

ORDER FOR THE WORSHIP OF GOD

TRINITY PRESBYTERIAN CHURCH

December 20, 2009 ❖ 10:30 AM ❖ The Fourth Sunday of Advent

Reflections for Advent

*For the past three weeks we have celebrated the Advent season by lighting a **Hope** candle, a **Love** candle, and a **Joy** candle. This morning we light the Advent candle of **Peace**. These are Spirit-given attributes that a Christian will experience when the Christ comes to live in us. These are the wonderful gifts of Christmas that we give and receive to one another.*

Today's service is devoted to Christmas music, and specifically the great Oratorio, Messiah. May your heart be filled with hope, love, joy, and peace as you listen to the message of Christmas in its lyrics.

In preparation for today, please read the program notes about the music, which are found at the end of the order of worship. Please note that children will NOT be dismissed today for Celebration Chapel.

Thoughts for Worship Preparation

In a small London house on Brook Street, a servant sighs with resignation as he arranges a tray full of food he assumes will not be eaten. For more than a week, he has faithfully continued to wait on his employer, an eccentric composer, who spent hour after hour isolated in his own room. Morning, noon, and evening the servant delivers appealing meals to the composer, and returns later to find the bowls and platters largely untouched.

Once again, he steels himself to go through the same routine, muttering under his breath about how oddly temperamental musicians can be. As he swings open the door to the composer's room, the servant stops in his tracks.

The startled composer, tears streaming down his face, turns to his servant and cries out, "I did think I did see all heaven before me, and the great God Himself." George Frederic Handel had just finished writing a movement which would take its place in history as "The Hallelujah Chorus."

Patrick Kavanaugh

Prelude **"The Entrance of the Queen of Sheba" (from the oratorio, *Solomon*) G.F. Handel**
The Orchestra

Call to Worship and Lighting the Candle of Peace
Madison Bottoms, *Acolyte*

The Rev. John R. McCracken

Minister: Beyond all question, the mystery of godliness is great: He appeared in a body, was vindicated by the Spirit, was seen by angels, was preached among the nations, was believed on in the world, was taken up in glory. *I Timothy 3:16*

People: He is the image of the invisible God, the firstborn over all creation. He is before all things, and in him all things hold together. God was pleased to have all his fullness dwell in him, and through him to reconcile to himself all things...the Christ, in whom are hidden all the treasures of wisdom and knowledge. *Colossians 1:13, 19; 2:3*

Minister: The woman said, "I know that Messiah" (called Christ) "is coming. When he comes, he will explain everything to us." *John 4:25*

People: "We have found the Messiah" (that is, the Christ). *John 1:41*

*Hymn of Adoration No. 195 "Joy to the World" ANTIOCH
Congregation, vs. 1, 2, 4; choir only vs. 3 G. F. Handel, arr. John Rutter

*Prayer of Adoration Mr. McCracken

Introduction Dave Leeman

MESSIAH

George Fredric Handel

Part I : Prophecy and Promise of the Redeeming Messiah

A musical prayer – from despair to hope.

Sinfony (Overture)

Scene One: GOD'S COMFORTING PROMISE Pastoral Commentary

Musical portrayal of peace, comfort, and pardon.

Comfort Ye My People – Tenor Recitative

Isaiah 40:1-3

Comfort ye, comfort ye my people, saith your God. Speak ye comfortably to Jerusalem, and cry unto her, that her warfare is accomplished, that her iniquity is pardoned. The voice of him that crieth in the wilderness: "Prepare ye the way of the Lord, make straight in the desert a highway for our God."

A highway melody through the rugged terrain.

Every Valley Shall Be Exalted – Tenor Aria

Isaiah 40:4

Every valley shall be exalted, and every mountain and hill made low; the crooked straight, and the rough places plain.

Cascading voices picture the progressive revelation of the glory of God.

And the Glory of the Lord – Chorus

Isaiah 40:5

And the glory of the Lord shall be revealed, and all flesh shall see it together: for the mouth of the Lord hath spoken it.

Scene Two: THE PURIFYING MESSIAH IS PROPHESED

Pastoral Commentary

“Shake” and “sea” painted with undulating melodies.

Thus Saith the Lord – Bass Recitative

Haggai 2:7, Malachi 3:1

Thus saith the Lord of hosts: Yet once a little while, and I will shake the heavens, and the earth, the sea and the dry land, and I will shake the nations; and the desire of all nations shall come. The Lord, whom ye seek, shall suddenly come to his temple, even the messenger of the covenant, whom ye delight in; behold, he shall come, saith the Lord of Hosts.

Melodic flames.

But Who May Abide the Day of His Coming? – Alto Aria

Malachi 3:2

But who may abide the day of his coming, and who shall stand when he appeareth? For he is like a refiners’ fire!

Depicting war in the heavens.

And He Shall Purify – Chorus

Malachi 3:3

And he shall purify the sons of Levi, that they may offer unto the Lord an offering in righteousness.

Scene Three: GOD’S GLORY COMES THROUGH A VIRGIN

Pastoral Commentary

Ascending music paints the text.

Behold a Virgin Shall conceive – Alto Recitative

Isaiah 7:14

Behold, a virgin shall conceive, and bear a son, and shall call his name Emmanuel, “God with us.”

O Thou That Tellest Good Tidings to Zion – Alto Aria and Chorus

Isaiah 40:9; 60:1

O thou that tellest good tidings to Zion, get thee up into the high mountain! Lift up thy voice with strength; lift it up; be not afraid! Say unto the cities of Judah, “Behold your God!” Arise, shine for thy light is come, and the glory of the Lord is risen upon thee.

Scene Four: FROM DARKNESS COMES THE LIGHT OF THE WORLD
Pastoral Commentary

Painful groping
in darkness
before reaching
solid footing.

For Behold, Darkness Shall Cover the Earth – Bass Recitative Isaiah 60:2-3
*For behold, darkness shall over the earth and gross darkness the people.
But the Lord shall arise upon thee, and his glory shall be seen upon thee.
And the Gentiles shall come to thy light, and kings to the brightness of
thy rising.*

The People That Walked in Darkness – Bass Aria Isaiah 9:2
*The people that walked in darkness have seen a great light; and they that
dwell in the land of the shadow of death, upon them hath the light
shined.*

A royal musical
fanfare!

For Unto Us a Child is Born – Chorus Isaiah 9:6
*For unto us a child is born, unto us a Son is given; and the government
shall be upon his shoulder: and his name shall be called Wonderful,
Counselor, the Mighty God, the Everlasting Father, the Prince of peace.*

Scene Five: THE CHRISTMAS STORY
Pastoral Commentary

Piffaro: a wood-
wind instrument
shepherds
would play in
the field.

Pifa: “Pastoral Symphony” *Offering*

There Were Shepherds in the Field – Soprano Recitative Luke 2:8-9
*There were shepherds in the field, keeping watch over their flocks by
night. And lo, the angel of the Lord came upon them, and the glory of
the Lord shone round about them: and they were sore afraid.*

And the Angel Said Unto Them –Soprano and Tenor Recitative Luke 2:10-11
*And the angel said unto them: Fear not--for behold, I bring you good
tidings of great joy, which shall be to all people. For unto you is born this
day in the city of David, a Savior, which is Christ the Lord.*

And Suddenly There was with the Angel – Soprano Recitative Luke 2:13
*And suddenly there was with the angel a multitude of the heavenly host,
praising God and saying:*

Strings portray
soft beating
of wings
as the angels
arrive and
depart.

Glory to God – Chorus Luke 2:14
Glory to God in the highest; and on earth, peace, good will towards men.

Scene Six: COME TO CHRIST OUR SHEPHERD KING
Pastoral Commentary

Rejoice Greatly, O Daughter of Zion –Soprano Aria Zechariah 9:9-10

Highest soprano register awakens those in the deep slumber of unconcern.

Rejoice greatly, O daughter of Zion! Shout, O daughter of Jerusalem: Behold, thy King cometh unto thee. He is a righteous Savior, and he shall speak peace unto the heathen.

Then Shall the Eyes of the Blind Be Opened – Alto Recitative Isaiah 35:5-6
Then shall the eyes of the blind be opened, and the ears of the deaf unstopped; then shall the lame man leap as a hart, and the tongue of the dumb shall sing.

Gentle, pastoral music imploring lost, weary sheep.

He Shall Feed His Flock Like a Shepherd- Alto and Soprano Aria
Isaiah 40:11; Matthew 11:28-29
He shall feed his flock like a shepherd: and he shall gather the lambs with his arm, and carry them in his bosom, and gently lead those that are with young. Come unto Him, all ye that labor and are heavy laden and he will give you rest. Take his yoke upon you, and learn of Him, for he is meek and lowly of heart; and ye shall find rest unto your souls.

His Yoke is Easy, and His Burden is Light - Chorus Matthew 11:30
His yoke is easy and his burden is light.

Pastoral Commentary and Prayer

Following King George II, the custom is to stand during the Hallelujah Chorus

***Hallelujah** Revelation 19:6; 11:5
Hallelujah, for the Lord God omnipotent reigneth. The kingdom of this world is become the Kingdom of our Lord and of his Christ; and he shall reign forever and ever. King of kings, and Lord of lords!

***Charge and Benediction** Mr. McCracken

Minister: The Spirit and the bride say, "Come!" And let him who hears say, "Come!"
Whoever is thirsty, let him come; and whoever wishes, let him take the free gift of the water of life. *Revelation 22:17*

People: **With God's help, we will.**

Minister: He who testifies to these things says, "Yes, I am coming soon." Amen.
Come, Lord Jesus! The grace of the Lord Jesus be with God's people. Amen.

People: **Thanks be to God! Amen!**

Organ Postlude Douglass McFarland, organist

**All in the congregation, who are able, please stand.*

THE TRINITY CHOIR

Dave Leeman, director

Sopranos: Joanne Brown, Shirley Dangler, Karin Elliot, Mona Lindsey, Candace Hinds, Laurie Hinds, Gerry Monroe, Janet Recker,

Altos: Selorm Arku-Nyadia, Carol Bult, Martine Chambers, Carol Craven, Beth Godi, Connie Heersink, Debbie Montgomery, Kellie Parmar, Gretchen Rehlin, Tina Thiel

Tenors: Ron Bowser, Coleman Eubanks, David Eubanks, David Featherstone, Bob Gehman

Basses: Les Ackerman, Gary Brantz, Allen Hunter, Steve Recker, Mark Stevenson

GUEST SOLOISTS

Soprano, Ana Clark

Ana is a native of New York with a music degree from Texas Christian University. She has taught private piano and voice lessons, children's Yamaha music classes, and choirs of all ages. Her favorite performances include soprano soloist for Handel's *Messiah*, the Mother in *Amahl and the Night Visitors*, (which she first performed under the direction of Dave Leeman in Covina, California in 1975!), Ruth in a premier production of *Ruth, a Musical* based on the Biblical story, and singing lullabies to her children. Presently she and her husband Byron direct Quo Vadis Educators serving the home-school community. Ana teaches Choir, Drama, and Spanish for Quo Vadis. She and Byron live in Garland and have eight grown children and eight grandchildren. Byron is an elder at their church, Household of Faith, where Ana is also involved in Women's Ministry and Music/Worship.

Alto, Cheryl Bugg

A native of Chattanooga, TN, Cheryl received her Bachelor of Arts degree from the University of Tennessee. While there, she sang for Dr. Glen Draper in his various choirs and ensembles. In 1989, Cheryl received her Juris Doctor degree also from UT and moved to Dallas to begin practicing law. In 2001, Cheryl joined the Dallas Symphony Chorus and became a member of the smaller ensembles chosen by conductor David R. Davidson out of the 220 voices to perform for special concerts. With this ensemble and the Dallas Symphony, Cheryl performed twice in New York's Carnegie Hall. Cheryl is a voice student of Dr. William L. Guthrie, and has become a featured soloist in various churches. Cheryl works for Weir's Furniture in Dallas. She and her husband, Roderick Bugg, have three children, and they are members of Park Cities Presbyterian Church.

Tenor, Bruce Stevenson

Bruce serves as Director of Choral Music at Liberty High School in Frisco, a position he has held for 3 years. Prior to that, Bruce spent 30 years in full-time church music leadership positions in Texas and California. He is experienced as a conductor, clinician and worship leader, is a published author and composer, and sings in the Dallas Symphony Chorus. Bruce holds degrees in voice, composition and conducting. He is married to Lisa and they attend Bent Tree Bible Fellowship. They are parents to three daughters and two sons-in-law, and grandparents ("Lola" and "Pada") to two wonderful grandchildren.

Bass, John Hendricks

John is a Dallas native and graduated from Gordon College in Boston with a degree in Music Education. His operatic debut was in the role of Geronte in Gordon College's 2006 production of Gounod's The Doctor In Spite of Himself. Since that time, he has performed the roles of Jaques from Romberg's The New Moon, Schaunard from Puccini's La Boheme, and Marullo from Verdi's Rigoletto with opera companies in New England and the Midwest. Other concert work has included programs of operatic scenes and arias with both Gordon College and The Commonwealth Opera in Massachusetts. He is currently studying voice with [the chair of vocal studies](#) at University of North Texas, Dr. Jeffrey Snider. John is on the faculty of Providence Christian School and teaches music with Barbara Leeman. His wife, Sarah, is also a music teacher in the Richardson School district. They attend New Saint Peter's Presbyterian Church.

THE ORCHESTRA

Violin:	Lemuel Del La Cruz (concert master), Mark Dubin, Darek Dowgielewicz, Filip Fenrych, Zenobia Leyva-Martinez, Edina Pastyik
Viola:	Eric Jones, *Emily Hunter
Cello:	Sarah Choi
Bass:	*Graham Eubanks
Bassoon:	Michael Jones
Organ:	*Douglass McFarland
Trumpet:	*Zach Bitting

** Members of Trinity Presbyterian Church*

PROGRAM NOTES

Georg Frederic Handel was born in 1685, only a few weeks before Johann Sebastian Bach, a fellow German and Lutheran. Amazingly, they never met.

Handel's father planned for him to go to law school, but the boy's extraordinary music talent dictated otherwise. He was the church organist by eight years of age, and even before entering university, had mastered the clavichord, oboe, and violin, as well as composition. In 1712, he moved to England where he wrote his greatest music.

His was not an easy life. Falling in and out of favor with changing monarchs, competing with established English composers and dealing with fickle, hard-to-please audiences left Handel confronting bankruptcy more than once. Even the Church of England attacked him for what they considered his notorious evil practice of writing biblical dramas such as *Esther* and *Israel in Egypt* to be performed in secular theaters.

On April 8, 1741, Handel gave what he considered his farewell concert. Miserably discouraged, he felt forced to retire from public activities at the age of 45.

However, one event changed his life. Handel was visited by his friend, Charles Jennens. The devout Anglican had written a libretto about the life of Christ and the work of redemption with the text completely taken from the Bible. A fussy perfectionist, Jennens had written it to challenge the deists who denied the divinity of Jesus. "Would Handel compose the music for it?" he asked. Handel answered that he would and estimated its completion in a year.

Soon thereafter, a group of Dublin charities approached Handel to compose a work for a benefit performance. The money raised would help free men from debtor's prison, and Handel would receive a generous commission. Now with a text and a motivation, Handel began composing *Messiah* on August 22, 1741. Within six days, Part One was finished. In nine more, Part Two was completed. Six more days and Part Three was done. It took him only an additional two days to finish the orchestration. Handel composed like a man obsessed. He rarely left his room or touched his meals. But in 24 days, he had composed 260 pages - an immense physical feat.

Sir Newman Flower summed up the consensus of history. "Considering the immensity of the work, and the short time involved, it will remain, perhaps forever, the greatest feat in the whole history of music composition."

Amazingly, when Handel finished the masterpiece, he put it in a drawer where it remained for over six months, until he was invited to provide music for a charitable evening in Dublin, Ireland to raise money to free men from debtor's prison. On April 13, 1742, *Messiah* premiered and 142 men were released from prison.

A year later, Handel staged *Messiah* in London—one of over 30 performances he personally conducted. He was known for his concern for others and many performances of *Messiah* were for the benefit of the Foundling Hospital for orphans. One biographer noted: "*Messiah* has fed the hungry, clothed the naked, and fostered the orphan more than any other single musical production in this or any country."

From this time on Handel's fortunes began to increase dramatically and his hard-won popularity remained constant until his death. By the end of his life, *Messiah* was firmly established in the standard repertoire, its influence on other composers extraordinary. When Franz Joseph Haydn heard it, he wept like a child and exclaimed, "He is the master of us all!"

Handel was a devout follower of Christ and his morals were above reproach. At church, he was often seen on his knees, expressing by his looks and gesticulations the utmost fervor of devotion.

His friend, Sir John Hawkins, recorded that Handel "throughout his life manifested a deep sense of religion. In conversation he would frequently declare the pleasure he felt in setting the Scriptures to music, and how contemplating the many sublime passages in the Psalms had contributed to his edification."

A few days before Handel died, he expressed his desire to die on Good Friday, "in the hopes of meeting his good God, his sweet Lord and Savior, on the day of his Resurrection." He lived until the morning of Good Saturday, April 14, 1759. His death came only eight days after his final performance, at which he had conducted his masterpiece, *Messiah*.

His close friend, James Smyth, wrote, "He died as he lived--a good Christian, with a true sense of his duty to God and to man, and in perfect charity with all the world." Handel was buried in Westminster Abbey with over 3,000 in attendance at his funeral. A statue erected there shows him holding the manuscript for the solo that opens Part Three of *Messiah*, "I know that my Redeemer liveth."

THIS PERFORMANCE

Even though *Messiah* is most often heard at Christmas, less than one-third deals with the Christmas story. The titles seen in this program were written by Leonard Van Camp in a 1993 edition of the music published by Roger Dean Publishing Company. Van Camp entitles Part Two: *The Suffering Lamb Who Redeems*, and Part Three: *Thanksgiving for the Defeat of Death*.

Although at first glance the text may appear to be a disjointed collection of scriptures from all over the Old and New Testaments, the theme running through the entire work is that of redemption. The recitatives, arias, and choruses are ordered in such a way as to depict the battle which is waged between the forces of darkness and those of light. Although we are only doing Part One, the Hallelujah Chorus actually comes at the end of Part Two.