

SPENCERVILLE EVENSONG CONCERT SERIES

GREAT MASTERPIECES

for

CHOIR & ORCHESTRA

presented by

COLUMBIA COLLEGIATE CHORALE

James Bingham, director

&

NEW ENGLAND YOUTH ENSEMBLE

Virginia-Gene Rittenhouse, director

SABBATH, OCTOBER 14, 2006

4:00 P.M.

PROGRAM

I

Overture
from: Music for the Royal Fireworks

George Frideric HANDEL
(1685-1759)

Let their celestial concerts all unite
from: Samson

George Frideric HANDEL

Bist du bei mir

Johann Sebastian BACH
(1685-1750)

*Bist du bei mir, geh' ich mit Freuden
zum Sterben und zu meiner Ruh'.
Ach, wie vergnügt wär' so mein Ende,
es drückten deine lieben Hände
mir die getreuen Augen zu!*

If you are with me, then I will gladly go
to my death and to my rest.
Ah, how satisfying will my end be,
for your dear, fair hands will shut
my faithful eyes!

Prethi John, soprano

Sheep May Safely Graze
from: Cantata No. 208

Johann Sebastian BACH

Flocks of sheep may safely graze
while in their shepherd's tender care;
Safely graze and safely slumber,
Free from dangers free from hunger
in their shepherd's tender care,

As the shepherd leadeth well,
so God, with kind and loving mind,
leads those who in His care will dwell.

Where the shepherd leadeth well,
there rest is found and peace abounds,
yea, rest and peace and all that make a joyful land.

II

Allegro
from: Concerto in E-flat Major for Trumpet and Orchestra

Franz Joseph HAYDN
(1732-1809)

Jose Oviedo, trumpet

Kyrie
from: Mass in D Minor "Lord Nelson"

Franz Joseph HAYDN

Kyrie eleison
Christe eleison
Kyrie eleison

Lord have mercy
Christ have mercy
Lord have mercy

Egmont Overture

Karla Rivera, soprano

Ludwig van BEETHOVEN
(1770-1827)

I N T E R M I S S I O N

III

Kyrie
from: Messe Solennelle C # Minor

Louis VIERNE
(1870-1937)

Kyrie eleison
Christe eleison
Kyrie eleison

Lord have mercy
Christ have mercy
Lord have mercy

Cantique de Jean Racine

Gabriel FAURÉ
(1845-1924)

*Verbe, égal au Très-Haut, notre unique espérance,
Jour éternel de la terre et des cieux;
De la paisible nuit nous rompons le silence,
Divin Sauveur, jette sur nous les yeux!
Répands sur nous le feu de ta grâce puissante,*

*Que tout l'enfer fuie au son de ta voix;
Dissipe le sommeil d'une âme languissante,
Qui la conduit à l'oubli de tes lois!
O Christ, sois favorable à ce peuple fidèle
Pour te bénir maintenant rassemblé.
Reçois les chants qu'il offre à ta gloire immortelle,
Et de tes dons qu'il retourne comblé!*

Word of God the most high, our sole hope,
eternal day of the earth and heavens
as we break the silence of the peaceful night
divine saviour, look down upon us.
Imbue us with the fire of thy great mercy
so that hell itself will flee at the sound of your voice
disperse the sleep which leads our languishing souls
to stray from the path of righteousness.
O Christ show your favour to your faithful people
who have come together to worship you
receive the praises that they offer up to your immortal glory
and may they come back laden with the gift of your grace.

Finale
from: Symphony No. 3 in C Minor "Organ Symphony"

Camille Saint-Saëns
(1835-1921)

Romance
from: Concerto for Violin No. 2 in D minor

Henri WIENIAWSKI
(1835-1880)

Preston Hawes, violin

Tu es petra (*Thou art the rock*)

Henry MULET
(1878-1967)

Mark Willey, organ

IV

Lead On, O King Eternal (*Lancashire*)

Henry SMART
(1813-1879)
Arr. Ovid Young
Orch. James Bingham

Lead on, O King Eternal,
The day of march has come;
Henceforth in fields of conquest
Thy tents shall be our home;
Through days of preparation
Thy grace has made us strong,
And now, O King Eternal,
We lift our battle song.

Lead on, O King eternal,
Till sin's fierce war shall cease,
And holiness shall whisper
The sweet amen of peace.
For not with swords' loud clashing,
Nor roll of stirring drums;
With deeds of love and mercy
The heavenly kingdom comes.

Lead on, O King eternal,
We follow, not with fears,
For gladness breaks like morning
Where'er Thy face appears.
Thy cross is lifted over us,
We journey in its light;
The crown awaits the conquest;
Lead on, O God of might.

Deep River

Negro Spiritual
arr. John Rutter

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

O don't you want to go
To that gospel feast,
That promised land
Where all is peace?
O don't you want to go

To that promised land,
That land where all is peace?

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

Kenniecia Grant, mezzo-soprano

Amazing Grace (*New Britain*)

19th c. American melody
Arr. Sonja Poorman
Orch. James Bingham

Amazing grace! (how sweet the sound)
That saved a wretch like me!
I once was lost, but now I'm found,
Was blind, but now I see.

'Twas grace that taught my heart to fear,
And grace my fears relieved;
How precious did that grace appear,
The hour I first believed.

Through many dangers, toils and snares,
We have already come;
'Tis grace has brought me safe thus far,
And grace will lead me home.

When we've been there ten thousand years,
Bright shining as the sun,
We've no less days to sing God's praise
Than when we'd first begun.

END

Columbia Collegiate Chorale
James Bingham, director

New England Youth Ensemble of Columbia Union College
Virginia-Gene Rittenhouse, director

Presented by:
The Department of Music
Columbia Union College
Takoma Park, Maryland

THE PERFORMERS

The New England Youth Ensemble had its beginnings in 1969 when Virginia-Gene Rittenhouse formed a small ensemble among her students, rehearsing them in the living room of her New England home. This group consisted of four violins and a cello. From this beginning, the group has grown to a full-scale, highly talented, youth chamber orchestra which is now located on the campus of Columbia Union College, Takoma Park, Maryland. It has toured extensively throughout its history, performing in major concert halls and cathedrals, both nationally and internationally, and receiving wide acclaim for its music making. It has a long and ongoing relationship with world-renowned conductor-composer John Rutter and has appeared in approximately 40 performances at Carnegie Hall, New York under his baton.

The Columbia Collegiate Chorale draws its membership from the student body of Columbia Union College, Maryland, United States, including both music and non-music majors. Under the leadership of James Bingham, the choir has undertaken a heavy schedule of services and concerts, travelling broadly both nationally and internationally. It has appeared in numerous prestigious venues such as Carnegie Hall, New York and the National Gallery of Art, Washington D.C. It was selected, along with the New England Youth Ensemble, to represent the United States at the 1995 Jerash International Festival under the sponsorship of Her Majesty Queen Noor of Jordan. The choir has a number of recordings to its credit under the Ethereal Records label and has received extraordinary acclaim for its recording of the Louis Vierne's Messe Solennelle in c minor.

James Bingham, conductor, began his musical studies in his home city of Geelong, Victoria, Australia. After graduating from Avondale College in New South Wales and teaching music for a short time at Geelong High School and North Geelong High School, he moved to the United States to continue his musical studies, receiving a Ph.D. from Andrews University in Michigan. He has been chair of the music departments and director of choirs at Kingsway College, Ontario, Canada; Thayer Conservatory, Atlantic Union College, Massachusetts; and Columbia Union College, Maryland. In 1994, he established the Columbia Collegiate Chorale which appears with him this evening. His choirs have toured extensively, performing in major concert halls, cathedrals, and churches in Europe, Australia, China, the Far East, the Middle East, South Africa, Canada, and the United States. Besides choral directing and music administration, James Bingham is an accomplished composer, arranger and orchestrator.

Virginia-Gene Rittenhouse, artistic director and principal conductor of the New England Youth Ensemble, is a violinist, pianist, composer, and conductor. A graduate of The Juilliard School, Boston University, and the Peabody Conservatory, Dr. Rittenhouse has performed as recitalist and soloist with orchestras throughout the United States, Canada, Europe, Japan, South Africa, and the West Indies. She is the recipient of numerous awards, including the London Associate Board Overseas Award, the New York Concert Artists Guild Award, the International Music Guild Award, and the New York Madrigal Society Award.

Columbia Union College was founded in 1904 as part of the Seventh-day Adventist Church's educational system in North America. As a tertiary level institution, it attracts an international coeducational student body, and offers undergraduate and graduate, traditional and non-traditional programs in liberal arts, sciences, and selected professional fields. Its location in Takoma Park, Maryland, just outside of the nation's capital, enables its students to interact with many national and international cultural, religious, and multi-ethnic organizations.

The members and leaders of the choir and orchestra endeavor to represent the finest values and the highest ideals of Christian faith and witness.

THE MUSIC

Pioneering musicologist and colorful commentator of 18th century musical life, Charles Burney, described **George Frideric Handel** as “Impetuous, rough and peremptory in his manners and conversation, but totally devoid of ill-nature or malevolence.” It is a view that can be found in other descriptions of this great composer who, when seeking to draw the best music making from the musicians available to him, sometimes resorted to less than civil behavior. He was particularly tough on sopranos; in one instance holding one of his star singers out of a window until she saw things his way. Despite these tantrums, Handel enjoyed the favor of the British court and His Majesty King George I was a frequent benefactor, commissioning the composition of several works that have since become part of the standard repertoire. The Royal Fireworks Music is one of these pieces. It was commissioned to celebrate the Treaty of Aachen, which put an end to the War of the Austrian Succession in 1748. On April 27, 1749, the public was invited to a grand celebration in Green Park, where magnificent fireworks had been promised. However, the *Overture*, heard during this afternoon’s concert, seems to be the only thing that came off as planned. A rain shower dampened the festive mood, only a fraction of the fireworks ignited as planned and even the elaborate scaffolding, specially erected for the occasion, caught fire.

Handel, as it seems did many composers throughout history, frequently suffered from financial difficulties. A particular struggle was the fading public interest in Italianate Opera, a form which Handel was particularly fond of and skilled. Out of financial necessity, Handel turned to English language oratorio. In 1741, just two weeks after completing *Messiah*, the most famous of these oratorios, Handel began the musical setting of the story of Samson, basing his work on the poem *Samson Agonistes* by John Milton, carefully adapted by the librettist, Newburgh Hamilton. Typical of Handel’s speed, the oratorio was finished on October 29, exactly one month after it began. It would be two years before the premiere of the work however, during which time Handel was caught up in the tidal wave of popularity of *Messiah* in performances throughout London and Ireland. He returned from his journeys convinced that concert performances of oratorio could provide the satisfaction that he had enjoyed in opera and he set to work on a performance of *Samson*. The premiere was a tremendous success, leading to seven performances in its first season, the most of any of his oratorios. On February 24, 1743, three days after the premiere of *Samson*, the politician Horace Walpole, a devotee of Italian opera and thus less than enthusiastic about Handel’s new ventures in oratorio, wrote to Horace Mann, “Handel has set up an Oratorio against the Operas, and succeeds. He has hired all the goddesses from farces and singers of Roast Beef from between the acts at both theatres, with a man with one note in his voice, and a girl without even an one; and so they sing, and make brave hallelujahs; and the good company encore the recitative, if it happens to have any cadence like what they call a tune.” That Handel’s oratorios have survived so long as they have is a testament to their quality and to the messages of inspiration that they contain.

In 1719, Handel returned to his birthplace, Halle, for eight days. **Johann Sebastian Bach** lived in Cöthen, just twenty miles away, and had a great admiration for Handel, having copied several of his works. The visit never took place; Handel apparently not sharing Bach’s interest that the two should meet. It illustrates however, one of the chief contributors to the compositional technique of Sebastian Bach. Largely self-taught, he was a prodigious collector of compositions by other composers. Most musical works were not published at that time, but rather copied from teacher to student and from musician to musician. These collections, painstakingly duplicated, became invaluable tools for disseminating the musical ideas and styles from one area to another. In the very act of copying these works of music, Bach learned about them, assimilated their attributes and melded them into his peerless contrapuntal style. It is likely that the beautiful song *Bist du bei mir* was actually written by Gottfried Heinrich Stölzel and that Bach, in his admiration of it copied it into the *Anna Magdalena Notebook*, perhaps adding touches here and there. The author of the text is unknown.

Cantata No. 208, subtitled the *Hunt Cantata*, is one of the best loved of Bach’s secular (or sacred for that matter) cantatas. It was written, as the subtitle implies, to celebrate the hunt and the greatness of Duke Christian. In it is contained one of the most famous of Bach’s compositions, *Schafe können sicher weiden*, or *Sheep may safely graze*. In the cantata, it is sung by Pales, the goddess of crops and pastures. Bach often

parodied (or adapted) movements from one of his compositions into later works; taking a movement from a secular cantata and adapting it for a sacred one. He would likely have heartily approved our practice this afternoon of setting a sacred text to this lovely music that invokes the pastoral nature of the relationship between Christ and us, his flock of sheep.

During his lifetime, **Franz Joseph Haydn** was given the nickname “Papa” Haydn. Initially, this nickname was intended to reflect Haydn’s position of considerable authority as the Kapellmeister (master of music) and father of a large group of musicians of the court of Prince Eszterházy. The name later took on new meaning as Mozart credited Haydn with fathered the musical forms of the symphony and the string quartet. Haydn, prolific composer and musical pioneer, wrote his *Trumpet Concert in E-flat* for the Viennese trumpeter Anton Weidinger. In 1793, Weidinger had developed the keyed trumpet, predecessor to the modern trumpet played today. In contrast to the natural trumpet, which had holes, rather than keys, Weidinger’s invention could produce all the chromatic tones needed for this Haydn’s trumpet concerto, written in 1795. Three years later and just a few years before ill health would end Haydn’s composing career, Haydn wrote the *Mass in D*. The subtitle Lord Nelson Mass was given to this work after 1800, probably because it was one of the works performed for Lord Nelson and Lady Hamilton when they visited the Prince at Eisenstadt Castle.

When in 1809 the Burgtheater of Vienna asked **Ludwig van Beethoven**, a great admirer of Goethe, to compose incidental music for a revival of the play, he accepted with enthusiasm. The story by Goethe is serious, depicting the heroic struggle of the Dutch nobleman Egmont against the Spanish repression of his countrymen. This kind of epic story appealed to how Beethoven saw the world. His overture incorporates the most important elements of the play and, though just the prelude to the play, the overture concludes with the same victory of freedom over oppression that concludes the drama itself.

“I’ve had only one aim: to rouse emotion.” This stated goal of organist and composer **Louis Vierne** helps to illuminate his unique style. In the mainstream of music history, dominated as it is by opera and symphonic forms, Louis Vierne is most often a footnote, relegated to obscurity as a composer of organ works. In fact, Vierne wrote many works for other instruments and his musical language is sufficiently advanced to merit a closer look. In the Spring of 1899, Vierne married Arlette Taskin at the Church of St. Sulpice, with Widor at the organ for the ceremony. During the summer of that year, Vierne began work on his *Solemn Mass* completing the work in early 1900. Originally conceived for choir with orchestral accompaniment, Vierne was persuaded by Widor to rescore the accompaniment for two organs. Widor knew from experience that a large symphonic orchestra was difficult to amass for the performance of sacred music. This change in orchestration is largely responsible for the work’s survival as a part of the repertoire. The premiere of Vierne’s *Solemn Mass* took place on December 8, 1901 at St Sulpice with Widor and Vierne playing the two organ parts. This afternoon, the first movement, a powerful Kyrie, is performed in a version for single organ and choir. The listener must imagine the impact of a large symphonic organ at one end of the cathedral nave with the choir and accompanying organ at the other end.

During the course of the French Revolution, sacred music had been reduced to little more than popular theatre and opera tunes. In 1853, Swiss-born composer Louis Niedermeyer reopened the Institution Royale de Musique Classique and Religieuse in Paris with the goal of reversing this trend by training choirmasters and organists in the traditional ways. The school was renamed Ecole Niedermeyer and its existence was a key factor to the revitalization of traditional sacred music in Paris that exists in large part to this day.

At the age of nine, the young **Gabriel Fauré** was sent to the Ecole Niedermeyer to begin his formal music education. He was one of Niedermeyer’s first students and he quickly became a favored protégé. After Niedermeyer’s death in 1861, Fauré studied with Saint-Saëns and remained at Ecole Niedermeyer until he was twenty. In 1865, at the year of his graduation, Fauré entered the school’s annual composition competition with a hymn composed to a prayer by the 17th century poet and dramatist Jean-Baptiste Racine (1639-1699). The judges awarded Fauré the first prize for his *Cantique de Jean Racine*, despite the piece not meeting all of the competition requirements. The work has remained a staple of the choral repertoire, beloved for its simplicity and clarity.

Camille Saint-Saëns could accurately be described as a musical prodigy. He began piano studies at two and a half and by age 10 had memorized all of the Beethoven piano sonatas. In 1852, after brilliant success as a student at the Paris Conservatoire, he became friends with Franz Liszt. Many years later, in 1886, Saint-Saëns premiered his Symphony No. 3 in C minor, dedicating the work to his friend and mentor Liszt.

In the interest of giving credit where credit is due, the subtitle “Organ Symphony” often give to the 3rd Symphony of Camille Saint-Saëns is something of a misnomer, for it singles out an instrument from the score that has the easiest of parts to play. The piano part, scored for piano four hands, is far and away the more difficult keyboard part, requiring brilliant moments of virtuosity normally reserved for a concerto instrument. Other instruments in the orchestra labor valiantly under equal anonymity. The subtitle is due more to the novelty of the combination of large organ with full orchestra, two forces which, when competing with one another for volume and combining together for emphasis, create a mass of sound that is truly thrilling.

Polish composer **Henri Wieniawski**, one of the greatest violinists of the Romantic era, wrote music (like his fellow compatriot Chopin) that celebrated the spirit of his native Poland. In 1860, at the invitation of Anton Rubinstein, Wieniawski moved to St. Petersburg, staying until 1872. During his years there he led the orchestra and the string quartet of the Russian Musical Society and served as an influential teacher. His Violin Concert No. 2 is regarded as one of the great works of the Romantic violin repertoire.

Henri Mulet was first a cellist, winning the first prize for cello in 1893 and only later a second prize for organ in 1897 as a student of the great Alexandre Guilmant. Mulet was also a composer of some significance during his time. Most of his compositions were written for the newly developed and refined French symphonic organ. His other compositions for orchestra, piano and voice are mostly forgotten, but his collection of pieces for the organ titled *Esquisses Byzantines*, composed between 1914 and 1919, continues to be played by organists. The ten pieces it contains were inspired by various parts of the Basilica of Sacré-Coeur in Paris, where Mulet worked for much of his life as organist and choirmaster. The pieces bear names such as *Nef* (nave), *Rasace* (rose window), *Chapelle des Morts* (funeral chapel) that describe sections of this beautiful building, constructed in the Byzantine style, and the last and most famous of the pieces, the toccata *Tu es petra*. The complete title *Tu es petra et portae inferi non praevalerunt adversus te* (Thou art the rock and the fires of hell will not prevail against You) is perhaps the most fitting description of the music itself. The piece, always in perpetual motion, depicts the struggle of a sinful world and the ultimate triumph of good over evil. In 1937 Mulet burned his manuscripts and moved from Paris to Provence where he served as organist in Draguignan until 1958. He passed away in a convent on the 20th of September, 1967 after spending 30 of his 89 years in seclusion.

Henry Smart, composer of the hymn tune that begins the first of the three hymns on this afternoon’s program, was born in London on October 25, 1813. His father was an accomplished musician and his uncle, Sir George Thomas Smart, was a great English conductor and organist of St. George’s Chapel at Windsor Castle. After some attempts at the study of other subjects, he settled on serious musical study and soon became recognized as one of England’s finest organists and as an accomplished composer. The hymn tune Lancashire likely dates from his period of service as organist at the Parish Church, Blackburn in Lancashire.

Both the New England Youth Ensemble and the Columbia Collegiate Chorale have a history of collaboration with English composer **John Rutter**. Rutter’s composition *Feel the Spirit*, of which a movement (Deep River) is performed this afternoon, was premiered in 2001 at Carnegie Hall by the New England Youth Ensemble conducted by the composer. The choir and orchestra present today have presented this work many times since in international tours of England, South Africa and North and South America. *Feel the Spirit* is a cycle of seven spirituals arranged for chorus, mezzo-soprano soloist and orchestra.

The simple hymn Amazing Grace is easily among the most well-known and loved hymns throughout the world. Author **John Newton** was at sea by the age of eleven and at 18 he was conscripted to enlist on a British man-of-war. He deserted shortly after, only to be recaptured and exchanged in disgrace to the crew

of a slave ship bound for Africa. In the face of miserable conditions and while performing unspeakable and inhuman acts, Newton found a book by Thomas Kempis entitled Imitation of Christ that planted the seeds of his conversion. After his ship was nearly lost in a horrible storm, he gave his life to Christ. He was promoted to Captain of the vessel and served in that capacity for seven more years before leaving the sea to study for the ministry. For the last 43 years of his life he preached the gospel in Olney and London. At 82, Newton said, "My memory is nearly gone, but I remember two things, that I am a great sinner, and that Christ is a great Saviour." In a letter entitled Spiritual Blindness, Newton wrote "...Regeneration, or that great change without which a man cannot see the kingdom of God, is the effect of the Almighty power. Neither education, endeavors, nor arguments can open the eyes of the blind. It is God alone, who at first caused light to shine out of darkness, who can shine into our hearts, to give us the light of the knowledge of the glory of God in the face of Jesus Christ." It is said that his testimony of the atrocities of the slave trade was heard by King George III during inquiries into the practice, and added to the result: by two acts of parliament (one in 1807, the second in 1808) it became illegal for anyone to transport slaves into or out of all English territories. In 1833, England's Emancipation Act abolished the practice entirely throughout the British Empire. Newton's epitaph which was inscribed at his own request, on a marble tablet at the last church where he preached, St. Mary Woolnoth, London, "JOHN NEWTON, CLERK. Once an infidel and libertine, A servant of slaves in Africa, was, by the rich mercy of our Lord and Savior, JESUS CHRIST, restored, pardoned, and appointed to preach the gospel he had long labored to destroy...."

Mark Willey

UPCOMING CONCERTS

November 18, 4 p.m.

Organist Justin Bischoff, winner of the 2002 National Improvisation Competition and renowned performer, conductor and educator will present an all improvisation homage concert. Following in the tradition of legendary organist/improvisers throughout history, Mr. Bischoff will improvise in the historical styles of Bach, Marchand and Reger and conclude with an improvised organ symphony in four movements.

December 9, 4 p.m.

Festival of Nine Lessons and Carols

The tradition of a Festival of Lessons and Carols has been a part of the Evensong Concert Series from the beginning. The format of this service, first performed over 80 years ago at King's College, Cambridge, integrates the reading of scripture with carols for choir and congregation to tell the story of the prophecy and birth of Christ.

ABOUT THE CHURCH

The following is some information to answer frequently asked questions about the church, the organ and the windows. If you have any other questions, don't hesitate to inquire.

THE WINDOWS

The Spencerville Church sanctuary features two faceted glass windows designed by Roy Callagan, who also created several windows in the Washington Cathedral. The theme of the Chancel Window is found in Revelation 14:6-12. Three angels carry messages that must be delivered to the world. The first angel (center) carries a book containing the everlasting gospel and proclaims an imminent judgement and makes a call to worship God as Creator. The second angel (top) calls men and women out of apostasy, and the third (bottom) points people to the commandments of God while warning against seeking righteousness through mere human effort. Hence the cross and the Ten Commandments, showing that acceptable faith and obedience must spring from a loving acceptance of Jesus' mission at Calvary.

The Rear Nave Window contains symbols of the Trinity with the hand of God the Father reaching down from heaven. Christ is identified with His cross, while the Holy Spirit, symbolized by a dove, descends to the faithful in swirling fire. The background lines symbolize rays of light radiating from the Godhead--the light which no human can approach other than through the merits of Jesus.

THE ORGAN

In 1989 a former member of Spencerville Church made a generous donation for the purchase of a pipe organ. In time, several families in the congregation joined together to finance the antiphonal organ, and the congregation agreed to sponsor a number of acoustical improvements to the sanctuary. The Moller Organ Company, then located in Hagerstown, Maryland, was chosen to build the instrument. Installation of the organ and renovations to the sanctuary took place during the spring and summer months of 1991. The organ was inaugurated on September 21, 1991, in a series of concerts given by English organist Simon Preston, and dedicated by the congregation on October 26, 1991.

Moller, Opus 11806, has 78 ranks, 4600 pipes, and 4 keyboards. It has a solid-state capture system with 32 levels of memory memories. The slider chests are electric.

THE SPENCERVILLE EVENSONG CONCERT SERIES:

For more than 13 years the Spencerville Evensong Series has presented to the community a season of concerts featuring some of the finest musical artists of our time. Originally started as a celebration of the installation of the organ, the concert series has presented many of the great organists of our time, including Simon Preston, Thomas Murray, Gillian Weir, Peter Hurford, Hector Olivera, and many more. In addition to organists, the Evensong Series has presented outstanding choral, chamber and solo instrumentalists, including guitarist Manuel Barrueco, pianist Ann Schein, soprano Janice Chandler, and the Master Chorale of Washington conducted by Donald McCullough.

ABOUT THE SPENCERVILLE CHURCH

The Spencerville Seventh-day Adventist Church is a community of believers which is committed to preaching and teaching the good news of salvation through Jesus Christ, equipping members for ministry, nurturing maturing relationships with Him, and offering compassionate care to those in need.

One of the distinguishing beliefs of the Seventh-day Adventist denomination is our belief and observance of the Seventh-day Sabbath. Our services are held on Saturday, beginning at 8:45 with an intimate, family oriented service. Sabbath School classes occupy the hour from 10 to 11, and the main worship service begins at 11:15. Our worship style is Christ-centered and traditional in style.

If you are looking for a church family, or if you are interested in learning more about our church, please let one of our pastors know following the service this evening. If you would like someone to contact you, please fill out one of the white cards located at on the table in the foyer.

Spencerville Church – Seventh-day Adventist
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