!
Let men their songs employ;
While fields and floods, rocks, hills and plains
Repeat the sounding joy,
Repeat the sounding joy,
Repeat, repeat, the sounding joy.

Men:

No more let sins and sorrows grow,
Nor thorns infest the ground;
He comes to make His blessings flow
Far as the curse is found,
Far as the curse is found,
Far as, far as, the curse is found.

All:

He rules the world with truth and grace,
And makes the nations prove
The glories of His righteousness,
And wonders of His love,
And wonders of His love,
And wonders, wonders, of His love.



You are welcome to join us in the Upper Room for coffee, tea, and cookies after this evening's service.

Childcare is available during this service for infants through age 2 in Room 210 and ages 3-5 in Room 212.

*A compact disc recording of this service may be ordered by contacting Fourth's Music Office,
(301) 320-3434, x209 or email, akunsberg@4thpres.org*

Fourth's Music Ministry

Covenant Choir

Marilyn Edewaard, director; Jenn Mascott, accompanist

James Adams
Emma Buxton
Addison Byers
Adelaide Byers
Ian Cook
Laura De Ravin

Stephen Evalenko
Rachel Fast
Lia Harrison
James Heiser
Joshua Heiser
Simran Rosborough

Nathaniel Slay
Ciarra Switzer
Eva Tsitohay
Julia Warker
Johanna Williams

Sanctuary Choir

Douglas Mears, director; Fred Markey, organist

Judy Anderson
Sarah Baker
Linda Blackistone
John Blakeslee
Ellen Brosbon
Melinda Merchant Chua
Joseph Clark
Sandra Delaney
Marianne DePuy
Nick Elkan
Danaë Engelbrecht
Don Evans
Shari Fast
Janet Garrison
Gary Glick
Alice Gordon
Jane Grunstra
Michelle Hamilton

Gina Hardiman
Sallie Holdrich
Lisa Jefferys
Joanna Jiang
Nancy Jones
Malena Kaplan
Carolyn Kent
Valerie Kraft-Simonsen
Wally Kreider
Shauna Kreider
Adam Kunsberg
Melissa Labutta
David Lambert
Mary Langford
Suzanne Lawson
Joy Leong
Carolyn Lincoln
Larry Lull

Ron Luther
Shelia Maness
Ruth Marquis
Alex McCarty
David McElroy
Christine McElroy
Diana Mears
Ellen O'Donnell
Peg Pauls
Nancy Price
Alan Rechel
Ruth Rosborough
Joe Ann Stenstrom
Melissa Thatch
Ira Vaughn
Vonzelyar Vaughn
Logan Webber

The King's Ringers

Douglas Mears, director

Judy Anderson
Mary Clark

Carolyn Lincoln
Diana Mears
Peg Pauls
Alan Rechel

Lynn Rechel
Leslie Whitaker

Youth Choir

Diana Mears, director; Jane Grunstra, accompanist

Kendra Allgood
Jonathan Brubaker
Colleen Costenoble-Caherty
Amy Gagliano

Justin Hoobler
Lee Morgan
Peter Thar
Margaret Veldman

Katie Wahlbeck
Abby Westly
Cecily Wolfe

Orchestra

Douglas Mears, director

Violin

Allison Bailey, *concertmaster*
Natalie Trainer
Sue Bower
Sue Manus

Kat Whitesides, *principal*
Maribeth Frank
David Brown
Kathleen Scarborough

Viola

Gene Pohl, *principal*
Sarah Castrillon
Nancy Kredel

Cello

Charlotte Roberts, *principal*
Jeff Van Osten
Mary Ann Perkel

Bass

Barbara Fitzgerald
Erik Cohen

Flute

Cynthia Keith
Ardyth Scott

Oboe

Phil Sargeant
Rebecca Questad

Clarinet

Shawn Buck
Lynn Rechel

Bassoon

Elizabeth Clare
Joe Tersero

Horn

Max Cripe
Mark Questad
John Troxel
Tom Wheeler

Trumpet

Brad Weil
Brandon Eubank
Brian Hublar

Trombone

Bryan Bourne
Jeff Price
Dan Pendley

Tuba

Tom Bratten

Timpani

Mark Latimer

Percussion

Glen Sewell
Danny Villanueva
Curt Armbruster
Mary Clark

Harp

Angelina Savoia

Piano

Traci Klemm

Organ

Fred Markey



About The Music

Defying the hectic pace of this time of the year, the true spirit of Advent calls us to quietness and reflection: to listen intently for the summons of John the messenger fulfilling Isaiah's prophecy as "the voice of one crying in the wilderness."

The word "Advent" derives from the Latin *adventus*—"coming"—and as such represents both the approaching incarnation of Jesus Christ and the establishment of the kingdom of God on earth. Around the world, Christians celebrate the seasons of Advent and Christmas with scriptural readings, prayers, hymns, and carols. The origin of the singing of carols is obscure. Possibly the word derives from the ancient Greek *koros*, a circle of dancers and singers whose commentary complemented the dialogue of Attic drama. Whatever their provenance, carols were adopted (reluctantly, because of their pagan history) by the Church during the Middle Ages. Like mystery plays and the artwork of medieval churches and cathedrals, carols narrated to a largely illiterate populace the story of creation, fall, incarnation, and redemption. This tradition is being continued in tonight's service with a wide variety of music celebrating God's gift of salvation.

Our prelude this year is a marvelous new arrangement of a Ukrainian folksong, which has become one of the most popular Christmas carols in the Western world, the "**Carol of the Bells.**" This rollicking and joyful arrangement is by John Wasson, who was born in 1956, studied at the University of North Texas, and leads a busy life as a composer, arranger, producer, and performer. He is a low brass player, and has performed with the Stan Kenton and Woody Herman Orchestras and the Dallas Brass, and he has composed original works and arranged compositions for many outstanding groups, including the Dallas Symphony and the U.S. Air Force Academy Band. He is the Worship Director of a Dallas church and is active in creating music for various church settings.

When we are as familiar with a carol as we are with "**O Come All Ye Faithful,**" it is fascinating to find that it has a mysterious and much-disputed history! The text may have been written in the 13th century by monks, but from where? German, Portuguese, and Spanish monks have at various times been given credit—even a Portuguese king, King John the IV, is believed by many to have composed the words especially to accompany his daughter Catherine to England to become the bride of the English king! The original four verses were eventually expanded to eight, all of which were first in Latin and then translated into many languages. Today, the English translation is probably most widely known. Many musicians have been credited with the tune. The earliest existing form showing the words with the familiar tune was published by John Francis Wade in 1751 in England.

The words to our familiar carol, "**O Come, O Come Emmanuel**" were most likely written by a monk, in Latin, before 800 A.D. The

tune came from a group of nuns who were French Franciscans, ministering in Portugal. In the early 19th Century, an evangelical Anglican priest, John Mason Neale, who was laboring for the people in the Madeira Islands near Africa, found the hymn in an ancient book. He translated the text into English, and it eventually found its way to England and from there to the rest of the world—an amazing and wonderful journey! The arrangement we are using is by Thomas Durham, who has been teaching composition classes at Brigham Young University since 1978. He was a singer with the Mormon Tabernacle Choir from 1980-2002, and during that time, the choir premiered a number of his choral compositions, most of which are published. He is currently serving as BYU's Director of London Study Abroad.

"**The Road Ahead**" is by Ian Kellam, born in Sheffield, England in 1933. As a boy, he was a chorister at Sheffield Cathedral. He later studied at Gloucester Cathedral, and then went on to the Royal Academy of Music in London. His first published pieces, written at age 16, were two Christmas carols for Solo Voice and Piano. He has had a long and distinguished career in composition, excelling in all forms of choral composition from simple music for children to large major works, and always writing for voice or voices has remained his chief pleasure and inspiration. He lives in a small stone-built cottage in the Cotswolds of England with two inseparable friends—a Jack Russell terrier and a large ginger tomcat.

"**Let All Mortal Flesh Keep Silence**" is an 1864 translation and adaptation from the original Greek by an Anglican minister, Gerald Moultrie. It comes from the "Ancient Liturgy of St. James" and some believe it can be dated as early as 60 A.D. Every authority agrees that it was known to be in use in the churches of Jerusalem and Antioch by the late 4th or early 5th century. It was always associated with the service of communion. Moultrie's words were set to the anonymous tune, "Picardy," a French carol first published in 1860. This particular arrangement of this ancient hymn is very special to us at Fourth Presbyterian, because it is by one of our own musicians and singers, who has been a member of our congregation and a soloist and arranger of music for many years. His formal occupation is as an illustrator for medical textbooks! His wife Traci, who is a lawyer, is the excellent piano accompanist, also a part of our service tonight.

The arranger of our next carol, Barlow Bradford, has had an extraordinary musical career as a conductor, composer, arranger, pianist, organist, and teacher. He first won acclaim as a performer. In his early teens he won numerous competitions in both organ and piano performance, among them the National Young Artists and Utah Symphony Salute to Youth awards. He has conducted at many major festivals, and has been a very distinguished member of the faculties of BYU and the University of Utah. He has numerous published works to his credit, and his arrangements have been used by the foremost choral groups and orchestras and have been recorded on many labels. He is still a much sought-after recitalist throughout

England and North America. “**Joseph Dearest, Joseph, Mine**” is an old German carol. The earliest text dates from a Leipzig manuscript of about 1500. The most important musical setting is found in an old book of hymn settings called “*Piae Cantiones*”, a collection that is responsible for most of the settings of ancient hymns with which we’re familiar today. It is a lovely picture of the “family love” of the Holy Family and Mary’s love and gratitude toward Joseph for his acceptance of Jesus as his adopted son.

This next carol, “**Angels We Have Heard on High**,” is a French one, translated from French to English by (you guessed it!) an Anglican clergyman, but this one was a Bishop, James Chadwick. It first appeared in “*Holy Family Hymns*” in 1860 and “*The Crown of Jesus Music*” in 1864. The music that is most often used as a setting is “*Gloria*” by Edward Shippen Barnes, adapted from the French tune, “*Les Anges dans Nos Compagnes*” or “*The Angels in our Countryside*”. This arrangement is a new one, and we think you’ll find it very different from any you’ve heard before! These angels are really excited and joyful in a way that is more what we on earth would consider less celestial and ethereal and more what we can relate to in an “earthy” way!

John Wesley had requested slow and solemn music for his lyrics entitled “**Hark the Herald Angels Sing**,” and that’s what he got, which is not the version we know today! We are accustomed to the joyous music of Mendelssohn, and churches all over the world especially love the wonderful arrangement given to us by Sir David Willcocks in his “*Carols for Choirs*.”

John Rutter, the amazingly prolific contemporary English composer is probably best-known by the general public for his Christmas carols, both original compositions and arrangements of traditional carols. They are universally popular and have come to be an expected part of the celebration of Christmas all over the Western world. “**Shepherd’s Pipe Carol**” is a light-hearted and appealing picture of the angels’ announcement to the shepherds of the Savior’s birth. It is framed in a dialogue between a speaker and a boy shepherd who has heard the angels’ message and is setting off for Bethlehem to play his pipe for the baby King. The speaker asks how he’ll be able to do that, and the boy replies that he is being guided by the star shining over Bethlehem. The speaker ends up being won over by the simple faith of the boy and asks if he/she can go, too. The message is that the birth of this child should bring the response of dancing and singing for joy because it’s the best news ever brought to mankind, and sharing one’s faith in God’s guidance can enable others to come along, too!

Christy Nockels was born in Ft. Worth, Texas, the child of a pastor and a piano teacher. She and her husband Nathan have made five albums of contemporary Christian music, which they had written together. Nevertheless, when she was asked to write a Christmas song to help raise money for her church to send to Christians in Kenya, Nigeria and the Sudan, she felt unsure about her ability to “rise to the occasion.” Her third child had recently been born, and although she sat down several times to try to work, nothing was coming through that felt right. A few days later, she was holding her baby in the light of only the bedroom lamp and began to study her and think about the marvel of her tiny features. Holding her close,

she felt the baby’s breath on her chin. She grabbed a notebook and began jotting down little phrases. This led to her imagining all that Mary might have felt as she held her little son and pondered everything that had happened in her young life and all that she had been told about Jesus. So “**Angels’ Lullaby**” came from a very personal experience of God’s love in the gift of a child.

John Henry Hopkins, Jr. composed his hymn “**We Three Kings of Orient Are**” for his nephews and nieces as part of a Christmas pageant! He was an American, the son of an Episcopal bishop. Born in Pittsburgh, Pennsylvania, he received both a Bachelor’s and a Master’s Degree from the University of Vermont. For a while he worked as a journalist but then decided to attend the General Theological Seminary, graduating in 1850, and becoming a Deacon, author, illustrator, and designer. He was the seminary’s first music teacher from 1855-1857 and composed several hymns and edited the “*Church Journal*.” He eventually became the rector of a church in Pennsylvania and had the privilege of delivering the Eulogy at the funeral of President Ulysses S. Grant in 1885. This orchestral arrangement is by Arthur Harris, an American composer and arranger who has written for Broadway productions and jazz groups as well as for the concert stage. Some of his most beautiful arrangements of Christmas music can be found in a recording of Eugene Ormandy directing the Philadelphia Orchestra in “*The Glorious Sound of Christmas*,” It was a million-seller when it was released in 1962 and is still a wonderful addition to any collection of recorded Christmas music.

Gustav Holst’s beautiful setting of “**In the Bleak Midwinter**” is known and loved the world over. It was first published in “*The English Hymnal*” in 1906. The poem by Christina Rossetti was published in 1904 in her “*Poetic Works*,” after her death in 1894. It was actually written in 1872 as a response to a request from the magazine “*Scribner’s Monthly*” for a Christmas poem. Christina Rossetti was a member of a fascinating Italian family in political exile in London. Her brother, Dante, was the very famous Pre-Raphaelite painter. The entire family was multi-talented, and the children grew up in an atmosphere of visiting Italian scholars, artists, and revolutionaries. They went through many financial hardships because of the deterioration of their father’s physical and mental health, and Christina herself was subject to bouts of depression and related illnesses. During this difficult period of her life, she, her mother, and her sister became deeply interested in the Anglo-Catholic movement that developed in the Church of England, and religious devotion came to play a major role in her life.

The carol “**Patapan**” was written by Bernard de la Monnoye and published in a collection of carols from Burgundy in France in 1720. It pictures Christ’s birth from the viewpoint of rustic shepherds playing simple instruments – a fife and a drum. The orchestral arrangement of the carol is by Peter Hope, who is not generally well-known to the musical public, but the same can’t be said of his music! His compositions and arrangements were broadcast by the BBC on an almost daily basis in the 1950’s and early 1960’s. After that he had a period of very little work because of changing demands on the music scene and personal problems, but in 1979, a collaboration with Jose Carreras for a Phillips recording changed that, and the enormous success of that initial partnership led to much exciting

and lucrative work for him in arranging the music for many outstanding recordings of major artists and orchestras in Spain, the U.S. and Britain in the years to come.

Many feel that Ralph Vaughan Williams is the greatest composer Britain has seen since the days of Henry Purcell. His career was a long one, and his music mirrored the state of his own soul and the state of England during the turbulent years of World War I and those leading up to and during World War II. It is known for its power, nobility, and its ability to express emotion to the listener. The English would say that it represents to them the essence of “Englishness,” especially since a great deal of his interest was centered in the collection of authentic folk songs and carols from the people of the English countryside, in order to notate them for future generations to enjoy. He was born in 1872 in the Cotswold village of Down Ampney. He died in 1958 and is buried in Westminster Abbey. During his entire adult life, music flowed continuously from his pen—music of all types and in great profusion. “**Nation Shall Not Lift Up A Sword Against Nation**” is the final movement of his oratorio, “Dona Nobis Pacem” (in English, “Give Us Peace”) The work comes from the very troubled 1930’s and provides settings for poems of Walt Whitman which Vaughan Williams loved all his life, a work “Angel of Death” by John Bright, and various pas-

sages of Scripture. The beginning movements of the work lead the listener into a state of deep despair over the condition of the world and humanity, but this final movement and the previous one, “Reconciliation,” based on a number of passages of Scripture, lead us into hope and a belief in an eternity of peace and release from suffering because of God’s message to us.

Our closing carol, “**Joy to the World,**” was originally intended by Isaac Watts, who wrote the words to be a hymn heralding Christ’s Second Coming. Only the second half of Watts’ lyrics is still used today, and the world knows this hymn only as a Christmas carol! The words were set to music in 1839 by Lowell Mason. The original tune is thought to have come from Handel’s “Messiah,” adapted by Mason. This recent arrangement by the composer Mack Wilberg, makes excellent use of choir, orchestra, and congregation, in giving a joyful welcome to Christ, not only as the Child of the Promise, but as Savior and King.

Alice Gordon

PASTORS AT FOURTH

Dr. Robert M. Norris, *Senior Pastor*; Dr. Todd Smedley, *Senior Associate Pastor*,
Rev. Corey Gray, Rev. Ron Meyer, Rev. David O’Connell, and Rev. Blair Smith, *Pastors*

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Adam Kunsberg, *Music Ministry Coordinator*; Fred Markey, *Organist*; Marilyn Edewaard, *Covenant Choir Director*;
Vicki Fanara, *Celebration Choir Director*; Diana Mears, *Youth Choir Director*

Fourth
PRESBYTERIAN CHURCH

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