



The Second Sunday of Lent

March 1, 2026

4:00 pm

- *Procession*

all stand during the Procession and join in singing

The Invitatory and Psalter

- *Preces*

Officiant: O God, make speed to save us. People: O Lord, make haste to help us. Officiant and People: Glory to the Father, and to the Son,
and to the Holy Spi - rit: as it was in the beginning, is now, and will be for ever. A - men. Except during Lent: Al-le-lu - ia.

- *Phos hilaron*

Cantor: O gra - cious Light, All: pure brightness of the everliving Father in hea - ven, O Jesus Christ,
ho-ly and bless - ed! Now as we come to the setting of the sun, and our eyes behold the ves-per light,
we sing your praises, O God: Father, Son, and Ho-ly Spi - rit. You are worthy at all times to be praised by happy voic - es,
O Son of God, O Giv - er of Life, and to be glori - fied through all the worlds.

- **Psalm 121**

sung by the choir

Walford Davies (1869-1941)
(OT page 571)

The Lessons

- First Lesson: Genesis 17:1-7, 15-16

OT page 13

- **The Song of Mary**

Magnificat

Ralph Vaughan Williams (1872-1958)
(text at BCP page 119)

- Second Lesson: 1 Corinthians 1:20-25

NT page 166

- **The Song of Simeon**

Nunc Dimittis

Ralph Vaughan Williams
(text at BCP page 120)

- The Apostles' Creed *stand for the Creed intoned by all*

I believe in God, the Father almighty, creator of heaven and earth. I believe in Jesus Christ, his only Son, our Lord. He was conceived by the power of the Holy Spirit and born of the Virgin Mary. He suffered under Pontius Pilate, was crucified, died, and was buried. He descended to the dead. On the third day he rose again. He ascended into heaven, and is seated at the right hand of the Father. He will come again to judge the living and the dead. I believe in the Holy Spirit, the holy catholic Church, the communion of saints, the forgiveness of sins, the resurrection of the body, and the life everlasting. Amen.

The Prayers

- Salutation and The Lord's Prayer

Officiant: People: Officiant: Officiant and People:

The Lord be with you. And also with you. Let us pray. Our Father, who art . . . for ever and ever. A-men.

[Please kneel or sit]

- The Suffrages *all sing the response*

That this evening may be holy, good and peaceful (Response)

Response

People:
We en-treat you, O Lord.

That your holy angels may lead us in paths of peace and good will (**Response**)

That we may be pardoned and forgiven for our sins and offenses (**Response**)

That there may be peace to your Church and to the whole world (**Response**)

That we may depart this life in your faith and fear

and not be condemned before the great judgment seat of Christ (**Response**)

That we may be bound together by your Holy Spirit in the communion

of St. Paul and all your saints, entrusting one another and all our life to Christ (**Response**)

- The Collects

- Hymn 471

Breslau

- The General Thanksgiving *said by all* *please kneel or sit*

Almighty God, Father of all mercies, we your unworthy servants give you humble thanks for all your goodness and loving-kindness to us and to all whom you have made. We bless you for our creation, preservation, and all the blessings of this life; but above all for your immeasurable love in the redemption of the world by our Lord Jesus Christ; for the means of grace, and for the hope of glory. And, we pray, give us such an awareness of your mercies, that with truly thankful hearts we may show forth your praise, not only with our lips, but in our lives, by giving up our selves to your service, and by walking before you in holiness and righteousness all our days; through Jesus Christ our Lord, to whom, with you and the Holy Spirit, be honor and glory throughout all ages. Amen.

- A Prayer of St. Chrysostom

- Dismissal

Cantor or Officiant: People:

Let us bless the Lord. Thanks be to God.

5-Minute Interval

Postlude Concert:

“Messiah” (Part Two)

George Friderich Handel

“Messiah”

George Friderich Handel (1685-1759)
featuring St. Paul’s Trinity Choir and Soloists
St. Paul’s Orchestra
Dr. Paul Klemme, Conductor

PART TWO

22. Chorus

“Behold the Lamb of God, that taketh away the sin of the world.”

(John 1, v.29)

23. Air

Mezzo-soprano - Leah Brakebill

“He was despised and rejected of men; a man of sorrows, and acquainted with grief. (*Isaiah* 53, v.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, v.6)

24. 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, vv.4–5)

25. Chorus

“And with his stripes we are healed.”

(Isaiah 53, v.5)

26. 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, v.6)

27. *Accompagnato*

Tenor – Dennis Fisher

“All they that see him laugh him to scorn: they shoot out their lips, and shake their heads, saying,”

(Psalm 22, v.7)

28. Chorus

“He trusted in God that he would deliver him: let him deliver him, if he delight in him.”

(Psalm 22, v.8)

29. Accompagnato

Tenor – Nicholas Ertsgaard

“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, v.20)

30. Arioso

Tenor – Nicholas Ertsgaard

“Behold, and see if there be any sorrow like unto his sorrow.”

(Lamentations I, v.12)

31. Accompagnato

Tenor - David Loney

“He was cut off out the land of the living: for the transgressions of thy people was he stricken.”

(Isaiah 53, v.8)

32. Air

Tenor - David Loney

“But thou didst not leave his soul in hell; nor didst thou suffer thy Holy One to see corruption.”

(Psalm 16, v.10)

33. 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.”

(Psalm 24, vv.7–10)

34. Recitative

Tenor - Dennis Fisher

“Unto which of the angels said he at any time, Thou art my Son, this day have I begotten thee?”

(Hebrews I, v.5)

35. Chorus

“Let all the angels of God worship him.”

(Hebrews 1, v.6)

36. Air

Soprano - Madison Huegel

“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, v.18)

37. Chorus

“The Lord gave the word: great was the company of the preachers.”

(Psalm 68, v.11)

38. Air

Soprano - Megan Miller

“How beautiful are the feet of them that preach the gospel of peace, and bring glad tidings of good things!”

(Romans 10, v.15)

39. Chorus

“Their sound is gone out into all lands, and their words unto the ends of the world.”

(Romans 10, v.18)

40. Air

Bass - Simon Staples

“Why do the nations so furiously rage together: and 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, vv.1–2)

41. Chorus

“Let us break their bonds asunder, and cast away their yokes from us.”

(Psalm 2, v.3)

42. Recitative

Tenor - Nicholas Ertsgaard

“He that dwelleth in heaven shall laugh them to scorn: the Lord shall have them in derision.”

(Psalm 2, v.4)

43. Air

Tenor - Nicolas Ertsgaard

“Thou shall break them with a rod of iron; thou shall dash them in pieces like a potter’s vessel.”

(Psalm 2, v.9)

44. Chorus

“Hallelujah: for the Lord God omnipotent reigneth.”

(Revelation 19, v.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, v.15);

“King of Kings, and Lord of Lords.”

(Revelation 19, v.16)

“Hallelujah!”

Program Notes:

Had George Friderich Handel followed the same career path as his fellow Germans Telemann and Bach, he could have reached the same lofty heights in the realm of Lutheran church music. Instead Handel embraced opera, a pursuit that led him to Italy and ultimately England. As the coproducer of his own operas, Handel’s fortunes rose and fell with the tastes of London’s ticket-buying public, and so he continually updated his style to stay ahead of changing fashions, proving time and again his staying power as a composer and entrepreneur. Facing a shrinking audience for the art form that brought him to England, Handel wrote his last Italian opera in 1740 and dedicated himself from that point forward to oratorios in English. An oratorio differs from an opera in that the performance takes place on a concert stage, without sets, staging or costumes. It was church doctrine that drove the distinction: Many oratorio subjects were drawn from the Bible, and it was considered blasphemous to dramatize them. Handel took on the most sensitive subject of all in 1741, when he accepted a new libretto offered by Charles Jennens, a Shakespearean scholar and long-time subscriber to Handel’s published works. Extracting verses from the King James Bible and the Book of Common Prayer, Jennens assembled a patchwork text encompassing prophecies of the Messiah and the story of Christ’s death and resurrection. Handel began composing Messiah on August 22, 1741, and he completed it just 23 days later. Well aware that his dramatization of Christ might be provocative, Handel scheduled the premiere away from London, mounting it instead as a benefit concert in Dublin. For the London debut the following spring, Handel skirted controversy by billing the music simply as a “Sacred Oratorio.” Audiences ended up embracing Messiah, and by 1750 it was an annual staple in London. Handel’s death in 1759 did not halt the progress of Messiah. Mozart was among the eighteenth-century composers who re-orchestrated it for larger forces, and in the nineteenth century the mania for Handel’s music prompted such spectacles as a centenary performance at London’s Crystal Palace featuring a chorus of more than 2,700 singers and an orchestra of nearly 500 musicians. In recent decades, the revival of historically informed performance practice has brought Messiah closer to its original dimensions, showing off Handel’s masterful score in all its clarity and brilliance.

Part II

The second part of Messiah shifts the mood with a somber minor key and the chorus' directive to "Behold the Lamb of God." The ensuing scene ruminates on Christ's suffering, in music that ranges from the tender alto air, "He was despised" (which only becomes agitated at the point when "He gave His back to the smiters, and His cheeks to them that plucked off His hair"), to the wonderfully oblivious chorus, "All we like sheep have gone astray." The tenor soloist restores the gravity in the second scene, aided by the chorus in an anguished fugue that proclaims, "He trusted in God, that He would deliver Him." Part II goes on to describe the Messiah's death and ascension. The alto's minor-key air "Thou art gone up on high" is a highlight, as is the music delivered by the bass in one of the most rousing numbers of the work, "Why do the nations so furiously rage together?" A stark and brittle tenor air, "Thou shalt break them with a rod of iron," gives way to the resplendent finale of Part II, the immortal "Hallelujah" chorus.

St. Paul's Trinity Choir:

Soprano:

Jenine Betschart
Phyllis Daniel
Michelle Dickson
Melissa Fisher
Madison Huegel
Juliana Inman
Megan Miller
Rebecca Oswald
Judy Quenzel
Anika Vanderwal
Michelle Wardrip

Alto:

Sarah Andyshak
Kristen Buehler
Leah Brakebill
Natalie Carlisle
Susan Dauer
Leah Estep
Susan Hale
Katie Heaton
Kadyn Mertz
Chris Maguire

Tenor:

Ryan Amend
Karl Anderson
Nicholas Ertsgaard
Dennis Fisher
Ian Jones
Mark Kavanagh
David Loney
Easton Marks
Greg Nelson

Bass:

Nathan Brase
Thomas Carpenter
Steve Ellis
Gary Forner
Martin Loring
Don Pettengill
Ray Phipps
Simon Staples

Orchestra:

1st Violin

Bryce Caster - Principal
Marya Kazmierski
Esther Shim
Krissy Wang

2nd Violin

Caius Oprea - Principal
Julie Bates
Chris Fotinakis
Sigrun Oprea

Viola

Vicki Gunn - Principal
Dana Rokosny
Karen Vincent

Cello

Annabeth Shirley - Principal
Hannah Hillebrand

String Bass

Andrew Harmon

Oboe

Catherine Lee - Principal
Nick Thompson

Trumpet

Brett Randolph - Principal
James Wozinack

Timpani

Justin Preece

Organ

Debra Huddleston

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Assisting with the service this evening:

The Officiant: Thomas Carpenter

Lector: Jinx Brandt

Choir: Trinity

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