

*A Festival of
Lessons and Carols*



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Friday, December 12, 2014 | 8pm

Sunday, December 14, 2014 | 6pm

Call to Worship

Prelude

“Fantasia on Christmas Carols”

Ralph Vaughan Williams

*Gary Glick and Logan Webber, tenors; Hrant Parsamian, cello;
Sanctuary, Youth, and Covenant Choirs; Orchestra*

This is the truth sent from above, the truth of God, the God of Love;
Therefore don't turn me from your door but hearken all, both rich and poor.

The first thing which I will relate is that God did man create,
The next thing which to you I'll tell, woman was made with man to dwell.

Then, after this, 'twas God's own choice to place them both in Paradise,
There to remain, from evil free, except they ate of such a tree.

And they did eat, which was a sin, and thus their ruin did begin;
Ruined themselves, both you and me and all of their posterity.

Thus we were heirs to endless woes till God the Lord did interpose.
And so a promise soon did run that He would redeem us by His Son.

God rest you merry, gentlemen, let nothing you dismay; Christ our Blessed Savior was born on Christmas day
To save us all from Satan's power when we were gone astray; O we wish you the comfort and tidings of joy!

Christ our Blessed Savior now in the manger lay. He's lying in the manger, while the oxen feed on hay.
The Blessed Virgin Mary unto the Lord did pray. O we wish you the comfort and tidings of joy!

On Christmas night all Christians sing to hear the news the angels bring;
News of great joy, news of great mirth, news of our merciful King's birth.

When sin departs before Thy grace, then life and health come in its place,
Angels and men with joy may sing, all for to see the newborn King.

From God our heavenly Father a blessed angel came,
And unto certain shepherds brought tidings of the same,
How that in Bethlehem was born the Son of God by name.
O we wish you the comfort and tidings of joy!

From out of darkness we have light, which made the angels sing this night:
“Glory to God and peace to men, both now and evermore, Amen!”

Now to the Lord sing praises, all you within this place;
With true love and brotherhood each other now embrace;
This holy tide of Christmas all others doth deface.
O we wish you the comfort and tidings of joy!

~ anonymous carols collected in Herefordshire, Somerset and Sussex

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

“Forevermore”
*Dave Klemm, tenor; Marlisa del Cid Woods, violin (Friday);
Joel Fuller, violin (Sunday); Orchestra*

Travis Cottrell
arr. Phillip Keveren
and Dave Klemm

I will exalt you, my God,
And I will praise your name.
I will extol you, Lord, forever and ever.

Great are you, Lord, our Father,
Most worthy of our praise.
We sing your righteousness forever and ever.

Gracious and compassionate,
Slow to anger, rich in love,
Faithful to your promises,
And loving to all you have made.

Your saints will sing for joy.
They’ll tell the glory of your kingdom forever.
One generation will commend your works to another.
They will speak of the splendor of your majesty.
They will tell of the power of your awesome works.
They will celebrate your abundant goodness
And joyfully sing!

I will exalt my God, my King.
My mouth will speak in praise of the Lord.
Let every creature praise His name
Forever and ever more!

~ from Psalm 145

Scripture Lesson

Luke 1:26-35, 38
The angel Gabriel salutes the Blessed Virgin Mary.

Carol

“To A Virgin Meek and Mild”
Covenant Choir; Orchestra

traditional Catalonian carol
arr. Mack Wilberg

To a virgin meek and mild came an angel holy,
Greeting her, the undefiled, in her chamber lowly:
“Hail to thee, thou blessed one, chosen mother of God’s Son!
Thru a wondrous birth He shall come to earth,
And shall reign as a King forever, Jesus, blessed Savior.”

Mary, trembling, gave, in love, place for God’s own dwelling;
Taking part, with Him above, in the devil’s felling,
So that we on earth below, sin’s dominion need not know.
Joyous praises sing to our heavenly King,
Joining God now with man as our Lord forever, Christ, our true Redeemer.

By the sages long foretold, now the day is nearing,
Promises of God unfold, in the Son appearing.
He the Child of Bethlehem, branch divine of Jesse's stem,
Shall have great increase as the Prince of Peace,
And the earth shall be filled with the Lord's salvation, hope of every nation.

~ Vigleik E. Boe, Oscar Overby and Alice Gordon

Scripture Lesson

Matthew 1:18-25
Matthew tells of the birth of Christ.

Carol

"I Wonder as I Wander"
Valerie Kraft and Jennifer Weingartner, soprano
Orchestra

traditional Appalachian carol
trans. John Jacob Niles
arr. Robert Sadin

I wonder as I wander out under the sky,
How Jesus the Savior did come for to die
For poor orn'ry people like you and like I.
I wonder as I wander out under the sky.

When Mary birthed Jesus 'twas in a cow's stall
With wise men and farmers and shepherds and all.
But high from God's heaven a star's light did fall,
And the promise of ages it then did recall.

If Jesus had wanted for any wee thing,
A star in the sky, or a bird on the wing,
Or all of God's angels in heaven for to sing,
He surely could have it, 'cause he was the King.

~ anonymous

Scripture Lesson

Luke 2:1-7
Luke tells of the birth of Christ.

Carol

"Because This Child Was Born"
Winona Lewis Jones, mezzo soprano;
Sanctuary, Youth and Covenant Choirs; Orchestra

Shelton Becton
arr. Douglas Mears

Hark, now hear the angels sing because this Child was born.
All mankind has been redeemed because this Child was born.
Laid aside His golden crown, then from heaven He came down.
Now the lost can all be found because this Child was born.

Wise men came from near and far on that first Christmas morn;
Guided by a shining star to where this Child was born.
Meek and lowly was His way from His manger filled with hay.
Peace and joy are ours today because this Child was born.

We can have eternal life because this Child was born;
Free from pain and free from strife because this Child was born.
He broke the bonds of death and sin, ours the victory to win.
We've an advocate within because this Child was born.

All creation joins in song because this Child was born.
Grateful praise to God belongs because this Child was born.
King of kings and Lord of lords, there to reign forevermore,
Grace for aye, and love adorned because this Child was born.

~ Shelton Becton

Scripture Lesson

Luke 2:8-14
An angel proclaims the Messiah's birth.

Carol

“Ding! dong! Merrily on High”
Sanctuary, Youth, and Covenant Choirs; Orchestra

16th century French carol
arr. Mack Wilberg

Ding! dong! merrily on high
In heaven the bells are ringing;
Ding! dong! verily the sky
Is riv'n with angels singing:
“Gloria! Hosanna in excelsis!”

E'en so here below, below,
Let steeple bells be swungen,
And “Iö, iö, iö!”
By priest and people sungen!
Gloria, Hosanna in excelsis.

Pray you, dutifully prime
Your matin chime, ye ringers;
May you beautifully rime
Your evetime song, ye singers!
Gloria, Hosanna in excelsis.

~ G.R. Woodward

Hymn No. 133

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

Mendelssohn
arr. David Willcocks

Scripture Lesson

Luke 2:15-19
Mary meditates on the birth of the Savior.

Carol

“Still, Still with Thee”
Cynthia Keith, flute; Sanctuary Choir; Orchestra

Fred Gramann

Still, still with Thee, when purple morning breaketh,
When the bird waketh, and the shadows flee;
Fairer than morning, lovelier than daylight,
Dawns the sweet consciousness, I am with Thee.

Alone with Thee, amid the mystic shadows,
The solemn hush of nature newly born;
Alone with Thee in breathless adoration,
In the calm dew and freshness of the morn.

Still, still with Thee! As to each newborn morning
A fresh and solemn splendor still is giv'n,
So does this blessed consciousness, awaking,
Breathe each day nearness unto Thee and heav'n.

So shall it be at last in that bright morning,
When the soul waketh and life's shadows flee;
O in that hour, fairer than daylight dawning,
Shall rise the glorious thought, I am with Thee.

~ Harriet Beecher Stowe

Scripture Lesson

Matthew 2:1-10
The wise men are led by the star to the Christ Child.

Carol "Processional" John Williams
Orchestra

Scripture Lesson Matthew 2:11-18
King Herod slaughters the holy innocents.

Carol "Theme" John Williams
*Marlisa del Cid Woods, violin (Friday);
Joel Fuller, violin (Sunday); Orchestra*

Hymn "In the Bleak Midwinter" Cranham
(The congregation is invited to stand and sing.) arr. Mack Wilberg

Men: In the bleak midwinter, frosty wind made moan,
Earth stood hard as iron, water like a stone;
All: 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.
All: 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 "Gesu Bambino" Pietro Yon
Dave Klemm, tenor; Orchestra arr. Adam Kunsberg,
Douglas Mears,
and Angelina Savoia

When blossoms flowered 'mid the snows upon a winter night,
Was born the Child, the Christmas Rose, the King of love and light.
The angels sang. The shepherds sang. The grateful earth rejoiced.
And at His blessed birth, the stars their exultation voiced.

O come, let us adore Him.
O come, let us adore Him.
O come, let us adore Him, Christ the Lord!

Again the heart with rapture glows to greet the holy night
That gave the world its Christmas Rose, its King of love and light.
Let ev'ry voice acclaim His name, the grateful chorus swell!
From paradise to earth He came that we with Him might dwell.

O come, let us adore Him.
O come, let us adore Him.
O come, let us adore Him, Christ the Lord!

~ Pietro Yon

Scripture Lesson

John 1:1-14
John unfolds the great mystery of the Incarnation.

Carol

“Highland Cathedral”
Charles Glendinning, bagpipes;
Sanctuary, Youth and Covenant Choirs;
Orchestra

Ulrich Roever and Michael Korb
arr. Ronn Huff,
Adam Kunsberg
and Douglas Mears

Benediction

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.

Participating Pastors: Dr. Robert M. Norris and Dr. Todd Smedley

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

CDs of this service can be ordered by contacting Fourth's Music Ministry Office, (301) 320-3434, x209, or by emailing akunsberg@4thpres.org.
CDs from past Lessons and Carols services will be available to purchase in Halverson Hall following tonight's service.

Fourth's Music Ministry

Covenant Choir

Marilyn Edewaard, director; Jenn Mascott, accompanist

Ian Cook
Chloe Cooper
Emma Dreier
Stephen Evalenko
Elena Harrison

Joshua Harrison
Lia Harrison
James Heiser
Joshua Heiser
Timothy Heiser

Boston Rosborough
Simran Rosborough
Katie Slay
Nathaniel Slay
Ciarra Switzer

Sanctuary Choir

Douglas Mears, director; Fred Markey, organist

* Judy Anderson
Sarah Baker
Linda Blackistone
* John Blakeslee
Ellen Brobsen
I-Wei Chiou
Joe Clark
Helen Craig
Sandra Delaney
Marianne Depuy
Vicki Fanara
* Shari Fast
Philip Fouts
Janet Garrison
Gary Glick
Alice Gordon
* Michelle Hamilton
Gina Hardiman
Sallie Holdrich
* Carolyn Holmes

Joanna Jiang
Erin Jones
Malena Kaplan
Carolyn Kent
Valerie Kraft-Simonsen
Shauna Kreider
Wally Kreider
* Adam Kunsberg
Melissa Labuta
Dave Lambert
Mary Langford
Suzanne Lawson
Joy Leong
Carolyn Lincoln
Larry Lull
Geoffrey Lunt
Shelia Maness
Alex McCarty
Chris McElroy
Dave McElroy

* Diana Mears
* Peg Pauls
Mike Prather
Nancy Price
Susan Randerson
* Alan Rechel
Ruth Rosborough
Jane Shulman
Kate Simonds
Gordon Sims
Anne Slay
Joe Ann Stenstrom
Ira Vaughn
Von Vaughn
Ray Veldman
Ben Wallis
Deborah Wallis
* Logan Webber
Jennifer Weingartner
Richard Wyatt

* *Bell Ringers*

Youth Choir

Diana Mears, director; Jane Grunstra, accompanist

James Adams
Jonathan Brubaker
Laura DeRavin
Rachel Fast

Judah Hoobler
Justin Hoobler
Anna Mollard
Lee Morgan

Maggie Veldman
Julia Warker
Johanna Willieme

Orchestra

Douglas Mears, conductor

Violin I

Allison Bailey, *concertmaster*
Natalie Trainer
Sue Bower
Maribeth Frank

Violin II

Tim Wade, *principal*
Cindy Crumb
Emily Sullivan
J. David Brown

Viola

Gene Pohl, *principal*
Sarah Castrillon
Nancy Kredel

Cello

Hrant Parsamian, *principal*
Jeff Van Osten
Irma Cripe

Bass

Barbara Fitzgerald
Erik Cohen

Flute

Cynthia Keith
Stacy Ascione

Oboe

Phil Sargeant
Rebecca Questad

Clarinet

Shawn Buck
Lynn Rechel

Bassoon

Elizabeth Clare
David Brundage

Horn

Max Cripe
Mark Questad
Mark Hughes
Tom Wheeler

Trumpet

Brad Weil
Chris Ferrari
Brian Hublar

Trombone

Chris Clark
Jeff Price
Dan Pendley

Tuba

Tom Bratten

Timpani

Mark Latimer

Percussion

Aubrey Adams
James Adams
Daniel Mears
Mary Clark

Harp

Angelina Savoia

Bagpipes

Charles Glendinning

Piano

Traci Klemm

Keyboard

Adam Kunsberg

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 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.

Many feel that Ralph Vaughan Williams is the greatest British composer 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 ability to express emotion to the listener. The English would say that it represents 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. His "**Fantasia on Christmas Carols**" was first performed at the 1912 Three Choirs Festival at Hereford Cathedral and contains three folk carols that he and his friend Cecil Sharp had collected in Southern England a few years earlier. These are joined together with brief orchestral sections from other carols, such as "The First Nowell."

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.

Travis Cottrell is best-known in the Christian world as the worship leader for best-selling author and teacher Beth Moore. He is a classically trained vocalist and composer and had actually worked toward singing opera, but his life took an unexpected turn toward Christian ministry. "**Forevermore**," a setting of part of Psalm 145, which he composed and released on his recording "Found," was inspired musically by Aaron Copland's "The Promise of Living" and is a stunning testimony to God's glory and steadfast faithfulness. Cottrell says of "Found," a blend of his Appalachian upbringing and his classical training, that he is a worship leader first, and this was the first time that he has been able to open up and sing on his own terms. In his own words, "This is the record my life has been pointing to. It's the culmination of my heritage to the nth degree."

"**To a Virgin Meek and Mild**" is a traditional carol, picturing the Archangel Gabriel's announcement to the young Jewish girl Mary that she had been chosen to be the mother of the long-awaited Messiah and Son of God. It describes her love for God and willingness to participate in His plan for all of us, even though awestruck and fearful. Prophecy has been fulfilled in her child – the hope of every nation.

"**I Wonder as I Wander**," a very familiar Christian folk hymn, has a fascinating history. John Jacob Niles composed it based on a song fragment he collected on July 16, 1933. From what he heard that day, he extended the melody to four lines and the lyrics to three stanzas. His inspiration was described in his own words in his unpublished autobiography. On that July day, he attended a fundraising meeting held by evangelicals, who had been ordered out of town by the police of Murphy, a town in Appalachian North Carolina, and he writes of his experience. "A girl had stepped out to the edge of the little platform attached to the automobile. She began to sing. Her clothes were unbelievably dirty and ragged, and she, too, was unwashed. Her ash-blond hair hung down in long skeins....But best of all, she was beautiful, and in her untutored way, she could sing. She smiled as she sang, smiled rather sadly, and sang only a single line of a song." He prevailed upon the girl, Annie Morgan, to repeat the line seven times for seven quarters and left with what he described as "a magnificent idea." Later, he had to undertake lawsuits to establish the authorship of the version you'll hear tonight because so many people were convinced that it was anonymous in origin.

Shelton Becton is a talented composer, arranger, pianist, singer, and producer who wrote the lyrics and composed the music to "**Because This Child Was Born**." Douglas Mears, who arranged this version, first heard this marvelous gospel piece at Kennedy Center, when it was sung on a program along with choral pieces the Fairfax Choral Society, which he conducts, performed under the direction of Marvin Hamlisch in the annual Pops Christmas concert. The piece had a stunning effect on all who heard it sung that night by a marvelous black gospel choir. Hamlisch gave it rave reviews, and we have been very blessed here at Fourth Church to present it a number of times with

Winona Lewis Jones, the daughter of the pastor of our sister church in DC, Star of Bethlehem, as our soloist. It truly expresses the exuberant joy of the Savior's birth.

“Ding! dong! Merrily on High” began as a 16th-century secular dance tune and evolved into a Christmas carol. Some of the lyrics are archaic. For instance, in the second verse “i-o” is an abbreviation of the Latin word *ideo*, which means “therefore” – in the context “Therefore, glory to God in the highest.” The “matin chime” in the third verse refers to the morning bell rung to summon worshipers. This arrangement by Mack Wilberg, a prolific arranger of Christmas carols and an excellent composer in his own right, is full of excitement and a picture of “Merry Christmas.”

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.”

Fred Gramann, who composed the music for **“Still, Still with Thee,”** is a native of Washington State. He began his career in music as an organist, winning a number of prizes and awards. From 1972-1975, He studied organ in Paris, France, under Marie-Claire Alain, after which he received a Masters in Organ Performance from the University of Michigan. In 1976, he returned to Paris, where he has served, since, as Minister of Music at the American Church in Paris, the oldest non-government American institution abroad. He has had numerous choral compositions published in the U.S. and has also won international acclaim as a handbell conductor. Harriet Beecher Stowe, the author of “Uncle Tom's Cabin,” wrote the poem which has been set to music in this piece. She was an ardent abolitionist and a committed Christian, who was accustomed to rising habitually at 4:30pm and taking silent walks while starting her day in prayer. The poem brings to mind the first dawn of Mary's son's life and her quiet contemplation of being not only with her adored son, but also with God in the flesh and the mystery and joy of what the future would bring.

The two orchestral pieces by John Williams are works from one of the most successful and amazing careers of any American composer. Mainly known for his compositions for films, the variety of William's lifetime output is astonishing. He is known as an outstanding conductor and was the Boston Pops' Principal Conductor from 1980-1993 and is now the orchestra's conductor laureate. He has provided soundtracks for some of the most popular films ever produced, and everyone has his or her favorites. He is equally adept at composing for choruses and orchestras, and these are two very diverse and outstanding examples of the beauty of his orchestral work. He has won 5 Academy Awards, 4 Golden Globe Awards, 7 British Academy Film Awards, and 21 Grammy Awards. With 49 Academy Award nominations, he is the second most-nominated person after Walt Disney.

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 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.

Pietro Yon was born in the Piedmont section of Italy and studied at the conservatories of both Milan and Turin. He composed **“Gesù Bambino”** in 1917 after he was a resident of the United States, but not yet a citizen. The verses were originally in Italian with the chorus from *Adeste Fideles* in Latin. The carol is a Christmas favorite, loved the world over. Yon was an outstanding organist, teacher, and the director of music at St Patrick's Cathedral in New York City from May 1928 to April 1943. He suffered a massive stroke that April, which made him unable to continue his very packed schedule. He had originally come to America at the age of 21 in 1907 as an organist and became an American citizen in 1921 after he and his brother had already established a successful teaching studio in Carnegie Hall. He had distinguished himself as an organist in one of the gala organ recitals performed in 1920, rededicating the amazing Wanamaker Organ in Philadelphia which had been expanded to 17,000 pipes and is still the largest organ in the world. One of the students he taught in his long teaching career was Cole Porter.

Bagpipes have always created an emotional response, and **“Highland Cathedral”** is no exception. The melody was composed by two German musicians in 1982 for a presentation of Highland Games in Germany. It has actually been proposed as the Scottish National Anthem to replace more traditional Scots melodies, undergoing various orchestrations and some added lyrics in English and Scots Gaelic. This piece was played at the ceremonial lowering of the Governor's flag in the presence of Chris Patten at his official residence as the Governor of Hong Kong on the last day of British rule before Hong Kong was returned to Mainland China.

Our closing carol, **“Joy to the World,”** was written by Isaac Watts, who originally wrote it as 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, *Pastors*

Music Ministry Staff

Dr. Douglas Mears, *Director of Music*; Mary Clark, *Director of Instrumental Music*;
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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