



FROM CALVARY TO GLORY

MESSIAH

Parts II & III

MARCH 24, 2024 • 6:00 PM

Dear Friends and Guests,



Welcome to Second Presbyterian Church for our special service of Handel's *Messiah*. We sincerely hope that you will be blessed by our musical presentation of this glorious work and its powerful message of God's redemptive plan—from Christ's suffering on Calvary to the glory of the resurrection.

Handel's *Messiah* is most celebrated as a classical work of art and is most often performed during Christmas. However, Handel conceived the work as an Easter offering and it was performed during Lent. The experience of this work is both dramatic and sensitive and uses these sentiments to bridge the spiritual attachment to the text. Part II underscores Christ's death on the cross, and Part III focuses on His resurrection. We hope that you will be able to witness the glory and power of the gospel of Jesus Christ through this extraordinary work of art.

The Chancel Choir will be accompanied by members of the orchestral community in Memphis, and the concert will highlight solos by Emily Black, Lucia Bradford, Ramon Moses, and Carlos Romero.

We invite you to join us for worship on Sunday mornings at 8:15 and 11:00, and also for evening worship at 6:00.

In His love,

A handwritten signature in black ink, appearing to read "Calvin Ellis".

Calvin Ellis
Director of Choirs

EASTER

— at Second —

Learn More Online at
2pc.org/easter

*Nursery is available for select services;
see website for more details.*

Holy Week Services & Lunches: March 25-28

Noon Services in the Sanctuary

Lunch in the Fellowship Hall before and after worship

Maundy Thursday Evening: March 28

6:30 p.m. in the Sanctuary

Good Friday: March 29

Noon in the Sanctuary

Egg Hunt: March 30

10:00 a.m. on the Poplar Field

Easter Sunday: March 31

6:30 a.m. at Memphis Botanic Garden

Please bring a chair or blanket for seating.

8:00, 9:30 & 11:00 a.m. in the Sanctuary

No Sunday School or Evening Service

FROM CALVARY TO GLORY
MESSIAH

Parts II & III

presented by

The Chancel Choir and Orchestra

Calvin Ellis, *Director*

featuring soloists

Emily Black, *soprano*; Lucia Bradford, *alto*;

Ramon Moses, *tenor*; Carlos Romero, *bass*

Welcome and Call to Worship

Philip James

Part II

Chorus

Behold the Lamb of God, that taketh away the sin of the world. *John 1:29*

Air *Alto*

He was despised and rejected of men, a man of sorrows and acquainted with grief. *Isaiah 53:3*

He gave His back to the smiters, and His cheeks to them that plucked off the hair:

He hid not His face from shame and spitting. *Isaiah 50:6*

Chorus

Surely He hath borne our griefs, and carried our sorrows!

He was wounded for our transgressions,

He was bruised for our iniquities;

The chastisement of our peace was upon Him. *Isaiah 53:4-5*

Chorus

And with His stripes we are healed. *Isaiah 53:5*

Chorus

All we like sheep have gone astray; we have turned every one to his own way.

And the Lord hath laid on Him the iniquity of us all. *Isaiah 53:6*

Accompagnato Tenor

All they that see Him laugh Him to scorn; they shoot out their lips,
And shake their heads, saying: *Psalm 22:7*

Chorus

“He trusted in God that He would deliver Him;
Let Him deliver Him, if He delight in Him.” *Psalm 22:8*

Accompagnato Tenor

Thy rebuke hath broken His heart: He is full of heaviness.
He looked for some to have pity on Him,
But there was no man, neither found He any to comfort Him. *Psalm 69:20*

Arioso Tenor

Behold, and see if there be any sorrow like unto His sorrow. *Lamentations 1:12*

Accompagnato Tenor

He was cut off out of the land of the living;
For the transgressions of Thy people was He stricken. *Isaiah 53:8*

Air Tenor

But Thou didst not leave His soul in hell;
Nor didst Thou suffer Thy Holy One to see corruption. *Psalm 16:10*

Chorus

Lift up your heads, O ye gates; and be ye lift up, ye everlasting doors;
And the King of Glory shall come in.
Who is this King of Glory? The Lord strong and mighty, the Lord mighty in battle.
Lift up your heads, O ye gates; and be ye lift up, ye everlasting doors;
And the King of Glory shall come in.
Who is this King of Glory? The Lord of Hosts, He is the King of Glory. *Psalm 24:7-10*

Recitative Tenor

Unto which of the angels said He at any time:
“Thou art My Son, this day have I begotten Thee?” *Hebrews 1:5*

Chorus

Let all the angels of God worship Him. *Hebrews 1:6*

Air Alto

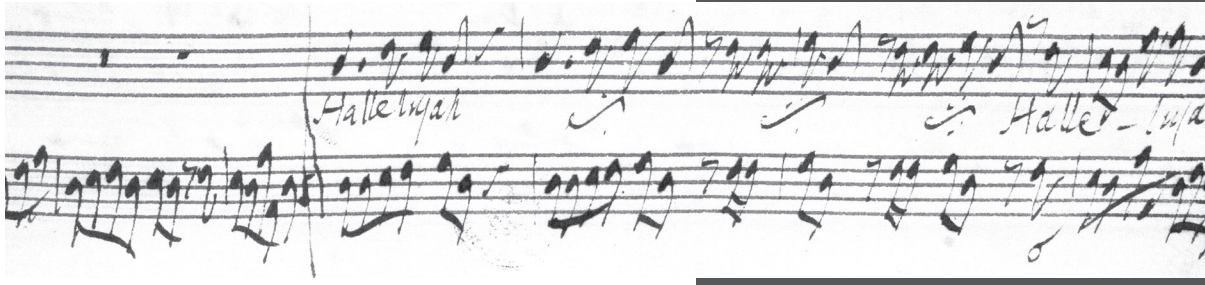
Thou art gone up on high; Thou hast led captivity captive, and received gifts for men;
Yea, even for Thine enemies, that the Lord God might dwell among them. *Psalm 68:18*

Chorus

The Lord gave the word; great was the company of the preachers. *Psalm 68:11*

Air Soprano

How beautiful are the feet of them that preach the gospel of peace,
And bring glad tidings of good things. *Isaiah 52:7; Romans 10:15*



Chorus

Their sound is gone out into all lands,
And their words unto the ends of the world. *Romans 10:18*

Air Bass

Why do the nations so furiously rage together?
Why do the people imagine a vain thing?
The kings of the earth rise up,
And the rulers take counsel together against the Lord,
And against His anointed. *Psalm 2:1-2*

Chorus

Let us break their bonds asunder,
And cast away their yokes from us. *Psalm 2:3*

Recitative Tenor

He that dwelleth in Heav'n shall laugh them to scorn;
The Lord shall have them in derision. *Psalm 2:4*

Air Tenor

Thou shalt break them with a rod of iron;
Thou shalt dash them in pieces like a potter's vessel.
Psalm 2:9

Chorus

Hallelujah: for the Lord God Omnipotent reigneth.
Revelation 19:6

The kingdom of this world is become
The kingdom of our Lord, and of His Christ;
And He shall reign for ever and ever. *Revelation 11:15*
King of Kings, and Lord of Lords. *Revelation 19:16*
Hallelujah!

Homily: Sovereign Love

John 12:9-19
Barton Kimbro

Hallelujah:

To stand or not to stand?

The story goes that at one of the first performances of *Messiah* in London in 1743, King George II was so moved by the “Hallelujah” chorus that he sprung to his feet. In deference to their sovereign, the crowd was obliged to rise along with the king, and all remained standing through the end of the chorus. This sparked a tradition of standing for the “Hallelujah” chorus.

It is a tradition that has survived centuries. Joseph Haydn is said to have participated during a visit to London. Throughout the world, audiences regularly take to their feet at the opening bars of the “Hallelujah” chorus.

As it often goes with traditions, however, the true story remains unclear. There is not much evidence that anything like that actually happened in 1743. The first mention of the tradition came in 1780, nearly 40 years after it was said to have started. There are a great deal of first-hand accounts of *Messiah* performances from Handel's lifetime, but none refers to the audience rising en masse for the “Hallelujah” chorus.

In recent decades, a number of conductors—including Robert Shaw and Christopher Hogwood—have argued against the tradition, suggesting it is a distraction from Handel's powerful opening to the chorus.

Both practices remain very common among music lovers across the United States. We invite you to make your own choice on how to honor Handel's outstanding musical legacy.

Announcements and Offering

Part III

Air *Soprano*

I know that my Redeemer liveth, and that He shall stand at the latter day upon the earth.
And though worms destroy this body, yet in my flesh shall I see God. *Job 19:25-26*

Chorus

Since by man came death, by man came also the resurrection of the dead.
For as in Adam all die, even so in Christ shall all be made alive. *I Corinthians 15:21-22*

Accompagnato *Bass*

Behold, I tell you a mystery; we shall not all sleep, but we shall all be changed in a moment,
In the twinkling of an eye, at the last trumpet. *I Corinthians 15:51-52*

Air *Bass*

The trumpet shall sound, and the dead shall be raised incorruptible, and we shall be changed.
I Corinthians 15:52

Recitative *Alto*

Then shall be brought to pass the saying that is written:
“Death is swallowed up in victory.” *I Corinthians 15:54*

Duet *Alto and Tenor*

O death, where is thy sting? O grave, where is thy victory?
The sting of death is sin, and the strength of sin is the law. *I Corinthians 15:55-56*

Chorus

But thanks be to God, who giveth us the victory through our Lord Jesus Christ. *I Corinthians 15:57*

Air *Soprano*

If God be for us, who can be against us? *Romans 8:31*
Who shall lay anything to the charge of God's elect?
It is God that justifieth. Who is he that condemneth?
It is Christ that died, yea rather, that is risen again,
Who is at the right hand of God, who makes intercession for us. *Romans 8:33-34*

Chorus

Worthy is the Lamb that was slain, and hath redeemed us to God by His blood,
To receive power, and riches, and wisdom, and strength, and honor, and glory, and blessing.
Blessing and honor, glory and power, be unto Him that sitteth upon the throne,
And unto the Lamb, for ever and ever. *Revelation 5:12-14*

Chorus

Amen.

Benediction

Please join us for a reception following the service in the Connector outside the West Sanctuary doors.

The Soloists



Emily Yocum Black, *Soprano*

Described as a “sleek and glistening vocal talent” (*San Francisco Chronicle*), soprano Emily Yocum Black brings technical bravura, versatility, and innate storytelling to the concert stage. She has enjoyed a musically diverse career that includes performances with symphonic orchestras, early music and chamber groups, solo recitals, opera and musical theatre, and as a choral artist. Ensembles include the Louisville Orchestra, the Savannah Philharmonic, Artefact Ensemble, Saint Tikhon Choir, Spire Chamber Ensemble, the Louisville Chamber Choir, Bourbon Baroque, the Paducah Symphony Orchestra, and Conspirare, with whom she was nominated for a 2024 Best Choral Album Grammy award for *The House of Belonging*. Emily is also an avid educator and voice teacher, owning and operating Atomic City Voice Studio in her hometown of Paducah, Kentucky, teaching private voice at Paducah Tilghman High School, and music-directing youth theatre programs at the Market House Theatre.



Lucia Bradford, *Alto*

A native of Brooklyn, Lucia Bradford has performed a number of operatic roles including Carmen in Bizet’s *La Tragedie de Carmen*, Zita in Puccini’s *Gianni Schicchi*, La Principessa in Puccini’s *Suor Angelica*, The Mother in Ravel’s *L’Enfant des Sortileges*, Mercedes in Bizet’s *Carmen*, Mrs. Quickly in Verdi’s *Falstaff*, The Sorceress in Purcell’s *Dido and Aeneas*, Gertrude in Gounod’s *Romeo and Juliet*, Hippolyta in Britten’s *A Midsummer Night’s Dream*, and many more. Her concert works include the *St. Matthew Passion* with the Atlanta Symphony Orchestra and chorus, Mozart’s *Vesperae solennes de Confessore*, Handel’s *Messiah* with The National Philharmonic, and Mendelssohn’s *Elijah* at Carnegie Hall with the Oratorio Society of N.Y., among others. Bradford has had the privilege of singing at Carnegie Hall, the Kimmel Center, Merkin Hall and touring in Russia, Budapest, Spain, the Caribbean and throughout the United States. She also enjoys performing a variety of genres including contemporary opera, jazz, gospel and blues.



Ramon Moses, *Tenor*

Ramon S. Moses is a vocalist and voiceover artist. A native of Memphis, Moses is a graduate of the University of Memphis where he earned Bachelor of Music and Master of Music degrees in Music Education. He has taught middle school choir at Kate Bond Middle School in Memphis and Houston Middle School in Germantown. Moses has studied voice with Ron Ulen (UT Chattanooga) and Susan Owen-Leinert (University of Memphis). While at UT Chattanooga, he was featured as a soloist on Roland M. Carter’s definitive recording of his spirituals, *In Bright Mansions Above: The Choral Music of Roland M. Carter* on Carter’s arrangement of “Mary Had a Baby.” He has also been a perennial featured soloist in a presentation of Handel’s *Messiah* at First Baptist Church, Lauderdale. He currently resides in Memphis where he serves as a Dean of Students at Memphis RISE Academy Middle School and performs weekly as the staff soloist at Third Church of Christ, Scientist.



Carlos Romero, *Bass*

Mexican-American Carlos Romero, has been praised for his exceptional performance abilities in both the operatic and musical theater traditions. A graduate of Centenary College of Louisiana, he has taken on various roles ranging from Schauard in Puccini’s *La Boheme*, Pirate King in Gilbert & Sullivan’s *Pirates of Penzance*, and Guglielmo in Mozart’s *Così fan tutte*. Concert credits include *Elijah* in Mendelssohn’s *Elijah* and Judas in J.S. Bach’s *St. Matthew Passion* with the Shreveport Symphony, and scenes from Menotti’s *Amahl and the Night Visitors* with the Dallas Symphony Orchestra. During his time at Centenary, Romero was named the NATS Southern Region winner and was a recipient of Spotlight on Opera’s full scholarship two years in a row. He is currently at the University of Memphis Rudi E. Scheidt School of Music for his MM in Vocal Performance.

The Chancel Choir

Becki Albert	Fred Flinn	Betty Lu Jones	Samantha Powell
Fowler Black	Taylor Gibson	Dominique Jones	Jackie Robertson
Phillip Bond	Emily Hale	Lori Kearney	Dennis Rogers
Jerry Bowman	Eric Hale	Suzanne Lattimer	Fedora Rugless
Marjorie Bowman	Alex Happ	Donna Lee	Ava Shatley
Valetta Brinson	Alissa Heirigs	Rob Liddon	Leslie Shaw
Katie Brown	Mike Hillard	Lizzie Miller	Sam Shaw
Suzanne Burgar	Ed Holt	Maggie Moore	Steve Tackett
Shawn Campbell	Ben Hughes	Kenya Nichols	Paola Tennon
Pat Corbitt	Lorraine Hughes	Carol Overcast	Susan Warner
Charles Dove	Katie Hutcheson	Haley Overcast	Al Whitney
Mary Edwards	Macon Ivy	Joseph Powell	Emily Woelke

The Orchestra

Violin I	Viola	Bass	Trumpet
Tim Shiu	Aaron Tubergen	Marcus Hurt	Alex Schuettrumpf
Marisa Polesky	Lenny Schranze		Joey Moore
Diane Zelickman	Jane Schranze	Oboe	
Jordan Musgrave		Lani Kelly	Timpani
	Cello	Sandra D'amato	Chris Burgess
Violin II	Ruth Burgess		
Martin Palacios	Alisha Rufty	Bassoon	Harpichord
Kristy Robinson		Chris Piecuh	Leo Davis
Janet Cooper			
Mario Williams			
James Ryan			

The Music Ministry Staff

Calvin Ellis, *Director of Choirs*
James Ryan, *Director of Music Outreach & Conservatory of Music*
Leo Davis, *Organist*
Katie Hutcheson, *Administrative Assistant*
Barton Kimbro, *Pastor & Director of Worship*

