

First Baptist Church  
Lexington, NC  
The Forty- Sixth Annual  
Festival of Nine Lessons and Carols

December 15, 2019

Third Sunday of Advent

Prelude	Carol Symphony, Mvt. 1	Heley-Hutchinson
Opening of the Bible		Jordyn Young
Christian Greetings		Dr. Ray N. Howell III
Offertory Prayer		Sparky Brooks
Offertory	Greensleeves	arr. Alfred Reed
Processional	Once in Royal David’s City	arr. Dr. William G. Harbinson

(Solo) Once in royal David’s city stood a lowly cattle shed.  
Where a mother laid her baby in a manger for His bed:  
Mary was that mother mild. Jesus Christ her little child.

(Choir only) He came down to earth from heaven who is God and Lord of all,  
And His shelter was a stable, and His cradle was a stall:  
With the poor and meek and lowly lived on earth, our Savior holy.

(Congregation and Choir) Not in that poor lowly stable, with the oxen standing by,  
We shall see Him; but in heaven, set at God’s right hand on high;  
When like stars His children crowned all in white shall wait around.

And our eyes at last shall see Him, through His own redeeming love;  
For that child so dear and gentle is our Lord in heav’n above,  
And He leads His children on to the place where He has gone.

Lighting of the Advent Wreath	Rachel Huneycutt
Bidding Prayer	Dr. Ray N. Howell III
First Lesson	Charlotte Pyle

GOD CREATES THE HEAVENS AND THE EARTH  
A Reading from the 1<sup>st</sup> Chapter of Genesis

Anthem	Break Forth O’ Beauteous Heavenly Light	Johann Sebastian Bach
	Break forth, O beauteous heav'nly light, and usher in the morning; O shepherds, shrink not with affright, but hear the angel's warning.	

This Child, now weak in infancy,

Break forth, O beauteous heav'nly light,  
to herald our salvation;  
He stoops to earth—the God of might,  
our hope and expectation.  
He comes in human flesh to dwell,  
our God with us, Immanuel;  
the night of darkness ending,  
our fallen race befriending.

Second Lesson	Julia Dunn
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GOD’S MAJESTY AND GLORY IS DECLARED BY THE PSALMIST  
A Reading from the 8<sup>th</sup> Chapter of Psalms

Anthem	The Majesty and Glory of Your Name	Fettke and Johnson
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When I gaze into the night skies  
and see the work of your fingers;  
The moon and stars suspended in space.

Oh, what is man that you are mindful of him?  
You have given man a crown of glory and honor,  
And have made him a little lower than the angels.  
You have put him in charge of all creation:  
beasts of the field, The birds of the air,  
The fish of the sea.  
Oh, what is man?  
Oh, what is man that you are mindful of him?

O Lord, our God the majesty and glory of your name  
Transcends the earth and fills the heavens.  
O Lord, our God; little children praise you perfectly,  
And so would we, and so would we,  
Alleluia, Alleluia!  
The majesty and glory of your name.

Third Lesson	Dr. Beverly Fulbright
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ADAM AND EVE EAT THE FORBIDDEN FRUIT

A Reading from the 3<sup>rd</sup> Chapter of Genesis

Anthem	Adam Lay Y’Bounden	Boris Ord
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Adam lay ybounden  
Bounden in a bond  
Four thousand winters  
Though he not too long  
And all was for an apple  
An apple that he took

As clerkes finden written in their book  
Nay had the apple taken been  
The apple taken been  
Nay had never our lady  
Abeen heavenly queen  
Blessed be the time  
That apple taken was  
Therefore we bound singen  
Deo gracias, deo gracias!

Fourth LessonJoe Leonard

ZECHARIAH BLESSES THE LORD GOD OF ISRAEL  
A Reading from the 1<sup>st</sup> Chapter of Luke

AnthemBenedictus  
Benedictus, Benedictus  
Blessed is our Lord.  
Benedictus, Benedictus  
Welcome His Incarnate Word.  
Chosen first among the priests to serve within the temple walls,  
Zacharias stood in awe when he heard the angel call.  
Jesus Christ, the Lamb of God, will come to raise salvation’s horn.  
God’s incarnate, Word made flesh, shall be born.  
Christ brings light to sin’s dark night:  
Our Dayspring, Jesus from on high,  
Saints and angels sing God’s praise.  
All the earth and Heavens reply.

Fifth LessonPhyllis Penry

THE PEOPLE WHO WALK IN DARKNESS WILL SEE A GREAT LIGHT  
A Reading from the 9<sup>th</sup> Chapter of Isaiah

AnthemA Holst Christmas  
Gustav Holst  
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 on snow,  
In the bleak midwinter long ago.  
Good people all, rejoice, with heart, and soul, and voice.  
Give you heed to what we say:  
News! News! Cheer for now, be not afraid.  
Through the dark of winter’s night,  
Soon will shine a radiant light on this Christmas Day.  
Lullay my liking, my dear one, my sweeting.  
Lullay my dear heart, mine own dear darling.  
God rest you merry gentlemen, let nothing you dismay.  
Be sure in hope your fears will end up on this Christmas Day.  
No longer shall a troubled heart or doubtings give to sway.  
Oh, tidings of comfort and joy, comfort and joy.  
Come you lofty, come you lowly, let your songs of gladness ring,  
As your carols now sung boldly, with the angels echoing.  
See the star beyond you beaming, see the shepherds come from far

To a stable, led believing, to a manger, crude and scarred.  
Oxen ‘round about beholding, rafters cold and bare;  
Circle ‘round the crib enfolding, see the precious babe lies there.  
Come, you gentle hearts and tender, come, you spirits, keen and bold.  
Born is the King of Israel.

Sixth LessonGrace Myers

SAINT LUKE TELLS OF THE BIRTH OF CHRIST  
A Reading from the 2<sup>nd</sup> Chapter of Luke

AnthemSalvation is CreatedPaul Tschesnokoff  
Russian:  
Spaséñiye, sodélal yesí  
Posredé ziemlí,  
Bózhe. Allilúiya.  
English translation:  
Salvation is created,  
in midst of the earth,  
O God, O our God. Alleluia.

Seventh LessonDr. Lewie Phillips

THE SHEPHERDS GO TO BETHLEHEM  
A Reading from the 2<sup>nd</sup> Chapter of Luke

AnthemThe First NowellMack Wilberg  
The first Nowell, the angel did say  
Was to certain poor shepherds in fields as they lay;  
In fields where they lay keeping their sheep,  
On a cold winter’s night that was so deep;  
Nowell, Nowell, Nowell, Nowell,  
Born is the King of Israel.  
They looked up and saw a star  
Shining in the east beyond them far;  
And to the earth it gave great light,  
And so it continued both day and night.  
Nowell, Nowell, Nowell, Nowell,  
Born is the King of Israel.  
Then let us all with one accord  
Sing praises to our heavenly Lord  
That hath made heaven and earth of nought,  
And with His blood mankind hath bought.  
Nowell, Nowell, Nowell, Nowell,  
Born is the King of Israel.

Eighth LessonWes Richardson

THE MAGI VISIT THE MESSIAH

A Reading from the 2<sup>nd</sup> Chapter of Matthew

O come, let us adore him, O come let us adore him,  
O come, let us adore him, Christ the Lord.

Collects for Christmas

Dr. Ray N. Howell III

AnthemStill, Still, StillMack Wilberg

Men	Women
Still, Still, Still The Child’s eyes softly close, And Mary, Breathless, draws Him, weeping, To her heart made pure for keeping, Still, Still, Still His bright eyes softly close.	Sing, Sing, Sing He hears and sweetly smiles, And kneeling, Joseph joins chorus With the angels bending o’er us. Sing, Sing, Sing He hears and sweetly smiles.
Sleep, Sleep, Sleep, He breathes a tender sigh, For soon He’ll eake the world from slumber, Bringing life and endless wonder, Sleep, Sleep, Sleep He breathes a tender sigh,	Sleep, Sleep, Oh Sleep. He breathes a sigh, For soon He’ll wake from slumber, Bringing life and endless wonder, Sleep, Sleep Oh Sleep. He breathes a tender sigh.

Ninth LessonDr. Ray N Howell III

SAINT JOHN UNFOLDS THE GREAT MYSTERY OF THE INCARNATION

A Reading from the 1<sup>st</sup> Chapter of John

Congregational CarolO Come, All Ye Faithfularr. John Rutter

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, let us adore him, O come, let us adore him,  
O come, let us adore him, Christ the Lord.

Sing, choirs of angels, sing in exultation!  
O Sing, all ye citizens of heaven above;  
“Glory to God, all glory in the highest,”  
O come, let us adore him, O come , let us adore him  
O come, let us adore him, Christ the Lord.

Yea, Lord, we greet thee, born this happy morning,  
Jesus, to thee be all glory given;  
Word of the Father, now in flesh appearing;

Benediction

God So Loved the WorldStainer

For God so loved the world  
That He gave His only Son  
And whosoever believes will not perish  
They shall have eternal life  
Yes, they shall have eternal life

Postlude

A Christmas FestivalLeroy Anderson

Musicians for the Nine Lessons and Carols

Director

Wes Richardson, Minister of Music

Accompanist

Beverly Khemlani

Sanctuary Choir

Soprano	Alto	Tenor	Bass
Debbie Auman Courtney Foster Barbee Kugel	Beth Bunce Alyson Honeycutt Betty Jane Honeycutt	LeGrand Skinner Jimmy Davis Will Tate	Herb Davis Bruce Hill Phil Ryalls

Dolly Skinner	Judy LeCroy	Brian Walker	Ken Auman
Debbie Tate	Eryn Myers	Ralph Ashley	William Fulbright
Wendy Walker	Harriet Whiteman		Tristan Beck
Melody Strupe	Pamela Richardson		
Isabella Lambert	Erin Richardson		
Jenna Young	Tamer Richardson		
Kathryn Frye			

**Vestibule Poinsettia is given in honor of**  
Carol Stutts-Wall by David and Julia Dunn

**Composer Notes**

**Prelude** - Carol Symphony, Mvt. I - Heley-Hutchinson

***Carol Symphony*** is a collection of four preludes, written by Victor Hely-Hutchinson in 1927. It had its first performance on 26 September 1929 at a promenade concert at the Queen's Hall, which was broadcast live on the BBC's 2LO, with other music by Elgar, Vaughan Williams and Percy Pitt. It was conducted by the composer. It is based on four Christmas carols, given additional orchestration and counterpoint arrangements. The four movements are written to be played uninterrupted consecutively.

The first movement (Allegro energico) is based on *O Come All Ye Faithful*. It is in the style of a Bach chorale prelude. The second movement is a scherzo (Allegro molto moderato) on *God Rest Ye Merry Gentlemen*, similar to the Russian Balakirev compositions. The third movement (Andante quasi lento e cantabile) is a slow movement whose outer sections are based on the *Coventry Carol*, with a central interlude on *The First Nowell*. The finale (Allegro energico come prima) recapitulates material from the first movement, and also uses *Here We Come A-Wassailing* before concluding with a re-statement of *O Come All Ye Faithful* similar to a style of Charles Villiers Stanford in a fugal structure.

**Offertory** - Greensleeves, arr. Alfred Reed

The tune of ***Greensleeves*** may be the oldest documented piece of secular music. It has been traced to the early 1300s and is most familiar as the melody of Martin Luther’s Christmas hymn *What Child Is This?*. In Shakespeare’s time, it was already what could be considered a “standard,” and he used it in many of his plays. Reed’s arrangement is considered to be the standard in the contemporary band library, requiring a high level of musicianship to bring out the full beauty and emotion of this simple folk melody.

It is generally agreed that the melody we know as *Greensleeves* is probably the second oldest piece of secular music in our Western culture, its origins having been traced back to about 1360. While we are not certain this was the original title, it is known that in the latter 14th century, English ladies wore gowns with great billowing sleeves, and the lyrics that have come down to us speak of a lover's lament over his lady's cruel treatment of him by a lady clad in a dress of green sleeves.

By the time of William Shakespeare, this song had already become a classic and he made use of it in two of his plays, most notably in the *Merry Wives of Windsor*. Over 300 years later, the English composer Ralph Vaughan Williams used this melody as an intermezzo between two acts of his opera *Sir John in Love*, which was based on the same play. Since then the tune has been adapted as the basis for at least one Christmas carol (*What Child Is This?*), several popular songs, and even by the Swingle Singers on one of their albums. In addition, it has been performed instrumentally by groups of all sizes and styles from full symphony orchestra to small jazz and rock groups.

This arrangement is a symphonic development of this 600-year-old classic melody adapted for the full resources of the modern wind orchestra or concert band.

**Processional** - "Once In Royal David's City"

**Orchestra**

Abby Simoneau	Flute 1	Wes Allred	Trombone 3
Holly Boucher	Flute 2	Hailey Walker	Bass Trombone
Sara Lynch	Oboe	Michael Robinson	Tuba
Jon Goodman	Clarinet 1	Seth Belvins	Percussion
Andrea Tiffany	Clarinet 2	Larry Pugh	Percussion
Lindsey Gustafson	Clarinet 3	Nicolae Soare	Violin 1
Christopher Allpress	Bassoon	Anna Goodman	Violin 1
Mark Jones	Horn 1	Kyle VanArsdalen	Violin 2
Sonja Guthrie	Horn 2	Lucas Scalamogna	Violin 2
Keith Grush	Horn 3	Gabriel Figuracion	Viola 1
James E. Armstrong	Trumpet 1	Solange Maughn	Viola 2
Jon Wiseman	Trumpet 2	Lee Richey	Cello 1
Jon Myers	Trumpet 3	Lynne Latham	Cello 2
Dave Beitzel	Trombone 1	Joe Farley	Bass
Chris Ferguson	Trombone 2	Beverly Khemlani	Piano/Organ

**Sanctuary Poinsettias are given in loving memory of**

Paul Miller by Dale, Kelly, Brooke and Jake Lambeth

Evelyn Tate by Bob Tate and Family

Marge Colescott and Horace Conner by Jack and David Colescott

Jim and Carolyn Phillips by Greg, Sara, Meredith and Jillian Briggs

Jack Hege by His loving Family

Jack & Louise Michael by The Michael Family

Jack Hege by Trey, Brannon and Preston Shoaf

Michael Blackwelder by David, Julie, Rachel and Lauren Huneycutt

In loving memory of our daughter Nancy Swing Cutler and

our sister Kathryn Parker Frye by Don and Jane Swing

Jim Barton by Jimmy and Libby Davis

In loving memory of my parents by Linda Engstrom

**Sanctuary Poinsettias are given in honor of**

Jim, Debbie and Anna Raye Tate by Will, Levi and Sophia Tate

The Sterling Wall Family by Hazel Frady

One of the Christmas traditions celebrated by many persons in the English-speaking world is to tune in on Christmas Eve, either on radio or television, to the Festival of Nine Lessons and Carols, originating from King’s College, Cambridge. This tradition began in 1918, was first broadcast in 1928, and is now heard by millions around the world.

In 1919, Arthur Henry Mann, organist at King’s College (1876-1929), introduced an arrangement of “Once in Royal David’s City” as the processional hymn for the service. In his version, the first stanza is sung unaccompanied by a boy chorister. The choir and then the congregation join in with the organ on succeeding stanzas. This has been the tradition ever since. It is a great honor to be the boy chosen to sing the opening solo—a voice heard literally around the world.

The author of this text, Cecil Frances Alexander (1818-1895), was born in Dublin, Ireland, and began writing in verse from an early age. She became so adept that by the age of 22, several of her hymn texts made it into the hymnbook of the Church of Ireland. Alexander [née Humphreys] married William Alexander, both a clergyman and a poet in his own right who later became the bishop of the Church of Ireland in Derry and later archbishop. Aside from her prolific hymn writing, Mrs. Alexander gave much of her life to charitable work and social causes, something rather rare for women of her day.

“Once in Royal David’s City” first appeared in her collection, *Hymns for Little Children* (1848), in six stanzas. This particular text was included with others as a means to musically and poetically teach the catechism. It is based on the words of the Apostles’ Creed, “Born of the Virgin Mary,” and is in six stanzas of six lines each. Even though this text is included in the Christmas liturgical sections of most hymnals, the narrative painted by Alexander truly relates to the entire “youth” of Christ and not just his birth.

**1st Lesson** - "Break Forth O' Beauteous Heavenly Light"

David Biedenbender's work Luminescence is based on fragments from the melody *Ermuntre dich, mein schwacher Geist* (Rouse thyself, my weak spirit), which was written by Johann Schop and subsequently harmonized in several settings by Johann Sebastian Bach. It’s commonly known as the Christian hymn ***Break Forth, O Beauteous Heavenly Light***.

The melody heard in ***Break Forth, O Beauteous Heavenly Light*** was composed by Johann Schop (ca. 1590—1664) and was first known as *Ermuntre dich, mein schwacher Geist* (Rouse thyself my weak spirit). It was first published in Leipzig in 1641 in Johann Rist’s *Himmlische Lieder* (Heavenly or Celestial Songs), where the tune appeared in triple meter along with text by Rist. J.S. Bach probably found an altered version of the tune in Johann Cruger’s *Praxis Pietatis Melica* (1647) and subsequently harmonized it in various settings. This particular setting is from the second cantata of his *Christmas Oratorio* from 1737.

The original melody had a different character in its original form, as it was more closely related to Renaissance musical style. By the time Bach harmonized the tune in the 18th century, musical preferences had shifted: the rhythm of the melody was made more consistent, the tempo became slower, and the harmony and counterpoint was more complex. This setting is still sung in modern churches at Christmas and is commonly known as *Break Forth, O Beauteous Heavenly Light*.

**2nd Lesson** - "The Majesty and Glory of Your Name", Tom Fettke

“This work is not mine. The text is Psalm 8 and I wasn’t the author of Psalm 8. The lyric setting is by Linda Lee Johnson and this was her first attempt at lyric writing. She was a choir member at a church where I was Minister of Music. Linda had written a children’s Sunday School program which revealed some of her creative abilities. When I asked her to try writing a text based on my favorite Psalm, Psalm 8, her response was less that confident, but she was willing to give it a try. A few days later she presented to me a lyric that I felt was nearly perfect and ready for my attempt at a musical setting.

The original piece ended with, “little children praise You perfectly”, etc., however it never felt quite right and remained in a drawer for months. Then, during a concert in which my choir performed the Ken Medema anthem, *Moses*, I realized what was needed in “Majesty”. It needed a warm, emotional, more fully developed personal response to God’s majesty and glory. The next day I wrote the “Alleluia” section, playing through the completed work was an incredibly moving experience, and I just knew that God had chosen to touch this musical and textual creation. That’s the story. This song is not mine, it’s God’s. It is one of those things in life that you know, beyond a shadow of a doubt, you had nothing to do with; you were only a tool in the hands of God to display His handiwork.”

**4th Lesson** - "Benedictus", Dan Forrest

Beginning with the angelic vision to Zacharias proclaiming the coming of the Christ child, this sweeping anthem builds in intensity as the message gains momentum and the time of the Incarnation approaches. Richly scored for mixed voices and piano, the work also includes obbligati for violin, cello and drum as well as a full orchestration, bringing a devout yet exciting welcome to the "Word made flesh."

**5th Lesson** - "A Holst Christmas", arr. Wagner

This diverse sampling of holiday music scored by Gustav Holst opens with "In the Bleak Midwinter," likely Holst's most famous carol tune. Also included are "Lullay My Liking" and Holst's characteristic scoring the holiday classics "Good Christian Men, Rejoice," "God Rest Ye Merry, Gentlemen," "Come Ye Lofty, Come Ye Lowly," and "The First Nowell." A real holiday treat!

Gustav Theodore Holst (born Gustavus Theodore von Holst was an English composer, arranger and teacher. Best known for his orchestral suite The Planets, he composed many other works across a range of genres, although none achieved comparable success. His distinctive compositional style was the product of many influences, Richard Wagner and Richard Strauss being most crucial early in his development. The subsequent inspiration of the English folksong revival of the early 20th century, and the example of such rising modern composers as Maurice Ravel, led Holst to develop and refine an individual style.

There were professional musicians in the previous three generations of Holst's family and it was clear from his early years that he would follow the same calling. He hoped to become a pianist but was prevented by neuritis in his right arm. Despite his father's reservations, he pursued a career as a composer, studying at the Royal College of Music under Charles Villiers Stanford. Unable to support himself by his compositions, he played the trombone professionally and later became a teacher—a great one, according to his colleague Ralph Vaughan Williams. Among other teaching activities, he built up a strong tradition of performance at Morley College, where he served as musical director from 1907 until 1924 and pioneered music education for women at St Paul's Girls' School, where he taught from 1905 until his death in 1934. He was the founder of a series of Whitsun music festivals, which ran from 1916 for the remainder of his life.

Holst's works were played frequently in the early years of the 20th century, but it was not until the international success of The Planets in the years immediately after the First World War that he became a well-known figure. A shy man, he did not welcome this fame and preferred to be left in peace to compose and teach. In his later years, his uncompromising, personal style of composition struck many music lovers as too austere, and his brief popularity declined. Nevertheless, he was a significant influence on a number of younger English composers, including Edmund Rubbra, Michael Tippett and Benjamin Britten. Apart from The Planets and a handful of other works, his music was generally neglected until the 1980s, when recordings of much of his output became available.

**6th Lesson** - "Salvation is Created", Tchesnokov

**Salvation Is Created** is a choral work composed by Pavel Tchesnokov in 1912. It was one of the very last sacred works he composed before he was forced to turn to secular arts by the Soviet government. Although he never heard his own composition performed, his children had the opportunity to in the years following his death. *Salvation Is Created* was originally published in 1913 by J. Fischer and Bro., but its popularity drove editors to produce many different versions in both Russian and English. Scored for either six or eight voices, the work is a communion hymn based on a synodal Kievan chant melody and Psalm 74.

**7th Lesson** - "The First Nowell", arr. Mack Wilberg

Mack Wilberg was appointed Music Director of The Mormon Tabernacle Choir in 2008, having served as Associate Music Director since 1999. He is a former professor of music at Brigham Young University, where he received his bachelor's degree; his master's and doctoral degrees are from the University of Southern California. Alongside Wilberg's conducting responsibilities he is active as a pianist, choral clinician, composer, arranger, and guest conductor throughout the United States and abroad. In addition to the many compositions he has written for The Tabernacle Choir, his works have been performed by artists such as Renée Fleming, Frederica von Stade, Bryn Terfel, Rolando Villazón, Deborah Voigt, and The King's Singers. Wilberg's arrangements and compositions are performed and recorded all over the world.

Mack Wilberg (b. 1955) provides this beautiful arrangement of the traditional English carol The First Nowell. Wilberg is perhaps best known throughout the choral world for his arrangements of traditional Christmas carols. In this arrangement, Wilberg combines the singing of the traditional tune with a counter harmony in the accompaniment to create

**8th Lesson** - "Still, Still, Still", arr. Mack Wilberg

Wilberg creates a tender, gentle atmosphere for this arrangement of the popular Austrian carol. The two simple vocal lines (one for women and one for men) are supported by a steady, rich piano duet accompaniment (or strings).

**9th Lesson** - "O Come All Ye Faithful", arr. Rutter

John Rutter was born in London in 1945 and studied music at Clare College, Cambridge. His compositions embrace choral, orchestral, and instrumental music, and he has edited or co-edited various choral anthologies, including four *Carols for Choirs* volumes with Sir David Willcocks and the *Oxford Choral Classics* series. From 1975 to 1979 he was Director of Music at Clare College, and in 1981 he formed his own choir, the Cambridge Singers. He now divides his time between composition and conducting and is sought after as a guest conductor for the world's leading choirs and orchestras. John Rutter's music has been widely recorded and is available on many record labels including Universal, Naxos, and Hyperion. The Cambridge Singers have recorded many of John Rutter's works on the Collegium Records label.

This joyful setting of the much-loved Christmas hymn is extracted from the Christmas collection Joy to the World. Leaving the first five verses in their familiar form, Rutter adds a spectacular descant to the sixth verse, before an original and grandiose setting of the final verse.

**Congregational Hymn** - "Hark the Herald Angels Sing", Felix Mendhelson, arr. Rutter

Felix Mendelssohn (1809-1847) was one of the most amazing figures of the 19th century – virtuoso pianist, composer, conductor, musicologist, educator (he founded the Leipzig Conservatory, the first such school for training musicians), labor negotiator (he brokered the first contract for professional musicians between the city of Leipzig and the Gewandhaus Orchestra), talented amateur mathematician and competent water colorist. Mendelssohn did not set out to write a Christmas carol in Hark! The Herald Angels Sing. It was

actually the English hymnist William Cummings who, in 1855, matched a text written by Charles Wesley with music from a Mendelssohn cantata written to celebrate Johannes Gutenberg to provide the familiar setting in use today.

**Benediction** - "God So Loved the World", Stainer

English Victorian composer John Stainer's (1840-1901) setting of John 3:16, "For God So Loved the World," comes from his 1887 oratorio *The Crucifixion: A Meditation on the Sacred Passion of the Holy Redeemer*, a piece the composer himself is said to have described as "rubbish." Nonetheless, *The Crucifixion* remains popular and is widely performed today, especially around this time of year. Stainer's homophonic setting treatment of "For God So Loved the World" is heartfelt and earnest, underscoring the tension of love and sacrifice found in the text.

**Postlude** - "A Christmas Festival", Leroy Anderson

**A Christmas Festival** is a medley of traditional carols written for the Boston Pops Orchestra in 1950, including "Joy to the World," "Deck the Halls," "O Come, O Come, Emmanuel," "Good King Wenceslaus," "Hark! The Herald Angels Sing," "Silent Night," "Jingle Bells," and "Adeste Fidelis."

Leroy Anderson (1908-1975) was a preeminent American composer of light concert music. He was born in Cambridge, Massachusetts to first-generation Swedish immigrants. Originally a trombonist, he was director of the Harvard Band. During WW II he served as an Army captain in intelligence. A versatile linguist, he wrote a book on Icelandic grammar. Anderson achieved fame as arranger for the Boston Pops Orchestra, and for his conducting.

**This Week at First Baptist**

Today at 9 a.m.	Prayer Ministry in the Conference Room
Today at 9 a.m.	Finance Committee Meeting in the Parlor
Today at 9:30 a.m.	Coffee and fellowship on the Second Floor
Wednesday at 7 p.m.	Sanctuary Choir in Music Suite

**Cancer Services Christmas Party**

Our Church and Youth will be hosting the Christmas Party for patients of Cancer Services on Thursday, December 19<sup>th</sup>. We are expecting over 100 people and we need your help! We can use monetary donations to provide food or donations of desserts and finger foods (Heavy Hors D'oeuvres). Please contact Joyce Howell for more information.

**Christmas Eve Candlelight Service**

Our Christmas Eve service will begin at 5:30 p.m. Musical preludes will begin at 5:15 p.m. You are invited to join us for this magnificent time of worship on the most holy nights. We anticipate a full house so come early.

December 15<sup>th</sup> **Bed Babies**- FBC Staffed  
**2-4 Year Olds**- FBC Staffed

December 22<sup>nd</sup> **Bed Babies**- Libby Foster/Courtney Foster  
**2-4 Year Olds**- M/M Thomas Jolly

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**[www.fbclex.org](http://www.fbclex.org)**

