

Third Presbyterian Church

Seeking the Light

1827-2017

“You will lose someone you can’t live without, and your heart will be badly broken, and the bad news is that you never completely get over the loss of your beloved. But this is also the good news. They live forever in your broken heart that doesn’t seal back up. And you come through. It’s like having a broken leg that never heals perfectly—that still hurts when the weather gets cold, but you learn to dance with the limp.”

Anne Lamott

The Worship of God

The Twenty Third Sunday after Pentecost

November 12, 2017

10:45am

WELCOME TO THIRD PRESBYTERIAN CHURCH

We are grateful for your presence this morning. Third Church strives to be a faithful, open and inclusive congregation. We are a diverse people united by a common faith in Jesus Christ and by meaningful worship and service. We invite all who are seeking to live a life of Christian faith and discipleship to join us. If you are new to Third Church, the following information may be helpful.

Parking on Sunday Mornings: Street parking is possible on both sides of East Avenue. On Sundays, the Arnold Park parking lot is available for handicap parking only. Other parking is available in the Meigs Street parking lot and can also be found at:

- Jewish Community Federation (Sibley Place)
- American Association of University Women
- Rochester Area Community Foundation

In the event of a **Medical Emergency**, please notify an usher or staff member. An AED and first aid supplies are located in the hallway between the sanctuary and elevator.

Hearing Assistance: The Chapel and Sanctuary are equipped with induction loop systems. Use the "T-switch" of your hearing aid. If you have difficulty hearing during the worship service, please speak with an usher immediately.

An Elevator is located at the Parish House-Education Building junction to assist in accessibility.

Large Print Bulletins and Bibles are available from the ushers. Hymnals and Bibles are located in the pew racks.

Church School: is available for children, preschool through sixth grade, during the 10:45am worship service. The third grade class will be at the Worship Table this morning.

Child Care is available all morning in the Education Building for infants and toddlers.

Pastoral Care: needs and prayer concerns may be communicated to Martha Langford.

More about Membership: If you are interested in joining Third Church, or just want to know more, contact Lynette Sparks (271-6537, ext. 106 or lsparks@thirdpresbyterian.org). The next Exploring Membership luncheon will take place on December 10 at 12:00pm.

Newsletter: The Messenger is published monthly. Copies are available in the Chapel and Sanctuary, in the literature racks outside Johnston Hall and the Arnold Park entrance, and on the church website. If you are interested in receiving the newsletter, contact Cindy Mark in the Church Office (ext. 100 or cmark@thirdpresbyterian.org).

A WORD ABOUT THIS CHURCH

THIRD CHURCH participates in the Presbyterian Church (USA) Commitment to Peacemaking. Our intention is to pursue avenues of peace and justice for ourselves, our families and communities, for all people in the world in which we live. We seek to be agents of reconciliation.

THIRD CHURCH has joined with other Presbyterian congregations in declaring ourselves to be a "More Light" church. We are committed to the full participation of all persons in our church community without regard for sexual orientation, personal background or human condition.



www.thirdpresbyterian.org



@ThirdChurchROC



"Third Presbyterian Church"

THIRD CHURCH STAFF

OFFICE: 271-6513; VOICEMAIL: 271-6537

John Wilkinson, Pastor.....	ext 105
Martha C. Langford, Associate Pastor for Congregational Care	ext 108
Lynette K. Sparks, Associate Pastor for Outreach and Evangelism.....	ext 106
Ernest F. Krug, Parish Associate	
Peter A. DuBois, Director of Music/Organist.....	ext 109
Mary Ann Rutkowski, Associate Director of Music	ext 101
Rebecca D'Angelo-Veitch, Coordinator of Children's Ministries and Congregational Life	ext 118
Jane S. Carden, Youth Ministry Coordinator	ext 107
Caroline J. Robinson, Assistant Organist	
Roderic P. Frohman, Pastor Emeritus	

Preparation for Worship

We come to worship from a busy and noisy world. As we prepare to offer ourselves in praise and adoration of God, it is important that we step back from our preoccupations and focus our thoughts on God. We ask that you please silence all electronic devices. As the music begins, please take time to become more aware of the continuing presence of God.

**Please stand as you are able, in body or in spirit.*

PRELUDE “Passacaglia in C minor,” BWV 582 J.S. Bach

INTROIT “Jubilate!” Michael Bedford
Junior Choir

Jubilate! Jubilare Deo, omnes terra!
Enter now his gates with thanksgiving, go into his courts with praise.
O be thankful, O be thankful, call upon the Name of the Lord.
Jubilate!...

*DOXOLOGY *(Please stand as the organ introduction begins)* OLD HUNDRETH

**Praise God, from whom all blessings flow;
Praise God, all creatures here below;
Praise God above, ye heavenly host;
Praise Father, Son, and Holy Ghost.**

*CALL to WORSHIP

LEADER: In all our weakness and strength,
PEOPLE: **we come to be your people, O God.**
LEADER: Strong in faith and eager with questions,
PEOPLE: **we come to be your people, O God.**
LEADER: Singing our praise and whispering our prayers,
PEOPLE: **we come to be your people, O God.**
LEADER: Made strong in your endless love for us,
we know ourselves to be yours —
PEOPLE: **We come to be your people, O God.**

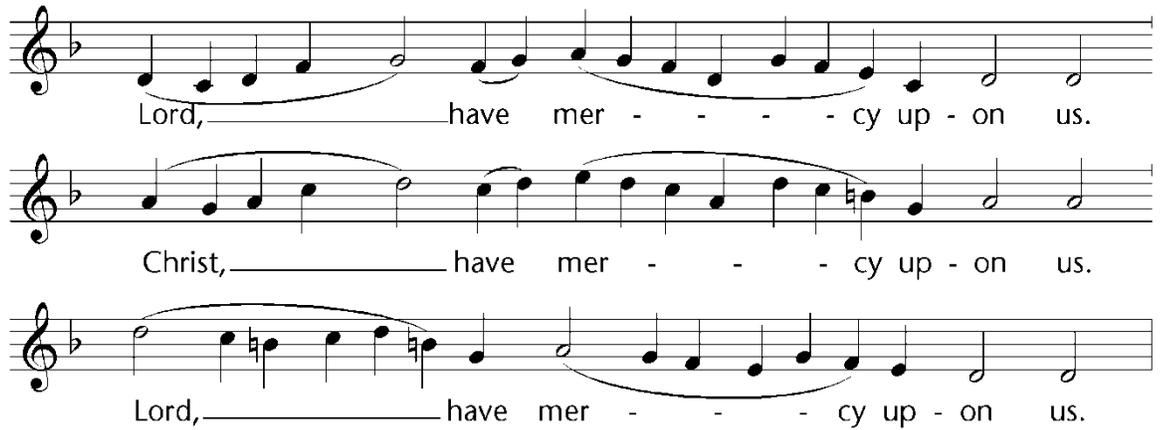
*HYMN 806 “I’ll Praise My Maker” OLD 113TH

PRAYER of CONFESSION

God of love, we thank you for your patience, when we have placed our only hope in the things we can see and touch. Forgive us when we have been slow to hear, reluctant to learn and sluggish in our efforts. We repent this, our lack of faith and love, and ask that the love of Jesus Christ may mercifully deal with our sin and empower our faith. Amen.

SILENT PRAYER

KYRIE



Lord, have mer - - - cy up - on us.
Christ, have mer - - - cy up - on us.
Lord, have mer - - - cy up - on us.

Peter DuBois, 2004

ASSURANCE OF PARDON

LEADER: Friends, believe the good news.

PEOPLE: **In Jesus Christ, we are forgiven.**

*RESPONSE



organ intro
Glo-ry be to God: Cre - a - tor, Christ, and
Ho - ly Ghost. As it was in the be - gin-ning, is now, and ev-er
shall be: World with-out end. A - men! A - men!

Peter DuBois, 2007

CHILDREN'S MESSAGE

Following the children's message, children are invited to proceed to the education building for Sunday School. The nursery on the middle level of the education building is available for children age 3 and younger. The third grade class will be at the Children's Worship Table today.

DISMISSAL of CHILDREN

(sung twice: once in unison, once as a canon, beginning with the pulpit side)

TALLIS' CANON

I. II.

Go with us, Lord, and guide the way Through
this and ev - ery com - ing day, That in Your Spir - it
strong and true Our lives may be our gift to You.

text: Mary Jackson Cathey, 1986
music: Thomas Tallis, adapt. Parker's *Whole Psalter*, c.1561

WORDS of WELCOME

We ask that you sign the Friendship Pad and pass it to the person next to you in the pew. Please greet those worshipping with you at the close of the service.

FOCUS on STEWARDSHIP

Worship, Music and Arts

EPISTLE LESSON — I Thessalonians 4:13-18

Pew Bible, NT page 204

LEADER: The Word of the Lord.

PEOPLE: **Thanks be to God.**

MEDITATION "The Stewardship of Grief"

John Wilkinson

SPECIAL MUSIC

"Lux Aeterna"

Morten Lauridsen
Chancel Choir and Orchestra

THE PRAYERS of the PEOPLE and 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 debts, as we forgive our debtors; and lead us not into temptation, but deliver us from evil. For thine is the kingdom and the power and the glory, forever. Amen.

PRESENTATION of OFFERINGS

In addition to our regular offering, a special music offering is being received to support expenses for this morning's presentation of "Lux Aeterna." Offering envelopes may be found in the pew racks, or checks designated "special music" may be placed in the offering plate. Thank you for your generosity.

OFFERTORY

"A Song Without Words"

Craig Phillips

Kathleen Murphy Kemp, *cello*

*RESPONSE



Faith - ful Lord of all things liv-ing, by whose boun-ty all are blest;
bread to hun gry bo-dies giv-ing, jus-tice to the long-op-pressed.
For the strength of our sal - va-tion, light and life and length of days,
praise the God of all cre-a-tion, set your souls to sing God's praise!

Text: from the hymn "Praise the God of Our Salvation" by Timothy Dudley-Smith
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8.7.8.7 D
Tune: MEIGS ST.
Music: © 2004 Peter DuBois

*PRAYER OF THANKSGIVING

LEADER: The Lord be with you.

PEOPLE: **And also with you.**

LEADER: Lift up your hearts.

PEOPLE: **We lift them to the Lord.**

LEADER: Let us give thanks to the Lord our God.

PEOPLE: **It is right to give our thanks and praise.**

ALL: God of our lives, we thank you for the sustenance we receive from your mercy. In the strength of the promises of faith, give us renewed hearts to live as your new creation. We pray in Jesus' name. Amen.

*HYMN 377 "I Want to Walk as a Child of the Light" HOUSTON

*CHARGE and BENEDICTION

*CHORAL RESPONSE

*GREETING

POSTLUDE "Fugue in C minor," BWV 582 J.S. Bach

The chancel flowers this morning are given in loving memory for all who have served in the Armed Forces of the United States, whether in times of war or times of peace.

The memorial prayer candle is lit in recognition of Veterans Day with gratitude for all who have served and in memory of the victims of gun violence at the First Baptist Church of Sutherland Springs, Texas. May we re-commit ourselves to a vision of peace and justice when we shall study war no more.

PARTICIPANTS IN THIS MORNING'S SERVICE

John Wilkinson..... Preacher
Lynette K. Sparks, Martha C. Langford Liturgists
Peter A. DuBois..... Director of Music/Organist
Mary Ann Rutkowski Associate Director of Music
Caroline J. Robinson Assistant Organist
Clive Daunton, Bob Eames, Alison Gray,
Maryjane Link, Fred Smith, Jo Anne Smith..... Greeters
Deacons Parish D..... Coffee Hour Host

Lux Aeterna

by Morten Lauridsen (b. 1943)

The Chancel Choir and Orchestra

Peter DuBois, *Director of Music/Organist*

from the composer...

"*LUX AETERNA* for chorus and chamber orchestra was composed for and is dedicated to the Los Angeles Master Chorale and its superb conductor, Paul Salamunovich, who gave the world premiere in the Dorothy Chandler Pavilion on April 13, 1997. The work is in five movements, played without pause. Its texts are drawn from sacred Latin sources, each containing references to Light. The piece opens and closes with the beginning and ending of the Requiem Mass, with the central movements drawn respectively from the *Te Deum*, *O Nata Lux*, and *Veni, Sancte Spiritus*.

The instrumental introduction to the *Introitus* softly recalls motivic fragments from two pieces especially close to my heart (my settings of Rilke's *Contre Qui*, *Rose* from *Les Chansons des Roses*, and *O Magnum Mysterium*) which recur throughout the work in various forms. Several new themes in the *Introitus* are then introduced by the chorus, including an extended canon on *et lux perpetua*. *In Te, Domine, Speravi* contains, among other musical elements, the [chorale tune] *Herzliebster Jesu* [based on hymn 218 in the hymnal, *Glory to God*] and a lengthy inverted canon on *fiat misericordia*. *O Nata Lux* and *Veni, Sancte Spiritus* are paired songs, the former a central *a cappella* motet and the latter a spirited, jubilant canticle. A quiet setting of the *Agnus Dei* precedes the final *Lux Aeterna*, which reprises the opening section of the *Introitus* and concludes with a joyful *Alleluia*."

In his notes to the world premiere recording of the piece, Peter Rutenberg writes:

"Powerful emotions churn beneath the effervescent serenity of *Lux Aeterna's* surface, recalling Johannes Brahms's cherished masterpiece, *Ein Deutsches Requiem*. While the two works are clearly distinct in sound and gesture, their majesty and *chiaroscuro* [clear/dark] effects draw inspiration from the shared inner-calm of their makers' souls. Lauridsen (whose middle name is Johannes!) delays the inevitable brilliance of the opening text by employing a technique quite similar to Brahms in *his* Requiem – a low, pulsing sonority in the strings that builds slowly to the first of many muted climaxes. In Brahms's piece, much has been made of the symbolism connecting the fifth movement's soprano solo with his mother's death. It happens by a strange twist of fate that Lauridsen's own mother passed away at the time he was writing *Lux Aeterna*. Thus it is entirely appropriate to judge the commensurate reach of each composer's humanity by the similarity of their profoundly personal – yet still universal and ultimately heroic – responses."

Morten Lauridsen (born 1943) is a long-time professor and Chair of the Department of Composition at the University of Southern California, and has been Composer in Residence of the Los Angeles Master Chorale since 1994. His works occupy a permanent place in the standard vocal and choral repertoire and are performed regularly by distinguished choruses and vocal artists throughout the world. He is the recipient of many grants, prizes and commissions, including those from the National Endowment for the Arts, ASCAP and Chorus America.

Significant funding for this morning's presentation comes from the Lois V. Parker Special Music Fund and the Janet S. and David B. Reed Fund.

A special offering is also being received this morning to help defray the expenses of this extraordinary musical presentation. Envelopes may be found in the pew racks – your generosity is most appreciated.

Lux Aeterna
(texts in translation)

I. Introitus – *Introit*

Grant them eternal rest, O Lord, and let perpetual light shine upon them. A hymn befits you, O God in Zion, and to you a vow shall be fulfilled in Jerusalem: Hear my prayer, for unto you all flesh shall come. Grant them eternal rest, O Lord, and let perpetual light shine upon them.

II. In Te, Domine, Speravi – *In You, Lord, Have I Trusted*

To deliver us, you became human, and did not disdain the Virgin's womb. Having blunted the sting of death, You opened the kingdom of heaven to all believers. A light has risen in the darkness for the upright. Have mercy upon us. Let your mercy be upon us, O Lord, as we have trusted in you. In you, O Lord, have I trusted: let me never be confounded.

III. O Nata Lux – *O Light Born of Light*

O light born of light, Jesus, the redeemer of the world, mercifully deem worthy and accept the praises and prayers of your supplicants. You who once deigned to be clothed in flesh for the sake of the lost ones, grant us to be made members of your holy body.

IV. Veni, Sancte Spiritus – *Come, Holy Spirit*

Come, Holy Spirit, send forth from heaven the ray of your light. Come, Father of the poor; come, giver of gifts; come, light of hearts. You best of Consolers, sweet guest of the soul, sweet refreshment. In labor, you are rest; in heat, the tempering; in grief, the consolation. O light most blessed, fill the innermost heart of all your faithful. Without your grace, there is nothing in us, nothing that is not harmful. Cleanse what is sordid, moisten what is arid, heal what is hurt. Flex what is rigid, fire what is frigid, correct what goes astray. Grant to your faithful, those trusting in you, your sacred seven-fold gifts. Grant the reward of virtue, grant the deliverance of salvation, grant everlasting joy.

V. Agnus Dei – Lux Aeterna – *Lamb of God – Light Eternal*

Lamb of God, who takes away the sins of the world, grant them rest. Lamb of God, who takes away the sins of the world, grant them rest. Lamb of God, who takes away the sins of the world, grant them rest everlasting. May eternal light shine upon them, O Lord, in the company of your Saints for ever and ever; for you are merciful. Grant them eternal rest, O Lord, and let perpetual light shine upon them. Alleluia! Amen.

CHANCEL CHOIR

Peter DuBois, *Director of Music/Organist*

Caroline Robinson, *Assistant Organist*

Soprano

Leanne Averill
Susan Carter
Carol Coons
Mary Cowden
Tina Curren
Janet Curry
Deven Hearne
Lindsay Holmes
Karen Hospers
Paige Kiefner +
Sarah Krug
Caroline Parmelee
Kay Ramsay
Mary Ann Rutkowski
Jan Salzer
Katherine Schumacher
Virginia Sheffield +
Nancy Thomas
Kathy Wise

Tenor

Bruce Aldridge
Anders Namestnik +
Bill Ramsay
Scott Ramsay
Jon Sheppard
Linc Spaulding
Scott Stratton-Smith
Russell West
Will Zimmer

Alto

Joanne Anderson
Riki Connaughton +
Carolyn Grohman
Casey Lenzo
Betsy Marvin
Ann McMican
Janey Miller
Kat Nagel
Caroline Nielson +
Cathy Norton
Pati Primerano
Caroline Robinson
Helen Tiss
Carol Zajkowski

Bass

Nicholas Landrum +
Gregg Miller
Emory Morris
Andy Nagel
Michael Orem
Craig Packard
Bill Pethick
Jon Schumacher
Bob Sterrett
Herb Wise
Sam Witmer +

+ denotes section leader for this performance

ORCHESTRA

Violin I

Juliana Athayde, *concertmaster*

Shannon Nance

Ellen Rathjen

Thomas Rodgers

Bill Hunt

Megan Kemp

Violin II

Hanna Landrum

Nancy Hunt

Liana Kirvan

Molly Werts

An-Chi Lin

Heidi Brodwin

Viola

Olita Povero

Samantha Rodriguez

Olivia Chew

Ben Magruder

Cello

Kathleen Murphy Kemp

Lars Kirvan

Benjamin Krug

Zexun Chen

Bass

Michael Griffin

Fred Dole

Flute

Jessica Sindell

Oboe

Erik Behr

Clarinet

Margaret Quackenbush

Bassoon

Matthew McDonald

Horn

Nikki LaBonte

Maura McCune

Bass Trombone

Jeff Gray

ABOUT TODAY'S ORGAN MUSIC

Johann Sebastian Bach masterfully united form and motivic development within his *Passacaglia in C minor, BWV 582*, producing a piece of towering musical architecture. The passacaglia is a type of dance from the Baroque era characterized by a four or eight bar theme in triple meter. This theme usually begins the piece as a solo bass line and then repeats underneath, within, and above a set of variations. Scholars speculate that Bach composed the opening four measures of his passacaglia theme using an incipit from the *Mass on the Second Tone* by French Baroque composer André Raison. Bach added four measures to complete the theme, perhaps borrowing from a different Mass movement by Raison. Following the construct of the passacaglia form, Bach first states the eight-measure theme in the pedal, after which he builds twenty variations exploring various keyboard textures. The fugue that directly follows the passacaglia, played this morning as postlude, elides directly with the passacaglia in the score. As a result, it commonly assumes the role of the twenty-first variation on the passacaglia theme, though with a subject built only on the opening four bar motive of the preceding passacaglia.