



a BAROQUE

CHRISTMAS

DECEMBER 4, 2022 • 6:00 PM

SECOND SUNDAY OF ADVENT

♦ a ♦ BAROQUE CHRISTMAS

presented by
the Music Ministry
of Second Presbyterian Church

In preparation for worship, please silence your mobile devices.

♠ Indicates congregation standing

Prelude: "Overture" from *Messiah* George Frideric Handel

Welcome and Call to Worship David Bowen

♠Hymn: "Good Christian Men, Rejoice" IN DULCI JUBILO

Words and Music: Trad. German Carol, 14th cent.; tr. John Mason Neale / Luke 2:11

1. Good Chris-tian men, re - joice, with heart and soul and voice;
2. Good Chris-tian men, re - joice, with heart and soul and voice;
3. Good Chris-tian men, re - joice, with heart and soul and voice;

give ye heed to what we say: Je - sus Christ is born to - day;
now ye hear of end - less bliss: Je - sus Christ was born for this!
now ye need not fear the grave: Je - sus Christ was born to save!

earth and heav'n be - fore him bow, and he is in the man - ger now.
He hath o - pened heav - en's door, and man is bless - ed ev - er - more.
Calls you one and calls you all to gain his ev - er - last - ing hall.

Christ is born to - day! Christ is born to - day!
Christ was born for this! Christ was born for this!
Christ was born to save! Christ was born to save!

♠Invocation



Concerto Grosso in G minor, Op. 6, No. 8

Arcangelo Corelli

James Ryan, conductor

Tim Shiu, Yennifer Correia, and Ruth Valente Burgess; concertino

- I. Vivace-Grave**
- II. Allegro**
- III. Adagio – Allegro – Adagio**
- IV. Vivace**
- V. Allegro**
- VI. Largo. Pastorale ad libitum**

Worship of God with the Gifts of God

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♣Hymn: "O Little Town of Bethlehem" ST. LOUIS

Words: Phillips Brooks / Music: Lewis H. Redner; arr. John Rutter / Micah 5:2

1. O lit - tle town of Beth - le - hem, how still we see thee lie;
 2. For Christ is born of Mar - y; and gath - ered all a - bove,
 3. How si - lent - ly, how si - lent - ly, the won - drous gift is giv'n!
 4. O ho - ly child of Beth - le - hem, de - scend to us, we pray;

a - bove thy deep and dream-less sleep the si - lent stars go by:
 while mor - tals sleep, the an - gels keep their watch of won - d'ring love.
 So God im - parts to hu - man hearts the bless - ings of his heav'n.
 cast out our sin and en - ter in; be born in us to - day.

yet in thy dark streets shin - eth the ev - er - last - ing Light;
 O morn - ing stars, to - geth - er pro - claim the ho - ly birth!
 No ear may hear his com - ing, but in this world of sin,
 We hear the Christ - mas an - gels the great glad tid - ings tell;

the hopes and fears of all the years are met in thee to - night.
 And prais - es sing to God the King, and peace to men on earth.
 where meek souls will re - ceive him still, the dear Christ en - ters in.
 O come to us, a - bide with us, our Lord Em - man - u - el.



Gloria in D major, RV 589

Vivaldi

*Master of Music in Conducting Recital
for Calvin Ellis*

Chorus

Gloria in excelsis Deo.

Glory be to God on high.

Chorus

Et in terra pax hominibus bonae voluntatis.

And on earth peace to men of good will.

Duet *Emily Hale, soprano I; Valetta Brinson, soprano II*

Laudamus te, benedicimus te,
Adoramus te, glorificamus te.

*We praise Thee, we bless Thee,
We worship Thee, we glorify Thee.*

Chorus

Gratias agimus tibi propter
Magnam gloriam tuam.

*We give thanks to Thee for Thy
Great glory.*

Aria *Jauna Ellis, soprano*

Domine Deus, rex coelestis,
Deus pater omnipotens.

*O Lord, heavenly King,
God the Father Almighty.*

Chorus

Domine fili unigenite Jesu Christe.

O Lord, the only begotten son, Jesus Christ.

Solo and Chorus *Christy Young, alto*

Domine Deus, agnus Dei, filius patris.
Qui tollis peccata mundi,
Miserere nobis.

*Lord God, Lamb of God, son of the Father.
Thou that takes away the sins of the world,
Have mercy.*

Chorus

Qui tollis peccata mundi,
Suscipe deprecationem nostram.

*Thou that takes away the sins of the world,
Receive our prayer.*

Aria *Ellen Mitchell, alto*

Qui sedes ad dextram Patris,
Miserere nobis.

*Thou who sits at the right hand of the Father,
Have mercy upon us.*

Chorus

Quoniam tu solus sanctus, tu solus
Dominus, tu solus altissimus Jesu Christe.

*For Thou alone art holy, Thou alone art
The Lord, Thou alone, Christ, art most high.*

Chorus

Cum sancto spiritu in gloria
Dei patris, Amen.

*With the Holy Ghost in the glory
Of God the Father, Amen.*

*Special thanks to the University of Memphis Rudi E. Scheidt School of Music
and Dr. Francis Cathlina for their support of Calvin pursuing this degree.*

Homily The Music of the Spheres
Psalm 19:1-4

Prayer of Commitment

✦Benediction

✦Benediction Response: "Hallelujah Chorus" from *Messiah* G.F. Handel

Words and Music: G. F. Handel; arr. Metzger / Luke 24:32

Congregation joins Choir to sing (score on page 246 in hymnal):

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 for ever and ever.**

King of kings, and Lord of lords. Hallelujah!

Postlude: "La Réjouissance" from *Music for the Royal Fireworks* George Frideric Handel

*Please join us for wassail and holiday refreshments
in the lobby outside the Bookmark Bookstore.*

ADVENT

Festival of Carols

December 11, 6:00 p.m. in the Sanctuary

Don't miss this magnificent evening of worship, led by our Chancel Choir and Orchestra as well as our Gospel Choir, children's choirs, and youth choir.

This service is an annual favorite because of the sing-along Christmas carols and joyful holiday atmosphere.

Nine Lessons and Carols

December 18, 8:15 & 11:00 a.m.

A Gospel Christmas

December 18, 6:00 p.m.

Christmas PJ Party

December 20, 6:00 p.m.

Christmas Eve Worship

4:00 p.m. Family Service

5:30, 8:00 & 11:00 p.m.

Candlelight Communion Services

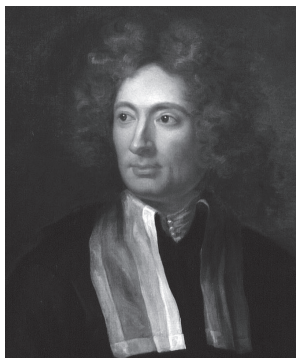
To sign up for Pastor George's Advent devotionals, distributed on Tuesdays and Thursdays, text ADVENT to (888) 381-1121.

Also, resources for families are available on a table outside the Nursery.

Visit 2pc.org/advent for more dates, details, and service opportunities.

Program Notes

Concerto Grosso, Corelli



Arcangelo Corelli's *Concerto Grosso in G minor, Op. 6 No. 8* was commissioned by Cardinal Pietro Ottoboni, one of his influential patrons, and was completed around 1690. Thanks to the inscribed subtitle "Fatto per la notte di Natale," or "Made for the night of Christmas," the work is commonly known as the Christmas Concerto. The work was published the year after Corelli's death in 1713, when it appeared as one of a set of twelve concertos.

The Baroque Concerto Grosso normally featured a small group of solo instruments (known as the concertino) contrasted with a larger string orchestra (the ripieno) with an accompanying harpsichord (the continuo). The solo group typically consisted of two violins and a cello, as is heard on tonight's performance.

Concertos of the time fell into two categories: concerti da camera (chamber concertos) and concerti da chiesa (church concertos). The Christmas Concerto is of the second category and likely would have been used as instrumental music in the Christmas Eve mass. It is a lively, energetic work, full of melodic invention, and has remained one of Corelli's most popular works.

The contrast of the two performing groups permeates most of the work, accounting for many of its structural niceties. After a short *Vivace* introduction, the *Grave* unfolds a wonderful series of suspensions, a harmonic tension-and-release device that Corelli often used to great effect.

The ensuing *Allegro* consists of two parts each repeated, a favorite Baroque form for sonata and dance-suite movements. The slow movement, *Adagio*, again features chains of suspensions.

Corelli then provides contrast with an *Allegro* middle section. The *Vivace* resembles a corrente, or courante, a fast dance in triple meter. Corelli seldom wrote for virtuosic display, but occasionally he gives the concertino more brilliant passages as in the final *Allegro*.

The closing movement, the *Pastorale*, is the movement that brings the musical connotation of the Christmas story. In seventeenth-century Italy, the *Pastorale*

became associated with Christmastime as a representation of the shepherds of Bethlehem.

Corelli was not the only composer to make this association: George Frideric Handel included an instrumental Pastoral in his oratorio *Messiah* in the reflective moments immediately before the angel's announcement to the shepherds.

Baroque composers imitated shepherd music with simple melodic upper parts, often in parallel thirds and sixths, over a drone similar to that of bagpipes. Pastorales also traditionally employed compound meter (6/8, 9/8 or 12/8) and the major mode, thus Corelli's switch from G minor to G major for the movement.

As this beautiful movement closes the work in serene repose, travel back with us in your imagination to the little town of Bethlehem on that very first eve of our Lord's birth, where the shepherds are keeping watch over their flocks by night, unaware of the glorious story of which they are about to be a part.

Program Notes

Gloria, Vivaldi



Venice, in the early eighteenth century, was a remarkably enlightened city-state and its governors saw fit to provide well for its poor, its sick, and its abandoned. The *Ospedale della Pietá* was one of four charitable institutions, this one for orphaned or abandoned babies.

As the babies grew up, the boys were trained as craftsmen, the girls in lacemaking and laundering, unless they showed special musical talent. If they were musically gifted, they received the finest instrumental and vocal training imaginable. Vivaldi, *Il Pretto Rosso* (The Red Priest, so called because of his flaming red hair) was contracted by the *Ospedale* as a part-time instructor.

His title was *Maestro di Violino*. He was never able to convince the board of the *Ospedale* to offer him the more prestigious full-time position of *Maestro di Coro*. Only when the installed *Maestro di Coro* took ill was Vivaldi asked to stand in as substitute for him, and it was during these years, from 1713-1719, and again in 1739, that he wrote sacred choral music for the *Ospedale*.

The *Gloria* that we perform is one of two that Vivaldi wrote, and they are very similar to each other. We are not sure of the exact occasion for which Vivaldi wrote either *Gloria* or when precisely they were written, or when first performed. We do know that both fell into 200 years of obscurity. Unveiled at a concert in 1939, the *Gloria* we perform today subsequently has become one of the most popular of all choral-orchestral works.

The 12-movement *Mass* is filled with rich contrasts of tonality, tempo, meter and rhythmic figures, homophonic and polyphonic textures, choral and solo contrasts, a range of musical means—learned to ingenuous—and expression-lyrical to virtuosic, and a panoply of mood opposites—exuberant/reflective, joyful/somber, playful/grandiose, tender and personal/declamatory and universal.

The first movement of the *Mass*, *Gloria*, opens with energetic D major fanfares from the orchestra, punctuated by trumpet and oboe, to which the choir responds with jubilant shouts.

By contrast, the second movement, *Et in Terra Pax*, in the relative minor mode, is the most somber movement: almost thirty fugal entries beseeching peace on earth seem to suggest how profoundly difficult it is for the world to be in peace.

The third movement, *Laudamus te*, a joyful duet, has chains of deliciously spicy suspensions in the florid intertwining vocal lines of the two soprano soloists.

A short but grand homophonic introduction *Gratias agimus* leads to a buoyant fugue *Propter magnam gloriam*, effervescent, confident, even playful as the voices steal the subject from each other.

The sixth movement, *Domine Deus*, is graceful, elegant barcarole, a duet between soprano and oboe as if a duet between lovers on a gondola.

The seventh movement, *Domine, fili unigenite* uses the French saccade rhythms (two notes: long and very short, in jerky style), to create a canvas of courtliness. Again the voices choose partners, as if in a dance. Occasional chains of hemiolas (deliberate misplacing of accents) create some fun!

The eighth movement, another *Domine Deus*, is a stately, plaintive mezzo soprano solo. The angelic vocal line is underpinned by a quiet, majestic basso continuo. Choral punctuations affirm the soloist's pleas.

The choir returns in the ninth movement, *Qui tollis peccata mundi*, in full intensity, with a heart-rending recognition of man's sins and a plan for salvation from them. The *suscipe* section, in triple rhythm, adds urgency to the supplication.

The tenth movement, *Qui sedes*, is another dance, buoyant and friendly, between the mezzo soprano soloist and the orchestra strings. The text refers to sins and pity; the music sounds like a canter to a dance festival. The blazing music of the opening returns in the eleventh movement, *Quoniam tu solus sanctus*, a jewel of musical recycling: a measure taken from here or there in the first movement stitched together in a different order produces a familiar but new and joyful experience.

To close the work, Vivaldi produces a triumphal fugue of unstoppable verve, "Cum Sancto Spiritu," a splendid showpiece of contrapuntal writing with not one, but two subjects that share the same "Cum sancto spiritu..." text.

Vocalists and Conductors

Valetta Brinson: Valetta is a native Memphian who has performed throughout the U.S., the U.K., Japan, and the Caribbean. She specializes in artsongs, classical, and operatic music. She has performed with Opera Memphis, Memphis Symphony Orchestra, Nashville Opera, Americolor Opera Alliance, Memphis Black Arts Alliance and many other organizations such as: The Penn Center, BBC London, Southbank Centre, FOKAL Cultural Center, Corcoran Gallery, and the National Black Theater Festival. Valetta has been involved in many great projects, some of which have allowed her to record at the BBC in London and some that have received Emmy Awards. She is Associate Professor of Music at Southwest Tennessee Community College and performs recitals, workshops, masterclasses, and teaches privately in her studio, Brinson Music Group. She received her vocal training from Morris Brown College, Middle Tennessee State University, and The University of Memphis.

Calvin Ellis: Calvin is a Memphis native who was raised in Millington, TN. He graduated from the University of Mississippi with a degree in Music Education. While at Ole Miss, he performed across the U.S. and around the world. Calvin began his career as a public school choral director in 2002 at Shadowlawn Middle School. He continued his career at Tupelo High School, Opelika High School, and, finally, his alma mater, Millington High School. Calvin is serving in his fourth year as the Associate Director of Music at Second Presbyterian Church, where he conducts the Chancel Choir and leads the worship team. He is currently pursuing a Master of Musical Arts in Conducting at The University of Memphis. Most importantly, Calvin enjoys spending quality time with his wife, Jauna, and his two wonderful children, Caleb and Carrington.

Jauna Ellis: A native Memphian, Jauna graduated from the University of Mississippi with a degree in Theatre and a minor in music. After college, she toured for a year with the Omaha Children's Theatre Company and participated in many productions at Tupelo Community Theatre. Jauna returned to Memphis in 2014, where she built a voice and acting studio while teaching early childhood music and elementary theatre at Christ Methodist Day School. She established Spirits Theatre at CMDS and produced many shows there before joining the faculty of St. Mary's Episcopal School as the Early Childhood Music Teacher. She will open Little Turkey's Theatre at St. Mary's this Spring. She is a member of 2PC, where she regularly serves in the music ministry. She has been happily married to her husband Calvin for 17 years and has two children, Caleb and Carrington.

Emily Hale: In addition to her passion for music education, Emily has proven a favorite with audiences in her hometown of Memphis. She has been praised for her "sparkling stage presence" and voice that "charms and thrills." Growing up, she honed her skills by singing in church choirs and local competitions before discovering opera in high school and unearthing a passion for classical music. This season, Emily debuted in her first operatic role as Laurette in Bizet's *Le Docteur Miracle*, and she looks forward to many more in the

future. In January 2023, Emily will appear in *Tosca* with Opera Memphis as a member of the chorus. Emily is thrilled to complete her pursuit of an Undergraduate degree in Choral Music Education in the Spring, studying privately under Ms. Mary Wilson.

Ellen Mitchell: Ellen is a mezzo soprano noted for her warm sound and expressive singing. Most recently, she's been seen as Veronique in *Docteur Miracle* and Ruth in *The Pirates of Penzance* with the University of South Alabama Opera Theatre. Other stage appearances include chorus performances in *Tosca* and *Carmen* with Mobile Opera, chorus performances of *Cendrillon* and *Tosca*, and as a featured performer in *Sounds of the Season* with Opera Birmingham. Ms. Mitchell has a passion for choral music and oratorio and had the pleasure of participating in the recent residency of The Gesualdo Six at the University of Memphis. She holds a Bachelor's from Samford University and a Master's from the University of South Alabama. She is currently pursuing a Doctor of Musical Art in Opera while working as a graduate teaching assistant in commercial voice lessons.

James Ryan: James holds a Master's degree in Music Performance from the University of Memphis and an undergraduate degree in Music Performance, along with minors in Worship and Biblical Studies, from Cedarville University in Ohio. He is an active violinist and musician, having played with the Memphis Symphony Orchestra, the North Mississippi Symphony Orchestra, the Jackson Symphony, the Gateway Festival Orchestra of St. Louis, and numerous other groups and chamber ensembles. Beyond violin performance, James's musical interests include arranging and orchestration, conducting, music history, and worship studies. In 2018, he presented on the Protestant Reformation and the theology of J.S. Bach at the National Conference for Undergraduate Research. James is also a passionate music educator, teaching a growing private studio of violin students at the Second Conservatory of Music, as well as directing the string ensembles at Westminster Academy in Memphis. He currently serves as the Assistant Director of Music at Second Presbyterian Church.

Christy Young: Christy graduated from the University of Mississippi with a Bachelor of Music in Education and a Master's degree in Applied Music. While at Ole Miss, Christy performed in several operas and competed with singers from across the Southeast region. She was both a winner and finalist in the National Association of Teachers of Singing (NATS). Teaching has been Christy's concentration over the course of her career, which has included building a successful Choral Department at Westminster Academy, directing church choirs, and training voice students. She has spent most of her time singing solos for special concerts and events here at Second, including Handel's *Messiah*, Schubert's *Mass in A-flat*, Vivaldi's *Gloria*, and Mendelssohn's *Elijah*. Her passion is to minister to others through music and teach people how to sing. Throughout college, and while serving at Second, Christy has performed in Europe, Mexico, South America, and Ukraine. She is currently the Director of Children's Choirs and the Second Conservatory of Music.

Chancel Choir

Becki Albert	Eric Hale	Julie Johnson	Haley Overcast
Phillip Bond	John Hammond	Betty Lu Jones	Carol Overcast
Jerry Bowman	Alan Hammond	Warren Jones	Chris Pruett
Marjorie Bowman	Kathy Hammond	Dominique Jones	Lindsey Reeves
Kane Bradley	Alex Happ	Harold Knight	Gay Rhodes
Valetta Brinson	Katie Harris	Karoline Larsen	Jackie Robertson
Suzanne Burgar	Garret Heady	Rob Liddon	Dennis Rogers
Shawn Campbell	Alissa Heirigs	Mark Loving	Stephanie Rolfe
Anna Carpenter	Mike Hillard	Freda Loving	Leslie Shaw
Pat Corbitt	Mary Helen Holman	Greg Mason	Sam Shaw
Charles Dove	Ed Holt	Daija McNeil	Peggy Stephens
Mary Edwards	Donavon Hughes	Terry Mershon	Steve Tackett
Allie Eick	Lorraine Hughes	Lizzie Miller	Susan Warner
Beth Fischer	Ben Hughes	Ellen Mitchell	Nik Weber
Fred Flinn	Drew Hursey	Ramon Moses	Carrie Weber
Becky Forrester	Katie Hutcheson	Cayce Murphy	Lizzy Wesson
Sarah Froncek	Susan Irvin	Kevin Neace	Daniel Wynn
Hannah Gibson	Nick Keeling	Laurie Niederbrach	

Chamber Orchestra

Violin 1	Viola	Oboe
Tim Shiu	Michelle Pellay-Walker	Nathan Nix
Marisa Polesky	Lenny Schranze	
Kate Ryan	Jane Schranze	Trumpet
Michael Brennan		Brittany Hendricks
James Ryan	Cello	Harpichord/Organ
Violin 2	Ruth Valente Burgess	Tammy Holt
Yennifer Correia	Kim Patterson	
Julie Morrison	Bass	
Janet Cooper	Chris Butler	
Lori Gilbert		
Aubrey Mills		

Music Ministry Staff

Calvin Ellis

Associate Director of Music

James Ryan

Assistant Director of Music

Christy Young

*Director of Children's Choirs
& Second Conservatory of Music*

Ginny Atkinson

Administrative Assistant



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