

LIBERTY UNIVERSITY
SCHOOL OF MUSIC

A CHRISTMAS CANTATA

A Thesis presented to
The Faculty of the Center for Music & Worship
in Partial Fulfillment of the Requirements for the
Degree Master of Arts in Music and Worship

by

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December 7, 2021

ACKNOWLEDGEMENTS

First and foremost, I would like to thank God almighty, for His blessings and continued presence in my life. I express my sincere gratitude and appreciation for my Liberty University professors, Drs. Jerry Newman and Thomas Seel, who have helped shaped this work with their knowledge, advice, and support. I am grateful for my mentors and advocates: Del Permann, Jim Turley, and Donald Williams who have shepherded, influenced, and sustained me throughout my life, in all of life's celebrations and storms. For Amy Enders, I would like to recognize and give thanks for her encouragement and support throughout my online studies at Liberty University. Lastly, I would like to thank my loving parents, Rodney and Charlene Olson, who instilled in me the importance of God in our lives and showed me their unconditional love and support while they were here on earth, and now, as they are in heaven.

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Chapter 1 – Intro, Background, Statement of Purpose, Research Questions and Plan

Introduction

The purpose of this worship ministry research project is to research, prepare for, and lead a Christmas cantata presentation for two worship services at First United Methodist Church in Georgetown, Texas, on Sunday, December 12, 2021. My working thesis statement is, “In this paper, I will identify the worship components and the accompanying potential challenges for successfully leading a vital and converging traditional Christmas Sunday worship in a way that promotes authentic, biblically-centered, Christocentric, and participatory worship services for a church community.” The Christmas cantata is a musical composition set for soprano, alto, tenor, and bass voices (SATB) with instrumental accompaniment including solos, chorus, chamber orchestra, pipe organ, and keyboard synthesizer. Each musical piece is prefaced by a narrative and Gospel reading that recounts the Christmas story, very similar to a “lessons and carols” service.

Six primary research areas are covered in this project: 1) Assessing and determining which Gospel or combination of Gospels and biblical translations best communicates the events surrounding the story of Jesus' birth; 2) Evaluating and selecting appropriate lessons and carols music from Hal Hopson's work; 3) Exploring and choosing additional choral works from Beckenhorst Press and Augsburg Fortress to intersperse and highlight particular aspects of the Christmas story; 4) Working with the Liturgical Arts and Worship Technology Ministries teams to determine physical and digital visual expressions of worship that accentuate the story and enrich the worship experience; 5) Researching and implementing COVID-19 prevention and mitigation practices for rehearsals and the Sunday services to protect musicians and congregation members; and 6) Lastly, and most importantly, designing a pattern of biblical worship that retells

the Christmas story as the fulfillment of our Advent expectation in which the work of restoring creation has begun.

Romans 10:17 reads, "So then faith comes by hearing, and hearing by the word of God." (MEV)¹ The first area of research involved determining which Gospel or combination of Gospels would best communicate the events of Jesus' birth. Understanding the importance of Jesus's birth comes from reading the Gospels that contain the birth story (Matthew and Luke) and recognizing how the other two gospels (Mark and John) contribute to understanding Jesus' life, ministry, death, and resurrection.

The Gospel of Matthew begins with a genealogy, embedded in history, and focuses on Joseph's role, as it foretells the prophecy of the Messiah. The Gospel of Mark does not share the story of Jesus' birth, but it covers the fulfillment of the prophecy and the redemptive story of Jesus' life, ministry, death, and resurrection. The Gospel of Luke provides the most complete birth story, celebrating the birth and childhood of Jesus and highlighting Mary's role. Finally, the Gospel of John details the public ministry of Jesus and provides the rest of the redemptive story.

Once the specific biblical passages were selected, the appropriate Bible translation was chosen, considering diverse elements, such as age, gender, and race. Using the most appropriate scriptures and translations allows the readings that preface the musical pieces to powerfully and clearly reveal God's message to worshipers so that they can relate to and respond to the story of Jesus. Thoughtfully choosing the most fitting Scriptures and translations to preface each music selection is vital for retelling a story that is both clear and meaningful to worshipers and guests.

¹ *The Holy Bible MEV Modern English Thinline Version* (Lake Mary, FL: Charisma House, 2014), Kindle.

Isaiah 55:11, "so also is my Word. I send it out, and it always produces fruit. It shall accomplish all I want it to and prosper everywhere I send it."²

The second research area involved evaluating and selecting appropriate lessons and carols music (from Hal Hopson's work) for the Christmas cantata. Four major works by Hal Hopson were reviewed and studied: "A Carol Suite" (2018), "Come Ye Faithful" (2005), "Sing Noel" (2002), and "Festival of Lessons and Carols" (1997). The criteria for evaluating these four works were the level of difficulty, the quality of the orchestral instrumentation and arrangements, the need to compose additional instrumental arrangements that supplement existing musical scores, the degree to which the music complements the reading and the Gospel lesson, and the amount of congregational singing for the cantata to be engaging and participatory.

"A Carol Suite" is a four-movement suite of traditional SATB Christmas hymns and carols published in 2018 by Birnamwood Publications (MorningStar Music) and accompanied by piano and/or organ with an optional chamber orchestra that includes strings, flute, oboe, and horn.

"Come Ye Faithful" is a service of nine scriptural lessons and SATB Christmas carols and hymns published in 2005 by Birnamwood Publications (MorningStar Music) with congregational singing and accompanied by organ or piano with optional chamber strings, flute, percussion, handbells, and harp.

"Sing Noel" is a service of poetic lesson readings and SATB Christmas hymns published in 2002 by Alfred Music (H.W. Gray Company) and accompanied by piano and/or organ with congregational singing and optional chamber orchestra, including strings, woodwinds, percussion, and handbells.

² *TLB The Living Bible* (Carol Stream, IL: Tyndale House Publishers, 1971). Kindle.

“Festival of Lessons and Carols” is a service of nine scriptural lessons and SATB Christmas carols and hymns published in 1997 by Jubilate Music Group and accompanied by piano and/or organ with congregational singing and optional chamber string orchestra, percussion, and handbells.

The third research area required exploring and selecting additional choral works from the publishers of Beckenhorst Press and Augsburg Fortress to intersperse and highlight particular aspects of the Christmas story and complement Hal Hopson's musical arrangements. The choral music reviewed from Beckenhorst Press included such composers and arrangers as Craig Courtney, Dan Forrest, Hank Beebe, Howard Helvey, and Larry Shackley. The choral music that was then reviewed from Augsburg Fortress included such composers and arrangers as Jantz Black, Kyle Haugen, Marty Haugen, Hal Hopson, Nancy Raabe, and Mark Shepperd.

The fourth research area involved working collaboratively with the First United Methodist Church (FUMC) volunteers who serve on the Liturgical Arts and Worship Technology Ministries teams to create physical and digital visual expressions that enhance the story and worship experience. Ensuring that the visual elements of the Christmas cantata would support the service was essential. The Liturgical Arts team considered paraments, candles, fabrics, banners, and additional décor inside the Sanctuary and outside the church (exterior and lawn items.) All of these physical design elements have been carefully selected and will be placed in the sanctuary to enhance the worship experience and keep the service focused on the Advent story. The Worship Technology Ministries team carefully determined what types of lighting could be used for the different parts of the worship service and created the integrated slide backgrounds and worship loops to enhance congregational singing and the worship experience.

The fifth research area involved researching and implementing COVID-19 prevention and mitigation practices for the rehearsals and the Sunday services to protect musicians and congregation members. Rehearsal protocols were implemented, including mask-wearing, physical distancing, reduced contact time, hand washing, regular cleaning of common surfaces, and using larger rehearsal spaces with increased ventilation. In addition, contingency plans were developed in case new COVID guidelines were announced that might limit singing and instrumental playing in December 2022. COVID guidelines will be monitored and adapted as the situation evolves.

The sixth and last research area involved designing a pattern of biblical worship that retells the Christmas story as the fulfillment of our Advent expectation in which the work of restoring creation has begun. A fourfold pattern of worship has been designed for Sunday worship services that integrates a Christmas program with the Chancel Choir, instrumental ensembles, soloists, narrators, and congregational singing. Such a fourfold pattern of worship includes gathering, listening to the Word, responding, and being sent forth. The gathering will include instrumental music, prelude, introit, greeting, and call to worship. Listening to the Word will include a prayer, a brief homily, and the actual Christmas cantata, including poetic and Gospel narrative, choral music, and congregational singing. Responding to the Word is a reaffirmation of faith, pastoral prayer, a prayer of confession and an act of pardon, followed by offering signs of reconciliation and love ("passing the peace"), and then the offering. Sending forth comprises a summary of the Christmas cantata and its story, followed by a pastoral benediction and an instrumental postlude. As God's people gather in Christ's name, such a fourfold pattern of worship provides a logical flow and allows for the retelling of the gospel story of God's salvation plan through His Son Jesus.

Statement of Problem

A Christmas Cantata is planned for two Sunday worship services on December 12, 2021, to tell the Christmas story by incorporating poetic and Gospel narratives with choral Christmas anthems and participatory carols and hymns. To have successful worship that exalts God and retells the birth of Jesus, comprehensive research was completed regarding the: narrative; musical choices for anthems, carols, and hymns; set design for visual expressions; sound design for choir, instruments, and soloists; COVID-19 prevention and mitigation practices; and biblical worship that offers revelation and response as it retells the Christmas story and takes all worshipers on a transformational journey.

Statement of Significance

This worship ministry research project provided pastors, worship leaders, and music directors a template and foundation for designing vital worship that contains the events that surround the birth of Jesus. For worship to be vital, it must be Christocentric, contain ample biblical Scripture and narrative, offer congregational participation with responsive reading and singing, involve the five senses, allow for diverse representation and involvement (leaders, musicians, worshipers), allow sufficient time for silence and prayer, create a transformational experience that moves the worshiper forward from the gathering to the sending forth.

God's people have been created, called, and commanded to worship.³ For worship to be vital, it must be Christocentric in nature. As Constance Cherry states in her book, *The Worship Architect*, “The greater the praise to Christ, the greater is God's delight.”⁴ Therefore, care and

³ Gary Mathena, *One Thing Needful: An Invitation to the Study of Worship* (Bloomington, IN: WestBow Press, 2016), 5.

⁴ Constance M. Cherry, *The Worship Architect: A Blueprint for Designing Culturally Relevant and Biblically Faithful Services* (Grand Rapids, MI: Baker Academic, 2010), 22.

focus will be given when creating or selecting the liturgy elements, including the call to worship, prayers, Scripture readings, responses, narration, and music. All worship components should honor God by ensuring that Christ is central to the worship. In his book, *Worship Old & New*, Robert Webber explains that “Worship is the action that brings the Christ event into the experience of the community gathered in the name of Jesus.”⁵

Scripture should have a prominent role in worship. The Christmas Cantata has been intentionally designed to ensure that Scripture plays this vital role in retelling the Christmas story and the birth of Jesus through Biblical narration. The musical cantata follows a worship pattern similar to a festival of lessons and carols, where there will be a Scripture reading or lesson read aloud followed by a sung carol, hymn, or anthem that accentuates the reading. Care has been taken to select a translation that best suits the Scripture, so that worshipers can be engaged and inspired by both the Word and subsequently by the music. The Cantata ensures that Scripture is the centerpiece and the authority of worship for God's people. As Kevin Navarro states in his book, *The Complete Worship Leader*, “We must worship the God who has revealed himself as recorded in the Creation and through the Scriptures. Worship is not created in a vacuum. Rather, worshipers are recipients of God's goodness and grace, and with appreciative hearts, they can respond to God with thanksgiving and praise.”⁶

Worship should be participatory—a dialogue of revelation and response. Constance Cherry notes that “Participative worship is experiential worship.” God calls us to sing, so another critical aspect of the Christmas Cantata is that it offers ample opportunities for worshipers to sing carols and hymns that celebrate the Christmas story. Colossians 3:16, “Let the word of Christ

⁵ Robert E. Webber, *Worship Old & New* (Grand Rapids, MI: Zondervan, 1994), 67.

⁶ Kevin Navarro, *The Complete Worship Leader* (Grand Rapids, MI: Baker Books, 2001), 30.

dwell in you richly; teach and admonish one another in all wisdom; and with gratitude in your hearts sing psalms, hymns, and spiritual songs to God.” (NRSV)⁷ Worship music should not be a performance but an avenue that provides experiential opportunities for worshipers to join together as one body, and praise God with one voice.

Worship should be sensory. “Just as Jesus's ministry involved the body and its many senses, incorporating our senses engages the body of Christ more fully in worship. We not only hear, we sing. We not only look, but we also taste. Just as we are one body in Christ but many members (1 Cor. 12), we worship as one body but with many senses.”⁸ The Christmas Cantata will involve various senses, including sight (décor for the season of the church, candles, lighting, and digital media on the worship screens), smell (flowers and candles that have slight fragrances), and sound (music, narration, and times of silence in God's presence).

Worship should be transformational. From welcoming worshipers into God's presence to the sending forth to serve, worship should be a transformational journey that leads worshipers to serve as Jesus did. Spiritual formation is one of the goals of worship, as exemplified in 2 Corinthians 3:18, “And all of us, with unveiled faces, seeing the glory of the Lord as though reflected in a mirror, are being transformed into the same image from one degree of glory to another; for this comes from the Lord, the Spirit.” (NRSV) Constance Cherry explains the importance of transformational worship, “God intends for worship to meet more than our own needs. Our encounter with God is meant to create a larger space in the world for God to move

⁷ Unless otherwise noted, all biblical passages referenced are from the *NRSV New Revised Standard Version 01252013* (Grand Rapids, MI: HarperCollins Christian Publishing, 1989), Kindle.

⁸ Evangelical Lutheran Church in America, “How does worship involve all our senses?,” Last modified 2013, http://download.elca.org/ELCA%20Resource%20Repository/How_does_worship_involve_all_our_senses.pdf (accessed October 9, 2021).

and act. It is meant to transform our vision, so we begin to see the world as God sees it. In other words, through worship, we begin to glimpse the wider horizon of God's purposes.”⁹

Throughout the Cantata service, the goal is to have worshipping participants, leaders, musicians, and narrators encounter God's presence in a meaningful, Christ-centered, biblical worship experience. Eugene Peterson translates Colossians 1:15-18, “We look at this Son and see the God who cannot be seen. We look at this Son and see God's original purpose in everything created. For everything, absolutely everything, above and below, visible and invisible, rank after rank after rank of angels—*everything* got started in him and finds its purpose in him. He was there before any of it came into existence and holds it all together right up to this moment. And when it comes to the church, he organizes and holds it together, like a head does a body.” (MSG)¹⁰ Such a worship experience gives honor and glory to God through the story of Jesus' birth.

Core Concept

The single core concept of the ministry project is the retelling of the Christmas story with carefully selected Scripture readings, narration, and music so that all worshipers can be taken on a transformational journey.

Definition of Terms

For clarity, the essential terms used in this ministry project have been defined.

Cantata. A cantata is a vocal form consisting of solos, ensembles, and choruses accompanied by orchestra, piano, or other combinations of instruments. A cantata may have

⁹ Cherry, *The Worship Architect* (Grand Rapids, MI: Baker Academic, 2010), 131.

¹⁰ Eugene Peterson, *The Message: The Bible in Contemporary Language* (Colorado Springs, CO: NavPress, 2011), Kindle.

sacred or secular texts and can be narrative or dramatic. Most cantatas are written for mixed chorus, some are for male chorus, and even fewer are for the female chorus.¹¹

Christocentric. A descriptive term that means keeping the focus of Christian worship on the Gospel of Jesus Christ, and this truth alone determines the authenticity of Christian trinitarian worship (Matthew 21:42, Ephesians 2:19-22, and 1 Peter 2:4-5).¹²

Fourfold Pattern. A sequenced order of worship that is composed of four primary movements: gathering, hearing the Word, responding, and being sent forth. The fourfold pattern comes from two primary sources: the pattern of the God/human conversations throughout the Bible and the historical documents of the early church.¹³ A community gathers in Christ's presence (gathering). Then the Scriptures are proclaimed and preached and inspired by the Spirit (hearing the Word). Next, the community engages in some form of faith-filled response to God's Word (responding). Finally, the community is dismissed to continue serving God by loving and serving others in the world (being sent forth).¹⁴

Festival of Lessons and Carols. An Advent and Christmas Christian worship service that retells the Christian's story of faith from the fall of Adam to the coming of Word Incarnate. The service comprises nine sections, and each section includes a Scripture reading or lesson read aloud, followed by a sung carol, hymn, or anthem. Lessons and Carols originated with the first Bishop of Truro, Edward Benson, who used this type of service for the first time on Christmas Eve 1880 in a small temporary wooden building near the Truro Cathedral in England. This

¹¹ N. Lee Orr, "Cantata," Grove Music Online, last modified November 26, 2013, <https://doi-org.ezproxy.liberty.edu/10.1093/gmo/9781561592630.article.A2256149> (accessed October 9, 2021).

¹² Cherry, *The Worship Architect* (Grand Rapids, MI: Baker Academic, 2010), 21.

¹³ *Ibid.*, 46.

¹⁴ Khalia J. Williams and Mark A. Lamport, *Theological Foundations of Worship* (Grand Rapids, MI: Baker Academic, 2021), Location 5342, Kindle.

service was established as a tradition by Eric Milner-White, Dean of King's College, Cambridge, England, on Christmas Eve 1918 and has become a popular tradition for schools, chapels, churches, and cathedrals throughout the world during the Advent season.¹⁵

Liturgical Arts. Any work of art that pertains in some way to the rite of Christian worship and encompasses a wide range of artistic expressions, including virtual arts, music, dance, and drama. All these expressions play some role in biblical worship service. Because the function of Christian liturgical art is tied to divine worship, it shares the same purpose as worship—that is, to focus the worshipper on God's gracious interaction with mankind. Its roots go back to the Old Testament, especially to the Tabernacle and the First Temple. In the New Testament era, Christians painted the walls with images of Scripture stories and symbols of faith before building proper churches.¹⁶

Research Plan

The research plan mentioned in the introduction focuses on six primary areas: 1) Assessing and determining which Gospel or combination of Gospels and biblical translations best communicates the events surrounding the story of Jesus' birth; 2) Evaluating and selecting appropriate lessons and carols music from Hal Hopson's work; 3) Exploring and choosing additional choral works from other composers and publishers; 4) Working with the Liturgical Arts and Worship Technology teams to determine physical and digital visual expressions of worship; 5) Researching and implementing COVID-19 prevention and mitigation practices for rehearsals and the Sunday services to protect musicians and congregation members; and 6)

¹⁵ BBC, "A Festival of Nine Lessons and Carols," <https://www.bbc.co.uk/programmes/articles/27SPcx79mMxS0dxt9CQ4yhW/celebrating-100-years-of-nine-lessons-and-carols> (accessed October 9, 2021).

¹⁶ Lutheran Art Resource, "What is liturgical art?," <http://www.lutheranart.com/what.html> (accessed October 9, 2021).

Designing a pattern of biblical worship that retells the Christmas story as the fulfillment of our Advent expectation in which the work of restoring creation has begun.

The music selection research began with the music retailer, J.W. Pepper & Son, Inc. Once the music was chosen, biblical translations for Gospel readings and narration were created using Kindle biblical translations and the website, Biblegateway.com. Then, the musical scores were evaluated to determine if additional instrumental parts must be written using Finale software. The resources for visual expressions of worship were twofold: 1) Drawing from the creativity and prior worship experiences of the Liturgical Arts and Worship Technology Ministries teams; and 2) Utilizing various websites that display pictures and videos of decorated worship areas and actual Christmas worship service events. The resources for developing COVID protocols and guidelines for musicians and the congregation were drawn from the most current research from the American Choral Directors Association, Williamson County of Texas, and Centers for Disease Control and Prevention (CDC). Lastly, a pattern of worship was developed that retells the Christmas story so that all participants (from musicians to the congregation) will be led on a transformational journey.

Summary

Chapter One explains the vision, research, and design for constructing a Christmas worship service that tells the Christmas story as the fulfillment of our Advent expectation in which the work of restoring creation has begun. This Christmas worship service (a Christmas cantata of “lessons and carols”) will be biblically-centered, Christocentric, and participatory.

Chapter 2 – Literature Review of Proposed Project

Introduction

The working thesis statement is, “In this paper, I will identify the worship components and the accompanying potential challenges for successfully leading a vital and converging traditional Christmas worship that is authentic, biblically-centered, Christocentric, and participatory.” The Christmas cantata is a musical composition set for (SATB) with instrumental accompaniment including solos, chorus, chamber orchestra, pipe organ, and keyboard synthesizer. Each musical piece is prefaced by a narrative and Gospel reading that recounts the Christmas story, very similar to a “lessons and carols” service. In addition, the literature review of this worship ministry project included research about the music selected and how it would integrate with the thesis statement in Chapter 2.

Content

Most of the research that was completed to select the music in the worship ministry project was done with the music retailer, J.W. Pepper & Son and music publisher, Beckenhorst Press and the remainder was based on personal work experience as a Director of Worship for more than twenty years. The goal of the Christmas Cantata has been to design a participatory worship service that takes worshipers on a transformational journey, as it tells of the future Messiah and the redemptive story. There are a total of ten choral pieces by Hal Hopson, Craig Courtney, Dan Forrest, and Larry Shackley which comprise the Cantata. There is one additional choral piece that serves as the prelude or gathering music, which retells the entire Christmas story and includes the incarnation and redemption. This prelude prepares the congregation to celebrate the birth of Jesus.

Much of the selected music was chosen so that it would provide ample opportunities for the congregation to participate in singing familiar Christmas carols with the Chancel Choir and the chamber orchestra. Consequently, eight of the carols are arranged by Hal Hopson from three collections: *A Festival of Lessons and Carols*, *Come Ye Faithful: A Service of Carols*, and *A Carol Suite*. By drawing from these three collections, there is some uniformity among the arrangements for SATB choir and chamber orchestra. To provide consistency, there will be supplemental instrumental arrangements added for horn, flute, and oboe. Likewise, the Christmas cantata has been interspersed with three Christmas anthems that are only sung by the Chancel Choir, piano accompaniment, and solo instruments, which include: “Where Shepherds Lately Knelt” by Jaroslav J. Vajda and Craig Courtney, “He Is Born!” arranged by Dan Forrest, and “Song of the Star” by Larry Shackley.

The flow of the music and narration has been based on the story of Jesus, starting with a processional, “Carol Processional” that signifies the beginning of the cantata. Next, an invitational carol of “O Come, All Ye Faithful” allows the congregation to join together with the Holy Spirit and in one voice to experience this transformational journey as a worshiping body of Christ. Then there are three carols and a Christmas anthem that foretell the coming Messiah through prophecies, including “On Jordan’s Bank the Baptist’s Cry,” “Comfort, Comfort, O My People,” and “There Is No Rose,” followed by the Christmas anthem, “Where Shepherds Lately Knelt.” The birth of Jesus is then joyfully celebrated with, “Good Christians Friends, Rejoice” and a Christmas anthem, “He Is Born!” Next, the singing of the Christmas anthem, “Song of the Star” follows the Gospel of Matthew, where three men found the divine Christ child twelve days after the Jesus’ birth. Lastly, the cantata concludes with a well-known joyous carol that celebrates the birth of Jesus, “Joy to the World.”

Summary

Through the careful selection of choral music, the Advent story is told seamlessly from beginning to end using Gospel narration, choral text, and choral music. Through song, meditation, and scripture, worshipers participate in the transformational journey of the Christmas story. All of the music, narration, and scripture is carefully selected and sequenced to ensure that the journey is biblically sound and engaging. The cantata purposefully keeps Christ at the center of the service for He is the reason for the season and the season should focus on celebrating his birth.

Chapter 3 – Methodology of the Project

Introduction

The methodology used for the Christmas cantata music ministry project included several research methods to collect the appropriate research data in the areas of worship flow, selected music and styles, spoken Word and sung text, visual expressions of liturgical arts, technologies, and COVID-19 practices for singing and worshipping.

Worship Flow

The worship flow and liturgy that has been designed for this Sunday's Advent worship service follows a four-fold pattern of worship (gathering, hearing the Word, responding, and sending forth), and includes the weekly lighting of the Advent candles. The Christmas cantata tells the Christmas story in chronological order with carefully selected music, scripture and narration, and visuals. The cantata is woven into the four-fold pattern of Worship, as worshipers hear the Word through the narration and music that begins with the Old Testament and then moves to the gospels of Luke and Matthew. What makes this "Lessons and Carols" unique is that the selected sacred music commences with lyrical text of the prophecies of the coming Messiah

and proceeds purposefully through the Gospels with the redemptive story that culminates in the celebration of Christ's birth.

Constance Cherry states that, "Christian worship is a sustained encounter with God—a journey from our place of origin (physically and spiritually), through meaningful acts of worship as a community, to transformation from having been in God's presence. The journey is the point."¹⁷ The worship flow of the service (the journey) begins with the first of four movements (four-fold worship), called the *Gathering* and includes a prelude entitled, "Once in Royal David's City" that shares the Christmas story of the incarnation and the redemption, the welcome and passing of the peace, the lighting of the Advent candle of peace with narration and prayer, and the Christmas carol, "Come, Thou Long Expected Jesus."

The second movement in this transformational journey is the Christmas cantata, which has worshipers *Listening to the Word* through narration, scripture, and music. This movement includes: ten choral pieces, an introduction, pastoral prayer and the Lord's prayer, and an opening proclamation. Four of the ten choral pieces are participatory, and the introduction is responsive, encouraging worshipers to engage fully in the journey.

The third movement is *Responding to the Word* through an offertory prayer, the offering itself and offertory music composed of a Christmas carol arrangement by the organist, and concluding with the congregation singing the doxology, "Praise God from Whom All Blessings Flow." Thomas Kern wrote the words to this doxology, while the tune has a strong Christmas reference as it uses the hymn tune GLORIA found in the well-known French carol, "Angels We Have Heard on High." The fourth and final movement in this journey is the *Sending Forth* and consists of a closing hymn, pastoral and choral benedictions, and an organ postlude. The two

¹⁷ Cherry, *The Worship Architect* (Grand Rapids, MI: Baker Academic, 2010), 16-17.

Sunday worship services were purposefully designed with a four-fold worship that incorporates a Christmas cantata service of “Lessons and Carols.” For the participant, it is truly a transformative journey in which one can experience God’s presence in a worship service that shares the story of Christ’s birth and God’s plan for redemption.

Selected Music and Music Styles

The research methodology used to select music and music styles focused on three areas for the Christmas cantata: complementary orchestral instrument arrangements, consideration of similar arrangers and composers who use similar harmonic and melodic characteristics, and the selection of three stand-alone sacred Christmas anthems from well-known modern choral arrangers or composers who are imaginative, inspired, and theologically sound. Hal Hopson was chosen since four of his major works for Christmas use similar instrumentation (violin, viola, cello, flute, oboe, horn, handbells, percussion, organ and piano), have a matching level of music difficulty for singers and instrumentalists, and provide greater opportunities for congregational participation.

The criteria for choosing choral music with similar harmonic and melodic characteristics included researching familiar, traditional Christmas carols written in an SATB four-voice format, and using hymnody from the fourteenth to the nineteenth centuries that had major and minor scales with minimal dissonance. Most of the music for the Christmas cantata was arranged by Hal Hopson, as Hopson is known for writing and arranging music in a liturgical tradition, where he incorporates scripture for narration and sung text, and provides theologically sound pieces. The three stand-alone pieces come from sacred composers Dan Forrest, Craig Courtney, and Larry Shackley. These three renowned composers have all received numerous awards and distinctions for composing sacred choral music and choral directing.

Spoken Words of Narration, Scripture, and Sung Text

The spoken narration and the use of Scripture in the cantata were drawn from two areas:

1) The first reading of Luke 1 as transcribed by Hal Hopson; and 2) Various other biblical translations, such as the Common English Bible, New Revised Standard Version, The Living Bible, and the Modern English Version. Each selected translation was chosen to help convey the message clearly so that worshipers could understand the passage of Scripture in a meaningful way. In addition, care was used to ensure that each translation complimented the subsequent piece of choral music.

Visual Expressions of Liturgical Arts

The Liturgical Arts team evaluated various ways to enhance a newly renovated sanctuary worship space. In June 2021, the existing sanctuary underwent major renovations, including a new heating, ventilation and air condition system (HVAC) that was completed in late November 2021. During the HVAC installation, the chancel area was lowered to provide greater access for those who have physical limitations. Old pews in the chancel area were removed and replaced on with chair risers on either side of the center organ pipe façade. In addition, the pipe organ console was placed on a movable platform so that it can be moved anywhere in the chancel area. These modifications changed the design space in terms of how and where particular physical expressions of liturgical arts could be designed and placed in and around the chancel area. Visual expressions needed to be created using this new layout.

The Christmas cantata includes the Advent (“coming” of the Messiah) story and culminates with the celebration of the Christ child’s birth. Working with Liturgical Arts team members, the physical expressions of art include purple parament and fabric décor that signify hope, prayer, and sacrifice. Standard church paraments will be draped over the pulpit and lectern

platforms of the front chancel. Since there is a small chamber orchestra located on the chancel with the pipe organ, the altar table will be placed on the center main floor of the Sanctuary in front of the lower chancel. The altar will be decorated with a soft shiny purple satin, ribbons, light strands, a Christ candle and other candles. The advent wreath, stand, and candles will be placed on the lower chancel since it is a regular component of the weekly lighting of the advent candle during worship. A new, twelve-foot, artificial, lit Christmas tree will be placed on the main floor on the left of the lectern. This tree will be decorated with handmade Chrismons that signify Christ, such as stars, crosses, fish, crowns, and symbols of the alpha and omega. Lighted garland and wreaths will decorate the front modesty panel of the chancel and the rear balcony. Lastly, a recently donated large wooden nativity set will be placed in front of the large center-stained glass window frame on the north side of the Sanctuary. The nativity set will be lit with light strands and decorated with garland, ribbon, and silver and purple ornaments.

The digital art expressions for the worship service will include thematic slides that link to the Advent sermon message series and thematic worship loops that strengthen the messages of each selected piece of music and the related narration for the Christmas cantata. When there is congregational responsive reading and singing, worship loops will avoid abstract geometrics and natural landscapes and use less motion to minimize distraction. All of the visual electronic media will be supported using an iMac computer and ProPresenter 7 software. All physical and digital design elements will be carefully placed in the sanctuary to enhance the worship experience and keep the service focused on the Advent story.

Technologies

With the recent sanctuary renovations that occurred between June and November 2021, technology updates included lighting, sound, and video production tools for live streaming.

These updates were essential to avoid light and sound distractions for the upcoming Christmas cantata, Children's Musical, and the four Christmas Eve services in December 2021.

For lighting, updates involved retrofitting direct ceiling light fixtures for the sanctuary's main floor with Light Emitting Diode (LED) lights, retrofitting existing lights, and purchasing new parabolic aluminum reflector (PAR) lights for the greater chancel area with LED lights, and reprogramming the light board to distribute illumination evenly throughout the sanctuary and chancel area.

For sound, the renovation included updating existing floor boxes or adding new ones in the chancel area, adding a digital snake box and digital personal mixers, installing a distribution module hub for monitors, purchasing and placing new microphones, and reconfiguring choir ceiling microphones. All of the sound renovation was essential, not just for regular Sunday worship services, but during the high times of the church season for large worship programs, including this Christmas cantata.

The floor boxes added (5) or updated (2) included two microphone inputs, two passive monitor inputs, two electrical outlets, and two category 5 (CAT5) cable inputs for personal monitors. Having these floor boxes affords enough microphone inputs to amplify all the instruments for the chamber orchestra. The Behringer S32 32x16 digital snake box was added to provide sufficient options for the sound engineer to choose from in using the floor boxes for microphone and personal monitor placement. Four new Behringer P16-M 16-channel digital personal mixers were acquired to offer guest soloists and accompanists the ability to have in-ear monitor mixes, which is important for large productions. In addition, a Behringer Powerplay P16-D 16-channel distribution module hub was installed to network monitor hubs for all seven

floor boxes and again, to offer the sound engineer multiple options to configure different areas of the chancel area with personal in-ear monitor mixers.

Microphones are essential for leading the congregation in meaningful worship, whether presenting the Word of God through the narration of Scripture or through music. For the Christmas cantata, the microphones that were selected are specifically for the Chancel Choir, chamber orchestra, vocal soloists, piano, and narrators. The four ceiling microphones for the Chancel Choir are the U853R Audio-Technica hanging condenser phantom-power microphones that have a cardioid polar pattern and work wonderful choir and chamber orchestra sound reinforcement. There are two types of microphones that will be used for the chamber orchestra: the AKG P220 large-diaphragm condenser microphone and the Shure SM57 cardioid dynamic instrument microphone. For vocal soloists, there are two types of microphones that will be used: the SE Electronics V7 super-cardioid dynamic microphone and the wireless handheld Sennheiser EW 100 G4-835-S which has a tight super-cardioid pattern to reduce feedback. For the Baldwin grand piano, the AKG P220 large-diaphragm condenser microphone will be used. The AKG CGN99 DAC series condenser microphones with a cardioid polar pattern will be used for the narrators who speak from the pulpit and lectern platforms.

For audio and video recording of the Christmas cantata, the Behringer X32 mixer will be used for the audio and two Panasonic AW-UE70 4K indoor video cameras with a remote camera controller will be used for the video. ProPresenter 7 presentation software on an iMac 24-inch computer will be used for displaying the Christmas story liturgy using worship slides and worship loops. These slides will include the following worship components: prelude, welcome with announcements, lighting the advent candle of peace, responsive reading, Scripture narration, congregational singing, and Christmas anthems. The worship service components will

be projected onto a center worship screen that is in the front of the pipe organ façade for the congregation and onto two courtesy screens affixed on the rear balcony modesty wall for worship leaders, musicians, and narrators. A Blackmagic Design ATEM Mini Pro video switcher with multi-view will be used for managing the various video feeds and ProPresenter 7 software will be used for video recording and live streaming worship services onto YouTube.

COVID Protocol

In mid-November, Williamson County and Cities Health District (WCCHD) of Texas used the Centers of Disease Control and Prevention’s CDC Data tracker for determining and denoting the gating phases of the COVID-19 community transmission level: low (blue), moderate (yellow), substantial (orange), and high (red).¹⁸ The Centers of Disease Control (CDC) looks at two numbers to evaluate the level of transmission: total new cases and the percent positivity. As of November 20, 2021, Williamson County’s community transmission level was rated as substantial and it was recommended that everyone should wear a mask in public indoor settings.¹⁹

The leadership at First United Methodist Church follows the guidelines set forth by CDC’s gated phases. For the foreseeable future, the current directive communicated to staff and worshipers alike is that individuals should wear masks when moving indoors on church property. In addition, there are designated sections in the sanctuary for those wishing to wear masks or not wear masks. Several mechanisms have been established to provide a safe environment for choral

¹⁸ “WCCHD Transitions to CDC Data Tracker for Community Transmission Phases,” Williamson County and Cities Health District (WCCHD), COVID-19, last modified November 20, 2021. <https://www.wcchd.org/covid-19/>.

¹⁹ “COVID Data Tracker,” COVID-19 Integrated County View: Williamson County, TX, Centers for Disease Control and Prevention, last modified November 20, 2021. https://covid.cdc.gov/covid-data-tracker/#county-view&list_select_map_data_parent=Risk&map-metrics-cv-comm-transmission=community_transmission_level&list_select_map_data_metro=all

singers as they prepare for the Christmas cantata and to limit the amount of aerosol transmission, including: vaccination of musicians, duration of rehearsals and number of breaks, use of face coverings, sufficient air exchange rates in the Sanctuary for rehearsals and worship services, social distancing for solo vocalists who are not wearing masks, regular cleaning and disinfecting surface areas, routine hand washing, and regular cleaning of vocal microphones.

Singers are asked to be vaccinated before singing in the Chancel Choir. Wednesday evening and Saturday morning rehearsals are two hours in length, broken into two 50-minute rehearsals that are separated by a ten-minute break outside of the sanctuary area, allowing for at least one air exchange to occur. All choral singers and the director are wearing masks made of the appropriate material to reduce the risk of potentially infected aerosols to circulate. Non-wind instrumentalists remain masked and wind instrumentalists wear masks when speaking and during any rehearsal or performance breaks. The new HVAC system that was recently installed provides sufficient ventilation, air cleaners and ample air exchanges throughout each hour to mitigate potential disease transmission. Solo vocalists without a mask are physically distanced by six feet, rather than the recommended three feet. Throughout the day and at the end of each evening of worship music activities, surface areas are regularly cleaned and disinfected. Wall signage throughout the church reminds worshipers and guests to wash hands regularly. Lastly, microphones are cleaned periodically during rehearsals and routinely cleaned after rehearsals. These mitigation strategies reduce the transmission of COVID-19 and the multiple variants, and other respiratory viruses and bacteria infections.

For Sunday's worship and the Christmas cantata, the total seating capacity for the sanctuary is 550 worshipers, which includes seating for 100 individuals in the balcony. The main floor seating is divided into three sections, and one of the three sections will be designated for

required face coverings. The above practices and protocols are effective in reducing transmission and minimizing the spread of COVID-19 and provide a safer environment for musicians and congregants.

Conclusion

“The journey is the point.”²⁰ Worship should be a transforming event for worshipers and musicians alike. By using several research methods for the various facets of the music ministry project, all are able to encounter and have a relationship with God. Cherry states aptly, “Each time we gather to worship, some direct connection between gathering with God and living for God must be contemplated and embraced. When we do so, we will have captured the essence of Christocentric worship.”²¹

Chapter 4 – Research Findings and Results

Introduction

There are two primary areas related to research findings and results for the Christmas cantata ministry project: Scripture readings and narration, and music.

Once in Royal David’s City

“Once in Royal David's City” was arranged by Hal Hopson for SATB choir and chamber orchestra (flute, oboe, horn, handbells, piano, organ, and strings) in 2018 and published by Birnamwood Publications.²² The carol arrangement is from Hal Hopson's, *A Carol Suite*, in

²⁰ Cherry, *The Worship Architect* (Grand Rapids, MI: Baker Academic, 2010), 17.

²¹ *Ibid.*, 32.

²² Hal H. Hopson, “Once in Royal David’s City,” *A Carol Suite* (St. Louis, MO: Birnamwood Publications (ASCAP), 2018).

which Cecil Frances Alexander authored the text in 1848 from a children's song collection entitled, *Hymns for Little Children*. That text was set to IRBY's now familiar hymn tune, which Henry John Gauntlett wrote in 1868.²³ In 1919, Arthur Henry Mann, the organist at King's College, introduced a musical arrangement to serve as the processional hymn for the Nine Lessons and Carols Festival.²⁴ Initially, there were six verses composed of six lines of text based on the words of the Apostle's Creed. This piece will serve as the gathering music (prelude) for the worship service, with only four verses sung by soloists and the Chancel Choir, and it will set the stage for teaching the worshiper the Christmas story, including the incarnation and the redemption. Following the carol there is the welcome, the blessing of our neighbors, the call to worship, and the reading and lighting of the Advent candles for the third Sunday of Advent.

ONCE IN ROYAL DAVID'S CITY

Verse 1

*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.*

Verse 2

*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 mean and lowly,
lived on earth our Savior holy.*

Verse 3

*Jesus is our life long pattern;
daily when on earth he grew;*

²³ Hanna Hawns, "History of Hymns: "Once in Royal David's City" serves as processional hymn," Discipleship Ministries—The United Methodist Church, Last modified May 30, 2013, <https://www.umcdiscipleship.org/resources/history-of-hymns-once-in-royal-dauids-city-serves-as-processional-hymn> (accessed October 9, 2021).

²⁴ William E. Studwell, *The Christmas Carol Reader* (New York, NY: Routledge, 2012), 28.

*he was tempted, scorned, rejected;
tears and smiles like he knew;
and he feels for all our sadness,
and he shares in all our gladness.*

Verse 4

*Our own eyes at last shall see him,
through his own redeeming love;
for that child who seemed so helpless
is our Lord in heaven above;
and he leads his children on
to the place where he is gone.²⁵*

Carol Processional

This short but powerful choral piece signifies the start of the Christmas cantata, which is prefaced first by a brief narration that introduces the Christmas cantata. “Carol Processional” was arranged by Hal Hopson for SATB choir, flute, low and high drums in 2005 and published by Birnamwood Publications. The processional carol arrangement is from *Come Ye Faithful: A Service of Carols* based on a Christmas Carol entitled “Personent Hodie” that was originally published in a Finnish song book, *Piae Cantiones*, in 1582 and translated by Jane Joseph (1824-1929).²⁶ The Latin words date back to the twelfth century, and the German words are from the fourteenth century. This choral processional piece is composed of three verses sung primarily in English, with just a few words sung in Latin, "Ideo Gloria in Excelsis Deo! Deo!" (Therefore, glory to God in the highest! God!).

CAROL PROCESSIONAL

Verse 1

*On this day earth shall ring
With the song children sing
To the Lord, Christ our King,
Born on earth to save us;*

²⁵ Hopson, “Once in Royal David’s City,” *A Carol Suite*.

²⁶ Hal H. Hopson, “Carol Processional,” *Come Ye Faithful: A Service of Carols* (Fenton, MO: Birnamwood Publications, 2005).

*Ideo-o-o, Ideo-o-o
Ideo gloria in excelsis Deo!*

Verse 2

*His the doom, ours the mirth;
When he came down to earth
Bethlehem saw his birth;
Ox and ass beside him
From the cold would hide him.
Ideo-o-o, Ideo-o-o
Ideo gloria in excelsis Deo!*

Verse 3

*On this day angels sing;
With their song earth shall ring,
Praising Christ heaven's King,
Born on earth to save us;
Peace and love he gave us.
Ideo-o-o, Ideo-o-o
Ideo gloria in excelsis Deo! Deo!²⁷
O Come, All Ye Faithful*

There is an opening pastoral prayer, Lord's prayer, and then a responsive proclamation written by Hopson for the narrator and the congregation that intros this very familiar Christmas hymn, "O Come, All Ye Faithful." This piece was arranged by Hal Hopson for SATB choir, strings, handbells, piano, and organ in 1997 and published by H.W. Gray Company (Alfred Music Publishing Company).²⁸ Additional parts were then arranged for flute, oboe, and horn drawn from the string and organ arrangements. The Christmas hymn arrangement is from Hal Hopson's, *A Festival of Lessons and Carols* that was originally based on the tune, ADESTE FIDELIS, composed with Latin text and music by John Francis Wade in 1743 and translated by Frederick Oakeley in 1841 and others, including Abbé Etienne Jean François Borderies (1764-

²⁷ Hopson, "Carol Processional," *Come Ye Faithful: A Service of Carols*.

²⁸ Hal H. Hopson, "O Come, All Ye Faithful," *A Festival of Lessons and Carols* (Los Angeles, CA: Alfred Music Publishing Co., Inc., 1997).

1832) for verses four and five in *The United Methodist Hymnal*.²⁹ Hopson's arrangement has four verses that are each followed by a refrain. This arrangement offers the congregation the opportunity to participate by singing verses one, two, and four. The third verse features the Chancel Choir with the tenor and bass singing the familiar melody with the soprano and alto singing a counter harmony in Latin, "Gloria, Gloria in Excelsis Deo" (Glory to God in the highest). Next, the refrain for the third verse has Latin words sung in a round, "Venite Adoremus Dominum" (Come, let us worship the Lord) by the Chancel Choir. This joyful and glorious hymn ushers the congregation into the start of the Christmas cantata with participatory singing, which is an essential component for a vital worship service.

O COME, ALL YE FAITHFUL

Verse 1

*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.*

Verse 2

*True God of true God,
Light from Light Eternal,
Lo, he shuns not the Virgin's womb;
Son of the Father, begotten, not created;*

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

²⁹ Hanna Hawns, "History of Hymns: "O Come, All Ye Faithful," Discipleship Ministries—The United Methodist Church, Last modified May 20, 2013, <https://www.umcdiscipleship.org/resources/history-of-hymns-o-come-all-ye-faithful-1> (accessed October 9, 2021).

Verse 3

*Sing choirs of angels,
sing in exultation;
O sing, all ye citizens of heaven above!
Glory to God, all glory in the highest;*

*Venite adoremus, venite adoremus,
venite adoremus, venite adoremus,
venite adoremus Dominum.*

Verse 4

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

*O come, let us adore him,
O come, let us adore him,
O come, let us adore him,
Christ the Lord.³⁰*

On Jordan's Bank the Baptist's Cry

A reading using selected verses from the Gospel of Luke 1:5-16; 59-70 was abbreviated and adapted by Hopson, which prefaces the carol that proclaims the message of God's redemptive story of salvation. "On Jordan's Bank the Baptist's Cry" is from Hal Hopson's, *Come Ye Faithful: A Service of Carols*, arranged for SATB choir, strings, piano, and organ in 2005 and published by Birnamwood Publications.³¹ Additional parts have been arranged for flute, oboe, horn, and handbells drawn from the string, organ, and choral arrangements. In addition, the interludes prefacing subsequent verses have been omitted for two primary reasons: redundancy of the arrangement and duration of the piece. Charles Coffin (1676-1749) originally composed the Latin poem and hymn with six verses. Subsequently, John Chandler (1806-1876) translated

³⁰ Hopson, "O Come, All Ye Faithful," *A Festival of Lessons and Carols*.

³¹ Hal H. Hopson, "On Jordan's Bank the Baptist's Cry," *Come Ye Faithful: A Service of Carols* (Fenton, MO: Birnamwood Publications, 2005).

the text into English and arranged the music in an 1837 collection entitled, *The Hymns of the Primitive Church*.³² There are four verses to this SUSSEX CAROL tune, and the third verse features four-measure phrases exchanged between the choir singing acapella and the chamber orchestra playing interlude material. Although the SUSSEX CAROL is a somewhat familiar tune, the actual lyrics of this Christmas carol are not, so this piece will be presented by only the Chancel Choir and the Chamber orchestra with the lyrics displayed on the worship screen. The lyrics showcase John the Baptist's prophecy about the coming of the Messiah.

On Jordan's Bank the Baptist's Cry

Verse 1

*On Jordan's bank the Baptist's cry
Announces that the Lord is nigh;
Awake and hearken, for he brings
Glad tidings of the King of kings!
News of great, news of great mirth.
News of our merciful King's birth.*

Verse 2

*Then cleansed be every life from sin;
Make straight the way for God within,
And let us all our hearts prepare
For Christ to come and enter there.
News of great, news of great mirth.
News of our merciful King's birth.*

Verse 3

*We hail you as our Savior, Lord,
Our refuge, and our great reward;
O let your face upon us shine
And fill the world with love divine.
News of great, news of great mirth.
News of our merciful King's birth.*

Verse 4

*All praise to you, eternal Son,
Whose advent has our freedom won,*

³² “On Jordan’s bank the Baptist’s Cry,” Hymnary, https://hymnary.org/text/on_jordans_bank_the_baptists_cry (accessed October 9, 2021).

*Whom with the Father we adore,
And Holy Spirit, evermore.
News of great, news of great mirth.
News of our merciful King's birth.*³³

Comfort, Comfort, O My People

A reading from selected verses of Isaiah 9:2-7 from the Common English Bible (CEB) translation serves as a preface for this carol selection and tells the story of how God wants salvation for His people. "Comfort, Comfort, O My People" was arranged by Hal Hopson for SATB choir, strings, handbells, piano, and organ in 1997 and published by H.W. Gray Company (Alfred Music Publishing Company).³⁴ Additional parts will be arranged for flute, oboe, and horn drawn from the string and organ arrangements. This Advent hymn arrangement is from Hal Hopson's, *A Festival of Lessons and Carols* that is based on the original tune, FREU DICH SEHR, composed in 1671 by Louis Bourgeois with three-verses of German text and music of a Genevan Psalter (choral harmony and Psalm 42 melody) and translated by Catherine Winkworth (1827-1878) in 1863.³⁵ The song tells of God's people preparing for the coming Messiah. This carol is an upbeat 6/8 and 3/4 rhythmic psalter that provides another opportunity for the congregation to participate in singing with the choir and chamber orchestra.

COMFORT, COMFORT, O MY PEOPLE

Verse 1

*Comfort, comfort, O my people,
tell of peace, now says our God;
Comfort those who sit in darkness,
bowed beneath oppression's load.*

³³ Hopson, "On Jordan's Bank the Baptist's Cry," *Come Ye Faithful: A Service of Carols*.

³⁴ Hal H. Hopson, "Comfort, Comfort, O My People," *A Festival of Lessons and Carols* (Los Angeles, CA: Alfred Music Publishing Co., Inc., 1997).

³⁵ "Comfort, Comfort Ye My People," Etymology of Hymns, December 18, 2012, <http://etymologyofhymns.blogspot.com/2012/12/comfort-comfort-ye-my-people.html> (accessed October 9, 2021)

*Speak unto Jerusalem;
speak of peace that waits for them;
Tell that all their sins I cover;
and that warfare now is over.*

Verse 2

*Hark, the herald's voice is calling
in the desert far and near,
bidding us to make repentance
since the kingdom now is here.
Oh, that warning cry obey;
Now prepare for God a way;
let the valleys rise to meet him;
let the hills bow down to greet him.*

Verse 3

*O make straight what long was crooked,
make the rougher places plain;
Let your hearts be true and humble,
as befits God's holy reign.
See the glory of our God
now o'er earth is shed abroad.
all the world shall see this token,
God's own word is never broken.³⁶*

There Is No Rose

Selected scripture verses are read from Luke 1:26-38 using the CEB translation that emphasizes that the virgin Mary will miraculously bear the Son of God. "There Is No Rose" is music composed and arranged by Hal Hopson for SAA choir, strings, piano, and organ in 2005 and published by Birnamwood Publications.³⁷ This fifteenth-century song comes from medieval English and Latin text and intertwines secular and spiritual themes in which the rose represents the Virgin Mary and the Trinity. A single Latin word is repeated twice to conclude each of the four verses: "Alleluia" (Hallelujah), "Res Miranda" (marvelous thing), "Pares forma" (of equal

³⁶ Hopson, "Comfort, Comfort, O My People," *A Festival of Lessons and Carols*.

³⁷ Hal H. Hopson, "There Is No Rose," *A Festival of Lessons and Carols* (Los Angeles, CA: Alfred Music Publishing Co., Inc., 1997).

form), and "Transeamus" (travel from worldly to heavenly things). This is an expressive and unhurried (72 beats per minute) choral piece featuring the sopranos I and II and altos with a simple but beautiful string arrangement of sustained violin and viola strings with pizzicato cello and pedal organ quarter notes that slowly push the piece forward.³⁸ The song serves as a portent in the Christmas Story, preparing listeners for the birth of baby Jesus.

THERE IS NO ROSE

Verse 1

*There is no rose of such virtue
as is the rose that bare Jesu;
Alleluia, Alleluia.*

Verse 2

*For in this rose contained was heaven
and earth in little space:
Res miranda, Res miranda.*

Verse 3

*By that rose we may well see
There be one God in persons three,
Pares forma, Pares forma.*

Verse 4

*Then leave we all this worldly mirth,
And follow we this joyous birth;
Transeamus, Transeamus.*

*Pares forma. Res miranda. Alleluia.*³⁹

Where Shepherds Lately Knelt

Prior to the next Christmas anthem being sung, Luke 2:8-12 is first read aloud from the New Revised Standard Version; this passage highlights the shepherds keeping their flocks.

“Where Shepherds Lately Knelt” is a Christmas choral piece with its text written by Jaroslav J.

³⁸ Hopson, “There Is No Rose,” *A Festival of Lessons and Carols*.

³⁹ Ibid.

Vajda (1986 by Concordia Publishing House), and its original tune was based on the hymn tune, MANGER SONG.⁴⁰ This musical arrangement was composed by Craig Courtney (1995 by Beckenhorst Press) with Vajda's text for SATB choir, piano, and flute or violin.⁴¹ Vajda explains his creative approach and contemporary application in the Christ child event, "I placed myself in spirit at that poor manger bed and reviewed the implications of that visit in my life and future and in that of my fellow human beings. I have struggled, and more so as I grow older, with the incomprehensibility of that event and my connection with it, and with each commemoration of that miracle becoming more routine, though its impact on God's heart remains the means of my salvation. I pictured myself at the opposite side of the event from Isaiah and his prophecy (Isaiah 9:6, 7), applying the same promise to myself as a late-arriving pilgrim."⁴² With such heartfelt text set to Courtney's exquisite choral harmonies and progressions, it sets the stage for the worshiper to be spiritually immersed in Isaiah's prophecy about the future Messiah and the redemptive story.

Where Shepherds Lately Knelt

Verse 1

*Where shepherds lately knelt, and kept the angel's word,
I come in half-belief, a pilgrim strangely stirred;
but there is room and welcome there for me,
but there is room and welcome there for me.*

Verse 2

*In that unlikely place I find Him as they said:
sweet newborn Babe, how frail! And in a manger bed:*

⁴⁰ "While Shepherds Lately Knelt," Hymnary, https://hymnary.org/text/where_shepherds_lately_knelt_and_kept_th (accessed October 16, 2021).

⁴¹ Jaroslav J. Vajda and Craig Courtney, "Where Shepherds Lately Knelt," (Columbus, OH: Beckenhorst Press, Inc., 1995).

⁴² "Where Shepherds Lately Knelt," Southwood Lutheran Church-Typepad, Last modified December 21, 2009, <https://southwood.typepad.com/southwoodlutheran/2009/12/where-shepherds-lately-knelt.html> (accessed October 16, 2021).

*a still small Voice to cry one day for me, for me,
a still small Voice to cry one day for me.*

Verse 3

*How should I not have known Isaiah would be there,
His prophecies fulfilled? With pounding heart I stare:
a Child, a Son, the Prince of Peace – for me, for me,
a Child, a Son, the Prince of Peace – for me.*

Verse 4

*Can I, will I forget how Love was born and burned
its way into my heart unasked, unforced, unearned,
to die, to live, and not alone for me, for me?
to die, to live, and not alone for me.*⁴³

Good Christians Friends, Rejoice

A reading from Luke 2:15-20 that uses The Living Bible (TLB) translation shares the shepherds' glorious that the Messiah has been born. "Good Christian Friends, Rejoice" was arranged by Hal Hopson for SATB choir, strings, handbells, piano, and organ in 1997 and published by H.W. Gray Company (Alfred Music Publishing Company).⁴⁴ Additional parts will be arranged for flute, oboe, and horn drawn from the string, organ, and choral arrangements. This medieval folk carol arrangement is from Hal Hopson's, *A Festival of Lessons and Carols* that is based on the original German and Latin text and the fourteenth-century German folk dance tune, IN DULCI JUBILO.⁴⁵ John Mason Neale translated into English and published the three verses of text in 1853 that represent three different stages of Christ's birth: arrival, fulfilled prophecy, and salvation⁴⁶ This lively 6/8 psalter carol is filled with rhythmic energy that provides again

⁴³ Vajda and Courtney, "Where Shepherds Lately Knelt," (Columbus, OH: Beckenhorst Press, Inc., 1995).

⁴⁴ Hal H. Hopson, "Good Christian Friends, Rejoice," *A Festival of Lessons and Carols* (Los Angeles, CA: Alfred Music Publishing Co., Inc., 1997).

⁴⁵ "Good Christian Friend, Rejoice," Hymnary, https://hymnary.org/text/good_christian_men_rejoice (accessed October 18, 2021).

⁴⁶ Ibid.

another opportunity for the congregation to participate and celebrate by singing with the choir and chamber orchestra.

GOOD CHRISTIAN FRIENDS, REJOICE

Verse 1

*Good Christian friends, rejoice
with heart and soul and voice;
give ye heed to what we say:
Jesus Christ is born today!
Ox and ass before him bow,
and he is in the manger now.
Christ is born today, Christ is born today!*

Verse 2

*Good Christian friends, rejoice
with heart and soul and voice;
now ye hear of endless bliss:
Jesus Christ was born for this!
He hath opened heaven's door,
and we are blest forevermore.
Christ was born for this,
Christ was born for this!*

Verse 3

*Good Christian friends, rejoice
with heart and soul and voice;
now ye need not fear the grave:
Jesus Christ was born to save!
Calls you one and calls you all
to gain his everlasting hall.
Christ was born to save, Christ was born to save!*⁴⁷

He Is Born

The angels praise and glorify God for the Christ child who is born in Luke 2:13-14 (CEB); this is narrated aloud prior to the next Christmas anthem. “He Is Born!” (“Il Est Né”) is a traditional French carol that was arranged by Dan Forrest for SATB choir, piano (four-hands),

⁴⁷ Hopson, “Good Christian Friends, Rejoice,” *A Festival of Lessons and Carols*.

flute, oboe, and percussion in 2011 and published by Beckenhorst Press.⁴⁸ The carol begins with a lively rhythmic chorus that features oboe, flute, and percussion, which complements the text of "play the musette and the bagpipe merrily" as it shares the divine good news Christ Child is born. Three nineteenth-century French verses from an unknown author have been translated, and each has a standard refrain: verse one explains the joy of the long-awaited prophecy being fulfilled, verse 2 describes how beautiful the Christ Child is, and verse three foretells that Jesus will be Lord of all the world. The tune, IL EST NÉ, can be found in R. Grosjean's *Airs des Noël lorrain* (1862) and the French text in Dom G. Legeay's *Noëls anciens* (1875-1876).⁴⁹ This choral piece is short but packs a powerful and energetic punch with the four-hand piano, percussion, wind instruments arrangement celebrating the Christ Child's birth and reign of all on earth.

HE IS BORN!

Chorus

*He is born, the divine Christ Child;
play the musette and the bagpipe merrily!
He is born, the divine Christ Child;
sing we all of the Savior mild.*

Verse 1

*Through long ages of the past,
prophets long have foretold His coming;
through long ages of the past,
now the time has come at last!*

Chorus

Verse 2

*O, how lovely, O how pure
is this perfect Child of heaven;
oh how lovely, O how pure,
gracious gift to humankind!*

⁴⁸ Dan Forrest, "He Is Born!" (Columbus, OH: Beckenhorst Press, Inc., 2011).

⁴⁹ C. Michael Hawn, "History of Hymns: French carol "He Is Born" celebrates joyous season," Discipleship Ministries—The United Methodist Church, Last modified May 30, 2013. <https://www.umcdiscipleship.org/resources/history-of-hymns-once-in-royal-dauids-city-serves-as-processional-hymn> (accessed October 22, 2021).

Chorus

Verse 3

*Jesus, Lord of all the world,
coming as a Child among us,
Jesus, Lord of all the world,
grant to us Thy heavenly peace.*

Chorus

Tag

*Sing we now, the divine Christ Child!*⁵⁰

Song of the Star

The scripture narration is from Matthew 2:1-11 using the Modern English Version (MEV) translation of the Epiphany story in which the Wise Men who represent all nations of the world are guided by a star from God of the divine Savior's birth. "Song of the Star" is a post-Christmas anthem written by Larry Shackley for SAB choir and piano in 2000 and published by Beckenhorst Press. The piece is composed of three verses that tell the story of the three wisemen from the east following a bright and unusual new star to Bethlehem. In the third verse, the text asks the listener if Jesus was the bright morning star that brought light to Israel, the Savior King. Overall, the choral piece has musical characteristics of chromatic and pentatonic scales with ethereal vocal harmonies that harken from East Asia. This is a beautiful and haunting piece that shares the post-Christmas story of the three kings, wise men, or magi.

SONG OF THE STAR

Verse 1

*Saw you never, in the twilight,
when the sun had left the skies,
up in heaven the clear stars shining
through the gloom like silver eyes?*

So of, old the wise men, watching,

⁵⁰ Forrest, "He Is Born!" (Columbus, OH: Beckenhorst Press, Inc., 2011).

*saw a little stranger star,
and they the King was given,
and they followed it from far.*

Verse 2

*Heard you never of the story
how they crossed the desert wild,
journeyed on by plain and mountain,
till they found the Holy Child?*

*How they opened all their treasure,
kneeling to that infant King;
gave the gold and fragrant incense,
Gave the myrrh in offering?*

Verse 3

*Know ye not that tiny baby
was the bright and morning star?
He who brought a light to Israel,
and all the people near and far?*

*And we, too, may see the Christ child,
and our hearts' best treasures bring:
love, and faith, and true devotion,
for our Savior, God, and King.⁵¹*

Joy to the World

The Gospel of John 1:1-14 (NRSV) translation reveals where Jesus began, his relationship with God, and his divine and human nature as God. “Joy to the World” was arranged by Hal Hopson for SATB choir, strings, handbells, piano, and organ in 1997 and published by H.W. Gray Company (Alfred Music Publishing Company).⁵² Additional parts will be arranged for flute, oboe, and horn drawn from the string, organ, and choral arrangements. This well-known Christmas hymn is from Hal Hopson's, *A Festival of Lessons and Carols* set to the tune

⁵¹ Larry Shackley, “Song of the Star,” (Columbus, OH: Beckenhorst Press, Inc., 1995).

⁵² Hal H. Hopson, “Joy to the World,” *A Festival of Lessons and Carols* (Los Angeles, CA: Alfred Music Publishing Co., Inc., 1997).

ANTIOCH with text that was inspired from Psalm 98 and Isaac Watts (1674-1748), music of George Frederic Handel (1685-1759), and additional tune and text of Lowell Mason (1792-1872). The arrangement has four verses: unison (verse 1), two-part (verse 2), SATB contrapuntal counterpoint (verse 3), and soprano descant with unison choir (verse). As the congregation sings with a full complement of choral singers and chamber musicians, this Christmas hymn serves as a wonderful proclamation of the message of Christmas that powerfully closes the Christmas cantata.

JOY TO THE WORLD

Verse 1

*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.*

Verse 2

*Joy to the world, the Savior reigns!
Let all their songs employ;
while fields and floods, rocks, hills, and plains
repeat the sounding joy,
repeat the sounding joy,
repeat, repeat the sounding joy.*

Choral Interlude

*Be joyful, sing alleluia; Christ is born.
Sing alleluia, for Christ the Lord is born.
Joy to the world! Sing alleluia;
Christ the Lord is born, alleluia.*

*Joy to the world, the Lord is come!
Let earth receive her King;
repeat the sounding joy,
repeat the sounding joy,
repeat, repeat the sounding joy.*

Verse 3

*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.* ⁵³

Summary

Chapter Four explains the order of worship for the Christmas Cantata, which includes the gathering music (prelude) and the Christmas cantata itself. Within the Christmas Cantata, each Scripture reading and choral piece has been carefully selected to tell the story of Jesus in a progressive timeline, from Old Testament prophecies through the Gospels of Matthew and Luke accounts of waiting for and celebrating the birth of Jesus. The Christmas story will be heard in the Christmas cantata through biblical text and relevant music of the great redemptive story of God’s only son, Jesus, the Messiah.

Chapter 5 – Discussion

To reiterate my thesis statement from Chapter 1, “In this paper, I will identify the worship components and the accompanying potential challenges for successfully leading a vital and converging traditional Christmas Sunday worship in a way that promotes authentic, biblically-centered, Christocentric, and participatory worship services for a church community.” The goal of this music ministry project is to retell the Christmas story so that worshipers can be taken on a transformational journey during the Sunday worship on December 12, 2021. (Two Christmas cantata services will be held during the 8:30 AM and 11:00 AM Sunday worship services.) This Christmas cantata provides opportunities for worshipers to be in God’s transformational presence by participating and becoming immersed in the Christmas story as it is

⁵³ Hopson, “Good Christian Friends, Rejoice,” *A Festival of Lessons and Carols* (Los Angeles, CA: Alfred Music Publishing Co., Inc., 1997).

told in chronological order using music, scripture and narration, and visuals. Such an Advent worship service is similar to “The Festival of Nine Lessons and Carols” that was adapted at Kings College in 1934. However, this worship service begins with sacred music from the prophecies of the coming Messiah and progresses through the Gospels with the redemptive story that concludes in the celebration of Christ’s birth.

In Rory Noland’s book, *Transforming Worship*, he defines transforming worship as “a communal experience that combines classic spiritual practices with a formative encounter with God in Christ through the Holy Spirit.”⁵⁴ This Christmas cantata service uses a four-fold pattern of worship designed to invite worshipers to encounter God and have a meaningful relationship with Him. Romans 12:2 reads, “Do not be conformed to this world, but be transformed by the renewing of your mind, that you may prove what is the good and acceptable and perfect will of God.” May this service be an extraordinary worship gathering that retells and celebrates the Christmas story through a musical cantata that takes worshipers on as a transformational spiritual journey of hope and redemption.

⁵⁴ Rory Noland, *Transforming Worship: Planning and Leading Sunday Services as If Spiritual Formation Mattered* (Grove, IL: InterVarsity Press, 2021), Location 166, Kindle.

Appendix

Worship on Sunday, December 12, 2021 will be a service that includes...

Worship on Sunday, December 12, 2021

Gathering Background Music with Countdown

Gathering Music: “Once in Royal David’s City” arr. by Hal Hopson
Chancel Choir, Grace Sexton (soloist), and Chamber Orchestra

Welcome

Blessing Our Neighbors

Call to Worship

Lighting of the Advent Candle

Opening Hymn: “Come, Thou Long Expected Jesus” (vs. 1)

Lighting the Advent Candle of Peace
A reading

Response Hymn: “Come, Thou Long Expected Jesus” (vs. 2)

A Christmas Cantata

Intro to a Christmas Cantata

Dear people of God, in this joyful season let us hear once more the message of the angels, and in heart and mind go to Bethlehem and see the Son of God lying in a manger.

Let us hear the story of God’s loving purpose as told by those who were led by God in bringing about glorious redemption brought to us by this Holy Child.

Music: “Carol Processional” arr. by Hal Hopson
Chancel Choir, Karen Kettlewell (flute) and Logan Scott (percussionist)

Opening and Pastoral Prayer

Let us hear in the Holy Scripture the story of God’s loving purpose from the time of our rebellion to the glorious redemption brought to us by this Holy Child.

Let us remember, in Christ’s name, the poor and helpless, the cold, the hungry and the oppressed, (here may be inserted intercessions pertinent to the community), all who are sick and who mourn, the lonely and unloved, the aged and the little children, as well as those who do not know and love the Lord Jesus Christ.

Finally, let us remember all those who rejoice with us, but upon another shore, and in a greater light, that multitude which no one can number, whose hope was in the Word made flesh, and with whom in the Lord Jesus we are one for evermore.

And now, to sum up all these petitions, let us pray in the words which Christ has taught us, saying:

The Lord's Prayer

Our Father, who art in heaven, hallowed be thy name. Thy kingdom come, thy will be done on earth as it is in heaven.

Give us this day our daily bread.

And forgive us our trespasses, as we forgive those who trespass against us.

And lead us not into temptation, but deliver us from evil.

For thine is the kingdom, and the power, and the glory, forever. Amen.

Opening Proclamation:

ONE: In the beginning was the Word, and the Word was with God, and the Word was God.

ALL: What has come into being in this Word was life, and the life was the light of all people.

ONE: The light shines in the darkness, and the darkness has not overcome it.

Music: "O Come, All Ye Faithful" arr. by Hal Hopson

Chancel Choir and Chamber Orchestra, and **CONGREGATION**

[UMH #234: verses 1 & 2, choral interlude, and verse 6]

Reading: Luke 1:5-13, 16, 59-79

There was in the days of Herod, the king of Judea, a certain priest named Zechariah, and his wife Elizabeth were both righteous before God. But they had no child, because Elizabeth was barren, and they both were now well advanced in years.

While in the temple, an angel appeared to Zechariah and said: "Do not fear, Zechariah, for your prayer has been heard, and your wife Elizabeth will bear you a son, and you shall call his name John. He will turn many of the sons of Israel to the Lord their God."

It was on the eighth day after John was born that Zechariah and Elizabeth took their newborn son to the temple to be circumcised. There Zechariah was filled with the Holy Spirit and began to speak,

"Blessed be the Lord God of Israel, for we will be given a mighty Savior. You, my son, will go before the Lord to prepare the way, and you will be called the prophet of the Highest. The dawn from on high will break upon us, to give light to those who sit in darkness, to guide their feet into the way of peace."

Music: “On Jordan’s Bank the Baptist’s Cry” arr. by Hal Hopson
Chancel Choir and Chamber Orchestra

Reading: Isaiah 9:2, 6, 7 (CEB)

The people walking in darkness have seen a great light. On those living in a pitch-dark land, light has dawned. A child is born to us, a son is given to us, and authority will be on his shoulders. He will be named Wonderful Counselor, Mighty God, Eternal Father, Prince of Peace.

He will rule with perfect fairness and justice from the throne of his father David. He will bring true justice and endless peace to all the nations of the world from this time onward and forevermore.

Music: “Comfort, Comfort, O My People” arr. by Hal Hopson
Chancel Choir, Chamber Orchestra, and **CONGREGATION**

Reading: Luke 1:26-28, 30-31, 35, 38 (CEB)

God sent the angel Gabriel to Nazareth, a city in Galilee, to a virgin named Mary who was engaged to a man named Joseph, a descendant of David’s house. When the angel came to her, he said, “Rejoice, favored one! The Lord is with you! Don’t be afraid, Mary. God is honoring you. Look! You will conceive and give birth to a son, and you will name him Jesus.”

“The Holy Spirit will come over you and the power of the Most High will overshadow you. Therefore, the one who is to be born will be holy. He will be called God’s Son.” Then Mary said, “I am the Lord’s servant. Let it be with me just as you have said.” Then the angel left her.

Music: “There Is No Rose” arr. by Hal Hopson
Chorale and Pipe Organ

Reading: Luke 2:8-12 (NRSV)

In that region there were shepherds in the fields, keeping watch over their flocks by night. An angel of the Lord stood before them, and the glory of the Lord shone around them, and they were terrified. The angel said to them,

“Do not be afraid; for see—I am bringing you good news of great joy for all the people; to you is born this day in the city of David a Savior, who is the Messiah, the Lord. This will be a sign for you: you will find a child wrapped in bands of cloth and lying in a manger.

Music: “Where Shepherds Lately Knelt” by Jaroslav J. Vajda and Craig Courtney
Chancel Choir, Susan Douglas (oboe), Karen Kettlewell (flute), and Anna Wicker (piano)

Reading: Luke 2:15-20 (TLB)

When the angel choir had returned again to heaven, the shepherds said to each other, “Come on! Let’s go to Bethlehem! Let’s see this wonderful thing that has happened, which the Lord has

told us about.” They ran to the village and found their way to Mary and Joseph. And there was the baby, lying in the manger.

The shepherds told everyone what had happened and what the angel had said to them about this child. All who heard the shepherds’ story expressed astonishment, but Mary quietly treasured these things in her heart and often thought about them.

Then the shepherds went back again to their fields and flocks, praising God for the visit of the angels, and because they had seen the child, just as the angel had told them.

Music: “Good Christian Friends, Rejoice” arr. by Hal Hopson
Chancel Choir, Chamber Orchestra, and **CONGREGATION**
[UMH #224: verses 1, choral interlude, and verse 3]

Reading: *Luke 2:13-14 (CEB)*

Suddenly, a great assembly of the heavenly forces was with the angel praising God. They said, “Glory to God in heaven, and on earth peace among those whom he favors.”

For how lovely, how pure is this perfect Child of heaven; sing we now, all of the Savior mild. For he is born, the divine Christ Child!

Music: “He Is Born!” arr. by Dan Forrest
Chancel Choir, Susan Douglas (oboe), Karen Kettlewell (flute), Patricia Burnham and Anna Wicker (four-hand piano), and Logan Scott (percussion)

Reading: *Matthew 2:1-11 (MEV)*

Now after Jesus was born in Bethlehem of Judea in the days of Herod the king, wise men came from the east to Jerusalem, saying, “Where is He who was born King of the Jews? For we have seen His star in the east and have come to worship Him.”

When Herod the king heard these things, he was troubled, and all Jerusalem with him. And when he had gathered all the chief priests and scribes of the people together, he inquired of them where Christ should be born. They told him, “In Bethlehem of Judea, for this is what the prophet wrote: ‘And you, Bethlehem, in the land of Judah, are no longer least among the princes of Judah; for out of you shall come a Governor, who will shepherd My people Israel.’”

Then Herod, when he had privately called the wise men, carefully inquired of them what time the star appeared. And he sent them to Bethlehem and said, “Go and search diligently for the young Child, and when you have found Him, bring me word again, so that I may come and worship Him also.”

When they heard the king, they departed. And the star which they saw in the east went before them until it came and stood over where the young Child was. When they saw the star, they rejoiced with great excitement. And when they came into the house, they saw the young Child

with Mary, His mother, and fell down and worshipped Him. And when they had opened their treasures, they presented gifts to Him: gold, frankincense, and myrrh.

Music: “Song of the Star” by Larry Shackley
Chancel Choir and Anna Wicker (piano)

Reading: *John 1:1-14* (NRSV)

In the beginning was the Word, and the Word was with God, and the Word was God. He was in the beginning with God. All things came into being through him, and without him not one thing came into being. What has come into being in him was life, and the life was the light of all people. The light shines in the darkness, and the darkness did not overcome it.

There was a man sent from God, whose name was John. He came as a witness to testify to the light, so that all might believe through him. He himself was not the light, but he came to testify to the light. The true light, which enlightens everyone, was coming into the world.

He was in the world, and the world came into being through him; yet the world did not know him. He came to what was his own, and his own people did not accept him. But to all who received him, who believed in his name, he gave power to become children of God, who were born, not of blood or of the will of the flesh or of the will of man, but of God.

And the Word became flesh and lived among us, and we have seen his glory, the glory as of a father’s only son, full of grace and truth.

Music: “Joy to the World” arr. by Hal Hopson
Chancel Choir and Chamber Orchestra, and **CONGREGATION**
[UMH #246: verses 1 & 2, choral interlude, and verse 4]

Giving Of Our Gifts

Offertory

Music: “Doxology”
[Sung to the hymn tune GLORIA, “Angels We Have Heard on High”]

Closing Hymn: “Angels from the Realms of Glory”
Pipe Organ and **CONGREGATION**
[Verses 1-4]

Benediction

Choral Benediction: “Tender Shepherd”
Chancel Choir and Kristi Bruton (flute)

Sending Forth Music: “TBD”
Patricia Burnham (Pipe Organ)

MUSICIANS

Accompanists

Patricia Burnham (pipe organ and piano)*
Anna Wicker (piano and keyboard)*

Chamber Orchestra

Sergio Rodriguez (violin 1)**
Mayumi Radtke (violin 2)**
Kevin Behlman (viola 1)**
TBD (viola 2)**
Kristin Mills (cello 1)
Jennifer Lake (cello 2)*

Karen Kettlewell (flute)
Susan Douglas (oboe)*
Emelia Bruton (horn)
Logan Scott (percussion)***
Kristi Bruton and Mick Pierce (handbells)

Choir

Grace Sexton (soprano)*
Lauryn Vasquez (alto)*
Kyle Bussone-Peterson, Cayden Couchman, and Will Mallick
(tenors)*
Brooks Taylor*, Lewis Pierce, and Daniel Winkler*(bass)

* Southwestern University
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*** Georgetown High School

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