



Trinity Presbyterian Church
Bixby, Oklahoma

MUSIC AT TRINITY 2018–2019

Erik Collins, Director of Music & Pianist
Rev. Lucas Keppel / Rev. Elana Levy, Co-Pastors



Trinity Presbyterian Church
Bixby, Oklahoma

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LETTER FROM THE DIRECTOR OF MUSIC

Welcome back to another exciting year with the Trinity Music Program. As we begin this new church year, I would like to thank the congregation of Trinity for the years of dedication and support that you have given to our music program.

I always look forward to beginning each year through fellowship. The annual *Fall Choir Social & Dinner Party* will take place in early September. Beautiful autumn weather and coming together in anticipation of a great choir year ... it just doesn't get any better than that!

Our repertoire consists of many musical styles and genres - everything from spirituals to traditional Shaker songs. I very much enjoy selecting a variety of pieces for the choir to sing and present in worship, and I have heard many times the appreciation from the congregation on keeping the choral music *diverse*. Of course, we will also continue to sing music that is rooted in our Christian faith and that is familiar to the congregation - hymn arrangements and new tunes on traditional words.

I very much look forward to a very successful and enjoyable year! I cannot begin express what serving Trinity has done for my life and love of music. I am wholeheartedly proud to call myself your friend and music director.

In harmony,



Erik Collins

Director of Music & Pianist

INFORMATION ABOUT THE TRINITY MUSIC PROGRAM

Mission Statement...

The mission of the Trinity Music Program is to connect with the spiritual message spoken from the pulpit, becoming the living sound of that message. We seek to uplift and inspire the congregation through an eclectic mixture of musical offerings, helping to raise the hearts and voices of all in praise and thanksgiving.

Who We Are...

The goal of the Trinity Choir is to enhance and enliven our worship of God. The music program draws the congregation into the music rather than leaving the congregation as spectators at a performance. It offers the opportunity to learn great masterworks of choral literature from all style periods. Over the course of the year, our music reflects a broad diversity of musical styles including folk, spiritual, jazz, gospel, and contemporary works from our own American heritage, as well as works from many other countries and languages. The teaching of diverse musical styles not only enriches the knowledge and experience of the choir but also promotes understanding of other peoples and cultures.

Other music opportunities...

The choir goes on hiatus in the summer time. During this time members of the choir and congregation are given the opportunity to participate in worship by either singing a solo or playing a musical instrument. This is what makes our choir program a church-wide music program.

End-of-the-year survey...

A survey is given to choir members at the end of each year and that feedback is used to make the choral music experience better with each coming year. The survey is issued in May.

The music director does not hold regular office hours. However, an appointment can be made at any time by contacting the director or by calling the church. If you have further questions regarding the music program and/or are interested in joining the choir, please contact the director at (918) 369-3690 or music@trinitychurchbixby.org.

MEMBERSHIP STANDARDS

CHOIR IS A TEAM SPORT!

The choir season...

Membership in the choir is for a complete season. Active participation from mid-August through May is requested.

Sunday participation...

The choir sings during all Sunday worship services (September-May) unless otherwise stated by the Director of Music. Singing during worship on Sunday mornings is the number one priority of the choir. Active members in the choir are **required to be present during at least 80% of the Sunday services** that the choir sings for. Singers are also asked to remain in the sanctuary throughout the duration of the worship service.

Attendance outside of Sunday mornings...

In addition to singing in worship on Sunday mornings, there may be multiple times that the choir sings outside of the regular schedule. These may include, but are not limited to: Handel's Messiah presentation, Christmas Eve, Maundy Thursday, etc.

Rehearsal schedule...

Sunday mornings (weekly): **8:15 – 9:15 PM**
Sunday morning pre-service warm-up: **10:00 AM**

In accordance with the Sunday morning participation rate, active choir members are **required to be present during 80% of Sunday morning rehearsals.**

Mutual respect...

The music director expects every choir member to contribute towards the creating and maintaining of a healthy learning environment. Please be respectful to your fellow choir team members.

PROCEDURES & PRACTICES

Worship music...

The weekly worship music can be found on the north wall in the plastic music slots on Sunday mornings. After worship, please remove the music from your folder and separate the pieces into piles on the table in the choir room.

Respect the music...

The cost of sheet music is perpetually increasing. Most publishing companies release their music somewhere between \$1.95 and \$2.50. Please refrain from defacing, tearing or misplacing your music. When making rehearsal marks in the music, PENCIL ONLY markings are acceptable. If you wish to highlight your music, please ask for a copy to be made from the original. All choir music is numbered.

Choir robes...

The choir robes are on the south wall of the choir room and are dry-cleaned every year. The robes are utilized every Sunday in worship. The occasional free-dress Sunday may be permitted at the discretion of the music director.

Procedures preceding choir rehearsals...

IN ORDER TO SUSTAIN A HIGH-QUALITY MUSIC PROGRAM, PLEASE MAKE AN EFFORT TO BE PRESENT AT ALL REHEARSALS.

- Early is on time, on time is late! Please arrive five (5) minutes (8:10AM) prior to the rehearsal starting time
- Please bring only water into the choir room
- Set your phone to "SILENT" during all rehearsal times
- Please refrain from wearing strong perfumes and colognes as they often cause other singers to tear or sneeze

A FESTIVAL OF LESSONS & CAROLS



*The Festival of **Lessons and Carols** is a format for a service of Christian worship celebrating the birth of Jesus that is traditionally followed at Christmas. The story of the fall of humanity, the promise of the Messiah, and the birth of Jesus is told in nine short Bible readings from Genesis, the prophetic books and the Gospels, interspersed with the singing of Christmas carols, hymns and choir music.*

The format was based on an Order drawn up by Edward White Benson, later Archbishop of Canterbury but at that time Bishop of Truro, in Cornwall, for use on Christmas Eve in 1880. Tradition says that he organized a 10 pm service on Christmas Eve in a temporary wooden shed serving as his cathedral and that a key purpose of the service was to keep men out of pubs on Christmas Eve.

The original liturgy has since been adapted and used by other churches all over the world. Lessons and Carols most often occur in Anglican churches, but also in some Roman Catholic, Lutheran parishes, and Presbyterian institutions. However numerous Christian churches have adopted this service, or a variation on this service, as part of their Christmas celebrations. In the UK, the service has become the standard format for schools' Christmas carol services.

The best-known version is broadcast annually from King's College, Cambridge, on Christmas Eve. It features carols sung by the famous Choir of King's College, Cambridge. Groton School of Groton, Massachusetts, has performed the festival longer than any institution other than King's, holding its first Lessons and Carols in 1928.

This year's service of Lessons & Carols will be on Sunday, December 9, 2018 and will consist of choral anthems by John Rutter, Norman Luboff, Dan Forrest and Michael Trotta.

ABOUT THE REPERTOIRE

A Shout of Praise

Keith Hampton

A powerful, upbeat gospel song of praise by noted composer Dr. Keith Hampton. Feel the spirit move in this great anthem of unending praise to the Lord.

*Hallelujah is a shout of praise. When God is for us, who can be against us?
Give thanks unto the Lord, and his shout endureth forever.*

Shout, shout, praise him. Praise him with a shout of praise.

Order My Steps

Glenn Burleigh / arr. Schrader

Order My Steps is one of the most beloved tunes in the Gospel repertoire. The text is similar to the Xhosa prayer in that the singer is asking for guidance. Glenn Burleigh's original work was nominated for Song of the Year for the 1995 Dove Awards and recorded by the Brooklyn Tabernacle Choir.

*Order my steps in Your word dear Lord, lead me, guide me everyday,
send Your anointing, Father I pray; order my steps in Your word,
please, order my steps in Your word.*

*Humbly, I ask Thee to teach me Your will, while You are working, help me be
still, Satan is busy, but my God is real; order my steps in Your word,
please, order my steps in Your word.*

Prayer of the Children

Kurt Bestor / arr. Hayes

An important contribution to today's choral repertoire, this deeply moving tribute to the children of Bosnia was given national and international prominence with Weston Noble and the Luther College Nordic Choir. At the very end, two measures sung in Croatian remind us that the prayer is intended for the whole world.

*Can you hear the prayer of the children on bended knee, in the shadow
of an unknown room? Empty eyes with no more tears to cry turning
heavenward toward the light. Crying, "Jesus, help me to see the morning
light of one more day, but if I should die before I wake,
I pray my soul to take."*

ABOUT THE REPERTOIRE

Lord, Make Me an Instrument

M. Roger Holland II

A beautiful original work by M. Roger Holland set to the Prayer of Saint Francis text that's widely known as the Christian prayer for peace.

Lord, make me an instrument of your peace. Where there is hatred, let me bring love. Where there is offense, let me bring pardon. Where there is discord, let me bring union. Where there is error, let me bring truth.

Where there is doubt, let me bring faith. Where there is despair, let me bring hope. Where there is darkness, let me bring your light. Where there is sadness, let me bring joy.

O Master, let me not seek as much to be consoled as to console, to be understood as to understand, to be loved as to love, for it is in giving that one receives, it is in self-forgetting that one finds, it is in pardoning that one is pardoned, it is in dying that one is raised to eternal life.

Child of Tomorrow

Mark Patterson

Mark Patterson has written a wonderful original piece that speaks for the children of tomorrow and what the day will bring.

Child of tomorrow, look now and see, this world awaits you and all that you'll be. Yours are the heavens and yours are the seas, child of tomorrow, go forth and follow your dream.

Deep River

arr. DeCormier/Sauter

"Deep River is an anonymous spiritual of African-American origin. The song was first mentioned in print in 1876, when it was published in the first edition of *The Story of the Jubilee Singers: With Their Songs*, by J. B. T. Marsh. By 1917, when Henry T. Burleigh completed the last of his several influential arrangements, the song had become very popular in many settings. It has been called "perhaps the best known and best-loved spiritual."

*Deep river, My home is over Jordan.
Deep river, Lord. I want to cross over into campground.*

*Oh, don't you want to go, To the Gospel feast;
That Promised Land, Where all is peace?*

*Oh, deep river, Lord,
I want to cross over into campground.*

ABOUT THE REPERTOIRE

Together We Are!

Brian Tate

Together we are one human family! This gospel-styled work is a song of peace.

Together we are one human family! Together we are one loving community!

I Choose Love

Mark Miller

I Choose Love reflects our deepest hopes and prayers for our time. Written at the Presbyterian Worship and Music Conference in Montreat, NC in response to the tragic event in Charleston in June 2015, this piece offers our solidarity to love in the midst.

In the midst of pain, I choose love. In the midst of pain, sorrow falling down like rain, I await the sun again, I choose love.

In the midst of war, I choose peace. In the midst of war, hate and anger keeping score, I will seek the good once more, I choose peace.

When my world falls down, I will rise. When my world falls down, explanations can't be found, I will climb to holy ground, I will rise.

In the midst of pain, I choose love. In the midst of pain, sorrow falling down like rain, I await the sun again, I choose love.

Simple Gifts

arr. Grant Cochran

Cochran's introduction is, in a word, gorgeous. When one hears the title, Simple Gifts, the jaunty dance tune comes to mind. Instead, this arrangement opens with an unexpected mixed-meter section reminiscent of the soaring moments from Copland's original score. Simple American folk elements combine with new-age sounds as the beloved melody weaves its way through this arrangement that features an eclectic, flowing piano part.

'Tis the gift to be simple 'Tis the gift to be free 'Tis the gift to come down where we ought to be. And when we find ourselves in the place just right It will be in the valley of love and delight.

When true simplicity is gained To bow and to bend, we will not be ashamed To turn, turn, will be our delight 'Til by turning, turning, we come round right.

ABOUT THE REPERTOIRE

We Gather Together

arr. John Carter

We Gather Together is a Christian hymn of Dutch origin written in 1597 by Adrianus Valerius as "Wilt heden nu treden" to celebrate the Dutch victory over Spanish forces in the Battle of Turnhout. It was originally set to a Dutch folk tune. In the United States, it is popularly associated with Thanksgiving Day and is often sung at family meals and at religious services on that day. At the time the hymn was written, the Dutch were engaged in a war of national liberation against the Catholic King Philip II of Spain. "Wilt heden nu treden," "We gather together" resonated because under the Spanish King, Dutch Protestants were forbidden to gather for worship. Although this particular arrangement by John Carter is now permanently out of print, the choir enjoys singing this rendition every other year.

We gather together to ask the Lord's blessing; He chastens and hastens His will to make known. The wicked oppressing now cease from distressing. Sing praises to His Name; He forgets not His own.

Beside us to guide us, our God with us joining, Ordaining, maintaining His kingdom divine; So from the beginning the fight we were winning; Thou, Lord, were at our side, all glory be Thine!

We all do extol Thee, Thou Leader triumphant, And pray that Thou still our Defender will be. Let Thy congregation escape tribulation; Thy Name be ever praised! O Lord, make us free! Amen.

ABOUT THE REPERTOIRE

Come, Thou Long-Expected Jesus *arr. Nancy Raabe*

Come, Thou Long Expected Jesus is a 1744 Advent and Christmas carol common in many different hymnals. The text was written by Charles Wesley. It is performed to one of several tunes, including "Stuttgart" and "Hyfrydol." In 1744, Charles Wesley considered Haggai 2:7 and looked at the situation of orphans in the areas around him. He also looked at the class divide in Great Britain.

Through this train of thought, he wrote "Come, Thou long expected Jesus" based upon Haggai 2:7. Wesley adapted this prayer into a hymn in 1744 and published it in his "Hymns for the Nativity of our Lord" hymnal. Wesley wrote "Come, Thou Long Expected Jesus" with the intent for people to remember Advent as commemorating the Nativity of Jesus and preparing for the Second Coming. This arrangement by Nancy Raabe captures the history of this wonderful melody in a simple, yet elegant way.

*Come, Thou long expected Jesus Born to set Thy people free;
From our fears and sins release us, Let us find our rest in Thee.
Israel's strength and consolation, Hope of all the earth Thou art;
Dear desire of every nation, Joy of every longing heart.*

Still, Still, Still *arr. Norman Luboff*

The origins of this beautiful Weihnachtslied (Christmas song) are likely lost to history. Some claim the song is "based on an 1819 melody by Süß from the Salzburger Volkslieder, with the original words, slightly changed over time and location, by G. Götsch," although there is no documentation for this attribution.

The quiet, gentle character of the music is duplicated in the text. The opening three words "Still" immediately set the context and mood, continued by stanza two's "Dream, dream, dream" and the German stanza three's "Schlaf, schlaf, schlaf" ("Sleep, sleep, sleep"). Stanza one paints the picture of that first Christmas night, with Mary holding the newborn Babe in her arms, probably rocking back and forth, protecting him from the cold night air. This arrangement by Norman Luboff remains one of the most recognized for the past 50 years.

Still, still, still, One can hear the falling snow. For all is hushed, The world is sleeping, Holy Star its vigil keeping. Still, still, still, One can hear the falling snow.

ABOUT THE REPERTOIRE

Candlelight Carol

John Rutter

Candlelight Carol is an absolutely stunning Christmas lullaby that tells the Christmas story in a unique and sensitive way. A short a cappella passage adds depth to this expressive work that has earned a cherished place in the Christmas choral repertoire. This piece has become a tradition every year on Christmas Eve.

How do you capture the wind on the water? How do you count all the stars in the sky? How can you measure the love of a mother, or how can you write down a baby's first cry?

Candlelight, angel light, firelight and starglow shine on his cradle till breaking of dawn. Gloria, Gloria in excelsis deo! Angels are singing; the Christ Child is born.

Shepherds and wisemen will kneel and adore him, Seraphim round him their vigil will keep; Nations proclaim him their Lord and their Savior, but Mary will hold him and sing him to sleep.

Candlelight, angel light, firelight and starglow shine on his cradle till breaking of dawn. Gloria, Gloria in excelsis deo! Angels are singing; the Christ Child is born.

Find him at Bethlehem laid in a manger: Christ our Redeemer asleep in the hay. Godhead incarnate and hope of salvation: A child with his mother that first Christmas Day.

Candlelight, angel light, firelight and starglow shine on his cradle till breaking of dawn. Gloria, Gloria in excelsis deo! Angels are singing; the Christ Child is born.

ABOUT THE REPERTOIRE

By Faith

arr. Richard Nichols

A glorious message, this hymn-style anthem reminds us that our work as keepers of faith is ever present and it celebrates the church walking forward together as children of the promise.

*By faith we see the hand of God In the light of creation's grand design.
In the lives of those who prove His faithfulness who
walk by faith and not by sight.*

*By faith our fathers roamed the earth with the power of
His promise in their hearts. Of a holy city built by God's own hand
a place where peace and justice reign.*

*We will stand as children of the promise, we will fix our eyes on Him our soul's
reward. Till the race is finished and the work is done
we'll walk by faith and not by sight.*

Spirit of the Living God

arr. Malcolm Kogut

This 1935 charismatic hymn to the Holy Spirit is given a positively captivating treatment here and is dressed in a piano accompaniment that can be characterized as nothing short of lovely.

*Spirit of the living God, Fall afresh on me.
Melt me, mold me, fill me, use me.
Spirit of the living God, Fall afresh on me.*

All Thy Gifts of Love

David Brunner

Commissioned for the 2005 Hillsborough Fine Arts Festival, this piece was based on a poem from the Hunger Committee, Diocese of Huron.

*For food in a world where many walk in hunger; for faith in a world where many
walk in fear; for friends in a world where many walk alone,
we give you humble thanks, O God.*

*For health in a world where many walk in sickness, for joy in a world where many
walk in grief; for friends in a world where many walk alone,
we give you humble thanks, O God.*

*For love in a world where many walk in anger, for light in a world where many
walk in darkness, for friends in a world where many walk alone,
we give you humble thanks, O God.*

ABOUT THE REPERTOIRE

May the Road Rise Up (Irish Blessing) *arr. Jay Rouse*

A new gentle musical approach by Jay Rouse given to the beloved traditional Irish text. A reminder to love life and appreciate the good that God provides.

*May the road rise up to meet you, may the wind be always at your back.
May the rains fall soft upon you, and the sun shine warm upon your face.*

*The rains fall soft upon your fields, and until we meet again,
May God hold you in the hollow of his hand.*

We Are One *Brian Tate*

Adapted from Deuteronomy, this original anthem from Brian Tate speaks to all with the message of love and caring.

*When we walk, when we sleep, when we rise, we are one.
When we laugh, when we sing, when we cry, when we run, we are one.*

*And we shall love one another with all our hearts
And we shall care for each other with all our soul / & our might.*

*When we stand, when we fall, when we rise, We are one.
In the cold, in the heat, In the dark, in the sun, we are one.*

Kyrie (from Messa di Gloria) *Giacomo Puccini*

Since its publication in 1951 it has been universally known as the Messa di Gloria and has become a firmly established part of the choral repertoire. It comprises the usual mass sections: Kyrie, Gloria, Sanctus and Benedictus, and Agnus Dei. Its style is direct and unashamedly operatic, and it is clearly influenced by Puccini's hero, Verdi. The work's operatic credentials are not immediately revealed. The Kyrie begins with a luminous string introduction leading to a lyrical 'Kyrie eleison'. The music becomes more forceful halfway through the 'Christe eleison' before returning to the peaceful opening mood.

*Kyrie, eleison. Christe, eleison.
(Lord have mercy, Christ have mercy.)*

ABOUT THE REPERTOIRE

Requiem

Craig Hella Johnson

Eliza Gilkyson wrote Requiem as a song of grief following the Asian tsunami in December 2004, and the song found a renewed audience after Hurricane Katrina devastated the Gulf Coast region. This setting by Conspirare conductor Craig Hella Johnson is powerful in its emotional impact.

Mother Mary, full of grace, awaken. All our homes are gone, our loved ones taken. Taken by the sea - Mother Mary, calm our fears, have mercy. Drowning in a sea of tears, have mercy. Hear our mournful plea. Our world has been shaken, we wander our homelands, forsaken.

In the dark night of the soul, bring some comfort to us all - Oh, Mother Mary, come and carry us in your embrace; that our sorrows may be faced.

Mary, fill the glass to overflowing. Illuminate the path where we are going. Have mercy on us all. In funeral fires burning, each flame to your mystery, returning.

When Jesus Wept

arr. Gwyneth Walker

When Jesus Wept, a William Billings song, was a well-known sacred "fuging tune" (sung as a round). In this presentation, the words "My Son" are interjected into the song as part of the personal suffering associated with the text. The "falling tears" images in the lyrics appear as ostinato patterns in the piano accompaniment. The church bells (chimes) ring a lament.

*When Jesus wept, the falling tear in mercy flowed beyond all bound.
When Jesus groaned, a trembling fear seized all the guilty world around.*

Hosanna-Hosanna

Glenn Burleigh

An upbeat original from Let God Arise: Opus 35 by Oklahoma City gospel legend and worship leader Glenn Burleigh.

*Hosanna, hosanna to the king of kings. You are worthy to be praised.
Blessed is he who commeth in the name of the Lord.
Every knee shall bow to the Lord, God almighty.
Every tongue shall confess that he is Lord.*

ABOUT THE REPERTOIRE

Be Thou My Vision

arr. Heather Sorenson

A time-honored hymn speaks anew in this lyrical setting beautifully decorated in a Celtic style. The poetic imagery of this hopeful text is well suited to the sensitive choral writing.

*Be Thou my Vision, O Lord of my heart; Naught be all else to me, save that
Thou art; Thou my best Thought, by day or by night,
Waking or sleeping, Thy presence my light.*

*Be Thou my Wisdom, and Thou my true Word; I ever with Thee and Thou
with me, Lord; Thou my great Father, I Thy true son;
Thou in me dwelling, and I with Thee one.*

*Riches I heed not, nor man's empty praise, Thou mine Inheritance, now and
always: Thou and Thou only, first in my heart,
High King of Heaven, my Treasure Thou art.*

*High King of Heaven, my victory won, May I reach Heaven's joys, O bright
Heav'n's Sun! Heart of my own heart, whate'er befall,
Still be my Vision, O Ruler of all.*

Psalm 23

Eugene Oldham

Psalm 23 takes on new life in this peaceful, contemplative setting based on a Chinese folk melody. The spare accompaniment and simplicity of the choral writing take us on a journey of solitude until the word "forever" literally soars towards the heavens.

*The Lord is my shepherd; I shall not want. He maketh me to lie down in green
pastures: He leadeth me beside the still waters. He restoreth my soul: He
leadeth me in the paths of righteousness for His name's sake.*

*Yea, though I walk through the valley of the shadow of death, I will fear no
evil: for Thou art with me; Thy rod and Thy staff they comfort me.*

*Thou preparest a table before me in the presence of mine enemies: Thou
anointest my head with oil; my cup runneth over.*

*Surely goodness and mercy shall follow me all the days of my life: and I will
dwell in the house of the Lord forever.*

ABOUT THE REPERTOIRE - SPRING 2018

Hymn to Freedom

Oscar Peterson/arr. Read

Recognized as one of Oscar Peterson's most significant compositions, Hymn to Freedom was written in 1962 and swiftly embraced by people the world over as the anthem of the Civil Rights Movement.

The piece was Peterson's first major work and written with encouragement from his producer and dear friend Norman Granz. During those initial recording sessions, Granz urged Peterson to create a tune with a "definitive early-blues feel".

For inspiration, Peterson drew upon various church renderings of African American spirituals recalled from his childhood in Montreal. He aimed to maintain the unadorned, yet poignant quality of these early Baptist hymns while composing the beginning chorus of Hymn to Freedom. Upon its completion, Peterson and Granz decided that lyrics would complement the music and contacted Malcolm Dodds, composer, arranger and choir director of The Malcolm Dodds Singers; a backup group for many popular artists of the day.

Dodds turned to his collaborator Harriette Hamilton, who had been writing lyrics for the choral group's original compositions for several years. According to Hamilton, "all the lyrics had to do was express in very simple language the hope for unity, peace and dignity for mankind. It was easy to write."

*When every heart joins every heart and together yearns
for liberty, that's when we'll be free.*

*When every hand joins every hand and together molds
our destiny, that's when we'll be free.*

*Any hour any day, the time soon will come when men will live
in dignity, that's when we'll be free.*

*When every man joins in our song and together
singing harmony, that's when we'll be free.*

ABOUT THE REPERTOIRE

Al Shlosha D'Varim

Allan E. Naplan

Al Shlosha D'varim is a lyrical setting of an essential maxim from Jewish morality laws, Pirkei Avot, which states that the whole world stands upon three pillars – *Justice, Truth, and Peace* – and that without them the world cannot be sustained. All three pillars are essential; not one can exist without the other two. They are a promise that humankind must share in order to sustain the world.

*Al shlosha D'varim haolam kayam. Al haemet v'al hadin
V'al hashalom, hashalom.
The world is sustained by three things: by truth,
by justice, and by peace.*

Hope for Resolution

arr. Caldwell/Ivory

Hope for Resolution, A song for Mandela and deKlerk, is a juxtaposition of a European chant melody and an antiapartheid song from South Africa - a celebration of diversity. The arrangement reflects a respect for divergent musical styles and points our world towards our innate potential for peaceful coexistence. This one has become a favorite here at Trinity and is sung in worship annually on the last Sunday of the choir season.

*Of the Father's love begotten, ere the worlds began to be,
He is Alpha and Omega, He the source, the ending He,
Of the things that are, that have been,
And that future years shall see, evermore and evermore!*

*O that birth forever blessèd, when the virgin, full of grace,
By the Holy Ghost conceiving, bare the Savior of our race;
And the Babe, the world's Redeemer,
First revealed His sacred face, evermore and evermore!*

*O ye heights of heaven adore Him; angel hosts, His praises sing;
Powers, dominions, bow before Him, and extol our God and King!
Let no tongue on earth be silent,
Every voice in concert sing, evermore and evermore!*

*Thula sizwe, ungabokhala,
uJehovah wakho uzokunqobela.
Inkululeko, sizoyithola,
uJehovah wakho uzokunqobela.*

*Nation, do not cry.
Jehovah will protect us.
We will attain freedom.
Jehovah will protect us.*

ABOUT OUR CHURCH

Trinity's history is marked by a strong commitment to glorify God and serve the world. With God's help, we have been able to develop a ministry that helps our members grow spiritually as we serve others. Our South Tulsa church first began meeting at Holland Hall School in 1981. The first building was built on South Memorial Drive. It served the congregation well until a change in demographics and aging building made a new structure necessary. The current sanctuary on 111th Street between Memorial and Mingo contains many elements moved from the building on Memorial. The cross, communion table, and baptismal font were moved into the new church. The pulpit in the chancel and the font in the narthex were given to Trinity from our sister congregation, Second Presbyterian Church, Tulsa.

Trinity Presbyterian Church in Bixby is a Christian church centered on a belief in Jesus Christ. Grounded in that belief, we encounter the world and all its complexities with integrity, authenticity and a healthy dose of humor. How we go about living that faith in the world varies greatly among members. We believe a diversity of thinking, grounded in Christ, is good for our community, good for the church, and good for the world. How we live together amidst diverse views is one of the greatest witnesses to our faith in Christ. For over 30 years, the people of Trinity have been gathering together to worship, growing together in faith, giving generously to share the grace of Jesus Christ with others, and engaging in Christian fellowship. We ask questions, we are pushed to act and risk in the world, we are offered forgiveness and love when needed, and we celebrate times of new life and new beginnings together.

"The aim and final end of all music should be none other than the glory of God and the refreshment of the soul."

-J.S. Bach

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