

*Let All the Nations
Praise the Lord*

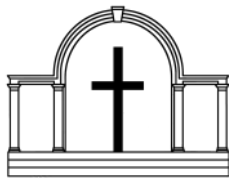
A Choral Celebration of Worship

Featuring

Sanctuary Choir and *Jubilate*

November 6, 2016

1:30 pm



**UNIVERSITY
BAPTIST CHURCH**

***Let All the Nations
Praise the Lord***

Prelude – *My Spirit Be Joyful*J. S. Bach
Matt Stern, Gray Moeller, trumpets

Introit—*Let All the Nations Praise the Lord* Leisring
Let all the nations praise the Lord! Lord God, of hosts, in heaven adored! Alleluia!
Lift up your hearts rejoice and sing! Sing unto God, your heavenly king! Alleluia!
To God, the holy trinity, all praise and thanks eternally! Alleluia!
Let all creation sing His praise! All creatures now your voices raise! Alleluia!

Congregational Hymn 14 – *Praise to the Lord, The Almighty* LOBE DREN HERREN

Invocation and Greetings

***The Music of
Randall Thompson***

The Last Words of David composed 1949
He that ruleth over men must be just, ruling in the fear of God.
And he shall be as the light of the morning, when the sun riseth,
even a morning without clouds;
as the tender grass springing out of the earth by clear shining after rain.

Alleluia composed 1940

The Lord is My Shepherd..... composed 1964
The Lord is my shepherd; I shall not want.
He maketh me to lie down in green pastures: he leadeth me beside the still waters.
He restoreth my soul: he leadeth me in the paths of righteousness for his name's sake.
Yea, though I walk through the valley of the shadow of death, I will fear no evil:
for thou art with me; thy rod and thy staff they comfort me.
Thou preparest a table before me in the presence of mine enemies:
thou anointest my head with oil; my cup runneth over.
Surely goodness and mercy shall follow me all the days of my life:
and I will dwell in the house of the Lord for ever.

Greetings from *Jubilate* Charlotte Chambers
Steering Committee President

***The Music of
John Rutter***

For the Beauty of the Earth composed 1978

For the beauty of the earth, for the glory of the skies,
for the love which from our birth over and around us lies;
Lord of all, to thee we raise this our hymn of grateful praise.

For the beauty of each hour of the day and of the night,
hill and vale, and tree and flower, sun and moon, and stars of light;
Lord of all, to thee we raise this our hymn of grateful praise.

For the joy of human love, brother, sister, parent, child,
friends on earth and friends above, for all gentle thoughts and mild;
Lord of all, to thee we raise this our hymn of grateful praise.

For each perfect gift of thine to our race so freely given,
graces human and divine, flowers of earth and buds of heaven;
Lord of all, to thee we raise this our hymn of grateful praise.

All Creatures of our God and King composed 1974
(see hymn insert)

Te Deum composed 1988

We praise thee, O God, we acknowledge thee to be the Lord.
All the earth doth worship thee, the Father everlasting.
To thee all Angels cry aloud; the Heavens, and all the Powers therein.
To thee Cherubim and Seraphim continually do cry: Holy, Holy, Holy, Lord God of Hosts;
Heaven and earth are full of the Majesty of thy glory.
The glorious company of the Apostles praise thee.
The goodly fellowship of the Prophets praise thee. The noble army of Martyrs praise thee.
The holy Church throughout all the world doth acknowledge thee;
The Father of an infinite Majesty; Thine honorable, true and only Son;
Also the Holy Ghost the Comforter.
Thou art the King of Glory O Christ. Thou art the everlasting Son of the Father.
When thou tookest upon thee to deliver man thou didst not abhor the Virgin's womb.
When thou hadst overcome the sharpness of death,
 thou didst open the Kingdom of Heaven to all believers.
Thou sittest at the right hand of God in the glory of the Father.
We believe that thou shalt come to be our Judge.
We therefore pray thee, help thy servants whom thou hast redeemed with thy precious blood.
Make them to be numbered with thy Saints in glory everlasting.
O Lord, save thy people and bless thine heritage; Govern them and lift them up for ever.
Day by day we magnify thee; And we worship thy Name ever world without end.
Vouchsafe, O Lord, to keep us this day without sin. O Lord, have mercy upon us,
O Lord, let thy mercy lighten upon us as our trust is in thee.
O Lord, in thee have I trusted; let me never be confounded.

Down by the Riverside composed 1974
(see hymn insert)

Benediction: *Beautiful Savior* Tom Fettke

Sanctuary Choir

Soprano:

Pam Beasley
Jen Bates
Linda Boston
Elva Ferguson
Ashley Holland
Debby Johnson
Mary Jo Licero
Carolyn Lowry
Laura Martindale
Rachel Mink
Kelley Sivley
Sue Whitt

Alto:

Alice Batten
Nancy Gaines
Margie Howell
Anne Keith
Laura Morris
Diane Mundell
Nelda Vaughan
Jennifer Wagoner

Tenor:

Ray Gaines
Robby Gough
Larry Johnson

Bass:

Wayne Ferguson
Ed Lowry
Jim Moore
Chris Owens

Trumpets:

James Kluesner
Michael Sullivan
Ross Ahlhorn
Susan Allen

Trombones/Tuba:

Andrew Lankford
Nick Warmuth
Drew Comparin
Steve Layman

Jubilate

Soprano:

Charlotte Chambers
Lydia Erbaugh
Elizabeth Franck
Martha Fulp-Eickstaedt
Sarah Labriny
Holly Martin
Selase Torkornoo
Chrissy Troup
Lydia Waterman

Alto:

Mollie Bland
Shuang Geng
Madison Karten
Anna Nissley
Alyssa Ryberg
Claire Veasey
Alyson West
Emily Wood

Tenor:

Dominic Lam Ting Luk
Caelan Ryberg
Matt Stern

Bass:

Adam Cohn
Gray Moeller
Nick Troup
Hunter Wigginton

Organist/Pianist:

Barbara Moore

Harp:

Anastasia Jellikson

Soli deo Gloria!

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Upcoming Events:

December 4—11:00 am
Jubilate presents
Lessons and Carols
University Baptist Church
as a part of the Morning Worship Service

December 7—5:30 pm
Jubilate presents
Lessons and Carols
UVA Chapel

December 18—11:00 am
Sanctuary Choir presents
Keyboards and Carols

March 4-11, 2017
Jubilate Spring Tour

Our 2017 Jubilate Spring Tour will take us to Jefferson City, Tennessee, where we will be working with Habitat for Humanity on a construction site and in their “Re-Store.” You can share in this mission work by contributing today. There is a basket in the lobby where you can place your tax-deductible contributions.

To better understand the cost of tour, below is a table with the major components of tour and their costs. The members of Jubilate, along with the Jubilate Alumni Association, and many of the members of University Baptist Church, provide most of the funding for these tours and mission projects. In addition to your monetary contributions, we especially appreciate your prayers for us as we travel, sing and work.

Tour Costs:	Lodging	\$ 4,400.00
	Transportation	\$ 5,600.00
	HfH Fees	\$ 3,000.00
	Meals	\$ 500.00
	TOTAL	\$ 13,500.00
	Per Person (30):	\$ 450.00

Program Notes:

Randall Thompson

Randall Thompson, (born April 21, 1899, New York, NY,—died July 9, 1984, Boston, MA) remains a composer of great popularity in the United States, most notably for his choral music.

Thompson studied at Harvard University and later with the composer Ernest Bloch. He served on the faculties of a number of universities including a stint as director of the Curtis Institute of Music, Philadelphia (1939–41), before becoming the head of music division of the School of Fine Arts at the University of Virginia (1941-1945). During his time at UVA, he composed “The Testament of Freedom” for the 200th anniversary of the birth of Thomas Jefferson. It was performed on Founder’s Day, April 13, 1943, and was broadcast to the armed forces overseas. Following his time at UVA, Thompson served the faculties at Princeton and later, Harvard (emeritus professor after 1965). His last completed commission, “The Twelve Canticles” (1983) was dedicated to the Concert Choir of the Emory and Henry College in Emory, Virginia.

Thompson’s compositional style has been described as conservative and neoclassical, combining traditional forms with 20th-century styles exhibiting a highly developed sense of form and counterpoint. The first of the three Thompson anthems sung this afternoon, “The Last Words of David,” was commissioned by the Boston Symphony Orchestra to honor their conductor Serge Koussevitzky’s on his 25th anniversary as their Music Director. Thompson found the anthem’s text while leafing through a Gideon Bible in a hotel room during his research travels. Dr. Koussevitzky conducted the Berkshire Music Center Chorus and the Boston Symphony Orchestra in the premiere of this anthem on August 12, 1949, at Lenox, Massachusetts. The Biblical text is from 2 Samuel 23:3-4.

The second Thompson anthem presented today is his “Alleluia,” which was commissioned by BSO director Koussevitzky in 1940 for the opening exercises of the Berkshire Music Center. The word alleluia, which is the Latin form of hallelujah (Hebrew: “praise (ye) the Lord”), is used in the context of spoken and sung elements of Christian worship. Thompson’s setting is one of the most beloved versions because of its restrained, almost mystical elegance of expression. Given its celebratory title, the listener might well expect the work to be joyous and upbeat, but it is instead quiet and contemplative, its tempo largo. Thompson explained its unusual nature, noting that the fall of France to the Nazis just weeks before he wrote the work had dampened his spirits:

The music in my particular “Alleluia” cannot be made to sound joyous ... here it is comparable to the Book of Job, where it is written, “The Lord gave and the Lord has taken away. Blessed be the name of the Lord.”

Because he was busy with another commission, Thompson submitted “Alleluia” on the very day of its first performance. In fact, when choral director G. Wallace Woodworth finally saw the score, a mere 45 minutes before taking the stage, he noted that it consisted of the oft-repeated word alleluia and the final amen and is said to have told the singers, “Well, text at least is one thing we won’t have to worry about.” “Alleluia” is considered to be the single most performed choral work of the 20th century.

The third and final Thompson selection today, “The Lord Is My Shepherd,” was commissioned in 1962 by students, family and faculty in memory of Dorothy Drake, Head of the Music Department of the Chapin School, New York City, and conductor of its Choral Club. Originally scored for women’s voices, Thompson added the mixed voice edition in 1966. Piano accompaniment is provided, but with the caveat that harp could be substituted for piano, which we will do for today’s performance.

John Rutter

John Rutter was born in London in 1945 and received his first musical education as a chorister at Highgate School. He went on to study music at Clare College, Cambridge, where he wrote his first published compositions and conducted his first recording while still a student. His compositional career has embraced both large- and small-scale choral works, orchestral and instrumental pieces, a piano concerto, two children’s operas, music for television, and specialist writing for such groups as the Philip Jones Brass Ensemble, the King’s Singers, and the Mormon Tabernacle Choir.

Rutter’s larger choral works, *Gloria* (1974), *Requiem* (1985), *Magnificat* (1990), *Psalmfest* (1993) and *Mass of the Children* (2003) have been performed many times in Britain, North America, and in a growing number of other countries.

His anthem, “For the Beauty of the Earth” has become synonymous with Thanksgiving celebrations throughout the British Isles and into America as well. The poet Folliott Pierpoint wrote much about nature, and it has been suggested that this text was written in response to a springtime vista in the Somerset countryside. Rutter’s treatment of the text emphasizes the phrase, “Lord of all, to Thee we raise this, our joyful hymn of praise,” and is indeed a joyful musical expression.

Rutter’s first and foremost training was in church music, and the next piece is part of a two-hymn setting for use in corporate worship. The fanfare that begins the hymn is a “call to worship,” leading us to the sing the wonderful text written by Francis of Assisi.

The *Te Deum* is one of the most ancient, and inspiring, of Christian liturgical texts. At one time it was believed to have been jointly written by St. Ambrose and St. Augustine, but recent research suggests it is even older. John Rutter's setting was written in 1988 for the Guild of Church Musicians, celebrating their centenary at a service of thanksgiving in Canterbury Cathedral. The circumstances of the first performance allowed for only a brief period of rehearsal, so the music had to be straightforward and accessible. Rutter wrote this about his *Te Deum*:

At only seven minutes in length, my setting clearly belongs to the Anglican traditional of "functional" *Te Deums* rather than the symphonic tradition embodied in such extended settings as those of Handel or Haydn.

Today's sacred choral celebration concludes with Rutter's setting of "Down by the Riverside." This anthem is part of a set of three American folk-songs he arranged. The text was sung by slaves in the south as a work song, and, though it dates to pre-Civil War, it was not published until 1918. The text is full of imagery such as baptism, the River Jordan and heaven. This fun and whimsical arrangement brings out the joy of being able to lay our heavy load – "down by the riverside!"

**Martin Luther said,
"Next to the Word of God, the noble art of Music is
the greatest treasure in the world."**

We thank God for music ...

We thank God for your presence with us today ...

God bless us all.... everyone!