



**Lewinsville Chancel Bells,
John Nothaft, Katie McCarthy,
Lewinsville Chancel Choir and Orchestra**

27 October 2019, 7:00 PM

PROGRAM

Prelude in A minor BWV 543

Trio Sonata No.5 in C Major BWV 529
2. Largo

Tocatta and Fugue in D minor BWV 565

Cello Suite in C major BWV 1009

1. Prelude
2. Allemande
3. Courante
4. Sarabande
5. Bourrée
6. Gigue

Ein Feste Burg ist unser Gott Cantata BWV 80

1. Chorale fantasia
2. Aria e chorale (bass & soprano)
3. Recitative (bass)
4. Aria (soprano)
5. Chorale
6. Recitative (tenor)
7. Aria duetto (tenor & alto)
8. Chorale

ABOUT THE PERFORMERS

Evan Ayars was born in Las Vegas, Nevada, but moved to Virginia not long after. He grew up in McLean and graduated from Langley High School in 2001. While at Langley, Evan was in the Madrigals all four years. He also was active in the Drama department and was nominated for a Cappie Award for his role as the Teen Angel in *Grease* in 2000. Evan graduated with a Bachelor's Degree in Vocal Music Education from James Madison University in 2005. Currently, Mr. Ayars is pursuing a Master's Degree in Music Education at George Mason University. Evan has been teaching general music, chorus, and piano in Fairfax County Public Schools for 13 years. Evan is an avid performer; singing at weddings and performing in choral groups in the DC area.

John Clewett has sung with the Lewinsville Chancel Choir as a section leader since 2003, initially with the tenors and more recently with the basses. He has also been a paid section leader at Potomac United Methodist Church, the Cathedral of St. Matthew the Apostle, Opera Camerata of Washington, St. Paul's Episcopal Church (Rock Creek Parish), and the Bethesda Jewish Congregation. He has sung with The Choral Arts Society of Washington (choralarts.org), a 180-voice symphonic chorus, since 1986 (as a tenor, and tenor section leader for the last five seasons), and with the Choral Arts Chamber Singers, a 30-voice ensemble, since its inception in 2014 (some years as a tenor and some as a baritone). With Choral Arts he has performed at the Kennedy Center, and in Boston, New York, Philadelphia, Baltimore, Italy, England, France, Russia, and China. He has sung on 20 commercially released recordings, including CDs with the Choral Arts Society, the Choral Arts Chamber Singers, the Washington Men's Camerata, and the United States Holocaust Memorial Museum. A graduate of Stanford University and UCLA Law School, he is now retired, and lives in Falls Church with his wife, Cindy Speas, who sings alto in the Choral Arts Society and in the Lewinsville Chancel Choir.

Zachary Gutierrez is a baritone, teacher and conductor residing in the DC metro area. He received his B.M in Vocal Performance and Choral Conducting at The Hartt School of Music in West Hartford, CT. Opera performance credits include Papageno in Mozart's The

Magic Flute, David in Barber's A Hand of Bridge, Jupiter in Offenbach's Orpheus in the Underworld, Aeneas in Purcell's Dido and Aeneas and George Jones in Weill's Street Scene. Choral soloist credits include Bass Soloist for Handel's Messiah and Haydn's Paukenmesse. Mr. Gutierrez is a fervent lover of art song and has performed songs and cycles by Purcell, Strauss, Poulenc, Debussy, Berg, Schoenberg, Schumann, Schubert, Ives, and more. As a conductor, he has conducted works by Holst, Stravinsky, Byrd, Vaughan-Williams and Mozart. He was featured as conductor for a performance of Bruckner's Ave Maria with the Hartt School Chamber Choir at the Connecticut Music Educators Association Conference in 2016 and as an opera scenes conductor with Hartt Opera Theatre. He currently works as a Voice and Piano Instructor for Quartertonez Music in the Friendship Heights area of northwest DC, and is also the assistant conductor for Quartertonez "Flying Notes" Children's Choir.

Soprano **Heather Fetrow** made her Carnegie Hall Weill Recital Hall debut this September with Angels Vocal Art chamber orchestra in scenes performances of Adina in L'elisir d'amore, Gilda in Rigoletto and Frasquita in Carmen. 2019 also included her debut with Washington National Opera in the chorus of Eugene Onegin. She has released her first solo album with collaborative pianist Mila Henry, Voices of Women: From Unknown to Renowned. An OperaNews review of the album praised Ms. Fetrow's "brilliant high notes" in Massenet's Gavotte from Manon and noted her "sensitive shaping" of Barber's St. Ita's Vision. A native of Warren, Ohio, and a graduate of Westminster Choir College, Ms. Fetrow is a member of AGMA and ACDA and is a sought-after soprano and soloist with the Santa Fe Desert Chorale, Kinnara Ensemble and the Shrine of the

National Basilica in Washington, DC. She will appear in solo recital this March at Elizabethtown College in Pennsylvania. Ms. Fetrow also directs the choral program at the Madeira School in McLean, Virginia.

Katie McCarthy hails from Annapolis, MD. She holds a B.M in Cello Performance from The University of Maryland. She is currently pursuing her M.M in Cello Performance, also at UMD, under the tutelage of Dr. Eric Kutz. Ms. McCarthy has performed with the University of Maryland Symphony Orchestra since her first year of undergraduate study, with which she occasionally holds a principal position. She regularly performs with her string quartet in the area. Passionate about new music, she performs new works and premieres with the student-run contemporary music ensemble, TEMPO. Ms. McCarthy runs an active private cello studio. Ms. McCarthy has performed in various summer festival orchestras. At the Interlochen Summer Arts Festival, she played in the World Youth Symphony Orchestra and the Interlochen Philharmonic, where she held a principal position. She has played in the Brevard Music Center Orchestra side-by-side with esteemed faculty members. In the summer of 2017, she attended the National Symphony Orchestra Summer Music Institute at the Kennedy Center in Washington, D.C., giving performances on the Millennium Stage and in Symphony Hall. Most recently, Ms. McCarthy was selected to participate in the National Orchestral Institute and Festival, in which she performed in the NOI Philharmonic, a string quartet, a “conductor-less” orchestra, and a fully staged performance of Igor Stravinsky’s “Petrushka.” Her past teachers have included Daniel Shomper, Felix Wang of Vanderbilt University, and Rachel Young of the National Symphony Orchestra. She has worked closely in chamber music with musicians such as Irina Muresanu, Benjamin Sung, James Stern, and the Shanghai Quartet. Ms. McCarthy has also participated in masterclasses with members of the Shanghai Quartet, Hai-Ye Ni, the current principal cellist of the Philadelphia Orchestra, and Astrid Schween, the cellist of the Juilliard Quartet.

Clay McConnell has been part of the Lewinsville Presbyterian Church Chancel Choir since 2007. He earned his B.A. in Music and European History from Furman University in Greenville, SC, where he was principal cellist in the Furman Symphony, was a member of the Furman Singers, and performed several roles with the Furman Opera Theatre. A communications and public relations executive by day, Clay is a bassist and vocalist with area rock bands Suburban Legend and Repeat Offenders.

Jeannette Mulherin has served as the Lewinsville Chancel Choir's alto section leader since 2001. She holds an undergraduate degree from the Peabody Conservatory of Music and a graduate degree in Islam and Muslim-Christian Relations from Georgetown University. Jeannette is currently pursuing a Ph.D. in the Writing and Rhetoric program at George Mason University. She works as a consultant for Booz Allen Hamilton. In her spare time, Jeannette writes for the Maryland Theatre Guide, handcrafts her own soap, and plays a mean Irish fiddle.

John Nothhaft from Vienna, Virginia, serves as the Director of Music Ministries at Lewinsville Presbyterian Church in McLean, VA. John graduated with his M.M. 18' from the studio of David Higgs at The Eastman School of Music. John received his B.M. 16' from the Indiana University Jacobs School of Music and Hutton Honors College, studying with Janette Fishell. He is first prize winner of the NFMC Collegiate Organ Competition. He has recently performed at the Piccolo-Spoleto festival in Charleston, SC, on Pipedreams Live!, and at Truro Cathedral and Chester Cathedral, UK, as a recipient of the Oundle Music Festival's recital prize. Upcoming recitals include St. Mary of the Immaculate Conception in Fredericksburg, VA and Franciscan Monastery of the Holy Land in Washington D.C, and an all-Bach program at Chevy Chase Presbyterian, Washington D.C. John is an USPTA-certified tennis pro. John's children's book "Old McHandel & His Musical Farm" is on sale in major music institutions in the U.S., Europe, and through Amazon.

Laura Snyderman prides herself in performing a variety of styles, from Aperghis to J.S. Bach. Laura sang Gilda in an excerpt of Rigoletto with the Ashdod Symphony Orchestra in Jerusalem. She performed Suor Genovieffa in Suor Angelica and La Chauve Souris/La Chouette in L'enfant et les Sortileges with IMAO NYC under the direction of Richard Barrett. She debuted Julia in the world premiere of Moshe Zorman's opera, Albert, and Chloe in an "outstanding performance," of Thomas Whitman's revised chamber opera, Sukey in the Dark. Other credits include Suor Dolcina in Suor Angelica with Bel Cantati Opera; Barbarina in Le nozze di Figaro under the baton of Keith Chambers, and Papagena in Die Zauberflöte under the direction of Benoit Renard with Manhattan Opera Studio. In concert, Laura performed Lieschen in three settings of The Coffee Cantata, including a previously unperformed J.S. Buchberger cantata. She was a featured artist with the UN International Day for Citizenship ceremony, Smithsonian Institute Fabergé Egg and Russian Romance Seminar, the Union Square Chamber Art Series, the Sowebo Arts and Music Festival, and Blank Space Baltimore. Recently, Laura's performance of Alban Berg's "Die Nachtigall," was presented twice on Maryland PBS. A Master of Music graduate from the Peabody Conservatory, Laura recently completed her education as a Graduate Performance Diploma candidate in the studio of Elizabeth Futral.

Orchestra

Violin I	Cello	Double Reeds
Mica Page	Katie McCarthy	Noelle Drewes
Violin II	Bass	Kathleen Keese
Sarah Berger	Joseph Koenig	Continuo
Viola		Paula Maust
Michael Sinni		

Lewinsville Chancel Bells

Directed by Kylie Johnson

Evan Ayars	Mary Frase	Harriet Neldon
Pat Buss	Elaine Guth	Rick Neldon
Connie Church	Kylie Johnson	Sue Thomas

Lewinsville Chancel Choir

Directed by John Nothaft

Soprano

Kate Edwards

Heather Fetrow

Kylie Johnson

Megan Leslie

Laura Snyderman

Susan Thomas

Alto

Susan Bartram

Mary Frase

Libby McConnell

Sally McKeown

Jeannette Mulherin

Cathy Saunders

Cindy Speas

Amy Yurkewitch

Tenor

Evan Ayars

David Foster

Zachary Gutierrez

Bass

Scott Bartram

Bob Bastian

Jack Calhoun

John Clewett

Mike Deese

Bob Gottke

Clay McConnell

A/V Team

Ed Kenney and Rob Ransom

TEXTS AND TRANSLATIONS

Ein Feste Burg ist unser Gott Cantata BWV 80

1. Ein feste Burg ist unser Gott,
Ein gute Wehr und Waffen;
Er hilft uns frei
aus aller Not,
Die uns itzt hat betroffen.
Der alte böse Feind,
Mit Ernst er's jetzt meint,
Groß Macht und viel List
Sein grausam Rüstung ist,
Auf Erd ist nicht seinsgleichen.

2. Alles, was von Gott
geboren,
Ist zum Siegen auserkoren.
**Mit unsrer Macht
ist nichts getan,
Wir sind gar bald verloren.
Es streit' vor uns
der rechte Mann,
Den Gott selbst hat erkoren.**
Wer bei Christi Blutpanier
In der Taufe
Treu geschworen,
Siegt im Geiste für und für.
**Fragst du, wer er ist?
Er heißt Jesus Christ,
Der Herre Zebaoth,
Und ist kein andrer Gott,
Das Feld muss er behalten.**
Alles, was von Gott geboren,
Ist zum Siegen auserkoren.

3. Erwäge doch, Kind Gottes,
die so große Liebe,
Da Jesus sich
Mit seinem Blute
dir verschriebe,
Wormit er dich
Zum Kriege wider Satans
Heer und wider Welt,

1. A mighty fortress is our God,
a stronghold never failing,
He helps us
when with troubles fraught
and freely grants his caring
The evil enemy,
attacks us with glee,
his weapons are cruel,
his treachery would rule,
On earth is none beside him.

2. All those born of God are
are praising
And in victory rejoicing.
**With all our strength
is nothing done,
For soon we are defeated.
For us the right defense
has come,
Whom God himself selected.**
Those who by the blood of Christ,
have been baptized,
faith to swear him
Will for evermore be blest.
**Who is this, you ask?
It is Jesus Christ,
the Lord of Sabaoth,
none other than our God,
He ever is victorious.**
All those born of God are praising,
And in victory rejoicing.

3. Consider now, believer
God's great love unending.
As Jesus
reconciled you with his blood
through suffering,
and thereby has
been sending you to
victory against the world,

und Sünde Geworben hat!
Gib nicht in deiner Seele
Dem Satan und den Lastern statt!
Lass nicht dein Herz,
Den Himmel Gottes auf der Erden,
Zur Wüste werden!
Bereue deine Schuld
mit Schmerz,
Dass Christi Geist mit dir
sich fest verbinde!

4. Komm in mein Herzenshaus,
Herr Jesu, mein Verlangen!
Treib Welt und Satan aus
Und lass dein Bild
in mir erneuert prangen!
Weg, schnöder Sündengraus!

5. Und wenn die Welt
voll Teufel wär
Und wollten uns verschlingen,
So fürchten wir uns nicht so sehr,
Es soll uns doch gelingen.
Der Fürst dieser Welt,
Wie saur er sich stellt,
Tut er uns doch nicht,
Das macht, er ist gericht',
Ein Wörtlein kann ihn fällen.

6. So stehe dann bei Christi
blutgefärbten Fahne,
O Seele, fest
Und glaube, dass dein
Haupt dich nicht verlässt,
Ja, dass sein Sieg
Auch dir den Weg
zu deiner Krone bahne!
Tritt freudig an den Krieg!
Wirst du nur Gottes Wort
So hören als bewahren,
So wird der Feind
gezwungen auszufahren,
Dein Heiland bleibt dein Heil,

All sinning and death's dark night.
Do not give room within you
To Satan and his evil might!
O heart, receive your Lord,
let not what he created
Be devastated!
Lament your sin
and guilt with grief,
That Christ with
You in Spirit is united!

4. Come and abide with me,
Lord Jesus, my desiring!
From world and sin make free,
Your likeness shine within me
send renewing!
Leave, scornful sin, from me!

5. And should the world
with devil host
be bent on our devouring,
we do not fear his scornful boast,
We still will be succeeding.
The prince of this world,
his wrath he has hurled,
but he cannot harm
those resting in God's arm;
One word means his destruction.

6. Be steadfast and
remain with Jesus' crimson banner!
O soul, stand firm!
Believe and know
your Lord will never turn!
He is victorious
and crowns his own
in royal manner!
Go joyfully ahead!
Take heed to keep God's word,
your heart and mind from blemish,
so is the enemy then
forced to vanish.
Your Saviour leads to God,

Dein Heiland bleibt dein Hort!

7. Wie selig sind doch die,
die Gott im Munde tragen,
Doch selger ist das Herz,
das ihn im Glauben trägt!
Es bleibet unbesiegt und
kann die Feinde schlagen
Und wird zuletzt gekrönt,
wenn es den Tod erlegt.

8. Das Wort sie sollen
lassen stahn
Und kein' Dank dazu haben.
Er ist bei uns wohl auf dem Plan
Mit seinem Geist und Gaben.
Nehmen sie uns den Leib,
Gut, Ehr, Kind und Weib,
Lass fahren dahin,
Sie habens kein' Gewinn;
Das Reich muss uns doch bleiben.

He guides you with his rod!

7. How blest are those who will,
their God in word be sharing;
more blessed is the heart,
That bears in faith his name,
While staying unsubdued,
its foes will be defeated,
This heart receives the crown,
is putting death to shame.

8. The word of God
no foe can harm
Not even know its merit.
God guides us with his mighty arm,
With weapons of the spirit.
And if they take our house,
life, fame, child and spouse,
let all these things go;
no gain it brings the foe,
The Kingdom's ours forever!

PROGRAM NOTES

Johann Sebastian Bach was born in Eisenach, Germany in 1685 into a family of musicians. The early death of his parents left him in the care of his eldest brother Johann Christoph, organist in Ohrdruf where he remained for five years, until becoming a pupil at the Michaelisschule in Lüneburg in 1700. Three years later he was appointed court musician in Weimar, but after a few months moved to Arnstadt as organist at the Neuekirche. In 1707 he moved to a similar position at the Blasiuskirche in Mühlhausen, where he married his cousin Maria Barbara. The following year brought appointment to Weimar as organist and chamber musician to Duke Wilhelm Ernst, one of the two rulers of the Duchy. In 1714 he was promoted to the position of Konzertmeister, consolidating still further his position as an authority on the construction of the organ and his reputation as a performer. In 1717 he left the service of the Duke, who briefly had him imprisoned for his temerity in trying to leave Weimar, and took a more congenial position as Kapellmeister to the young Prince Leopold of Anhalt-Cöthen. At Cöthen he was able to concentrate on secular music, since the Pietist practices of the court obviated the need for elaborate church music. It was only the marriage of the Prince to a woman whom Bach described as without musical interests that induced him to seek employment elsewhere.

In 1723 Bach signed a contract with the Leipzig authorities as Thomaskantor with teaching responsibilities at the Thomasschule, some of which could be delegated, and the charge of music in the principal city churches. By 1729 he had also taken on the direction of the university collegium musicum, a society established earlier in the century by Telemann, godfather of Bach's fifth child, Carl Philipp Emanuel, and the Leipzig city council's first choice as Thomaskantor. Bach remained in Leipzig as Thomaskantor until his death in 1750. His earlier years there involved him in the composition of a quantity of church music, while the demands of the collegium musicum were met by the re-arrangement of earlier instrumental concertos for one or more harpsichords. He continued to write extensively for the keyboard and to collect and edit his earlier compositions, particularly in the four volumes of his *Clavierübung*.

Weimar

The **Prelude in A Minor BWV 543** is a product of Bach's early Weimar years. Written following his famous journey by foot from central Germany to the North German city, Lübeck, to learn from the great organ master Dieterich Buxtehude in 1705-1706, but before his encounter with Vivaldi's concertos in 1712. The rhapsodic, pedal-point opening of the Prelude and pedal scales shows Buxtehude's North-German influence, and the imitative sequences and motor rhythms, point to the emerging Italian style of Corelli. At the same time, the dramatic sweep of the Prelude and its technical demands of the pedal part point to no one other than a young virtuoso looking to make his name, in Bach.

After J. S. Bach's death, his six trio sonatas were held up as the ultimate test of true organ playing. In Johann Nicolaus Forkel's 1802 Bach biography, Bach's trios come as the final entry, and the prime carrier of Bach's musical and familial legacy. Forkel notes that "Bach composed [the trios] for his eldest son, Wilhelm Friedemann, who, by practicing them, had to prepare himself to become the great performer on the organ that he afterward was. It is impossible to say enough of their beauty. They were composed when the author was in his most mature age and may be considered as his chief work of this description." Forkel states Bach's organ music "surpassed all that had previously been written for the instrument." The trios were the clearest expression of a technique that demanded unwavering independence: "the left hand had to be as capable as the right, and he treated the pedal as its own voice." **Trio Sonata No.5 BWV 529 Mvt.2 largo second movement** consists of a mournful opening motive and second more pensive motive. Although Bach's trio sonatas for organ were composed around 1730 in Leipzig, the middle movement of the fifth trio is recycled from his earlier Weimar days.

The famous **Tocatta in Fugue in D minor BWV 565** was on the verge of extinction with the last copy a single manuscript made as a copying exercise by an organ student for his teacher who had studied with Bach. The first publication was in 1833, forty-eight years after Bach's death. Mendelssohn, the Bach revivalist, performed it in his famed concert to build a statue of Bach in front of Bach's church, the Thomaskirche in Leipzig, on August 6th, 1840. Schumann praised the

work and Liszt added it to his standard repertoire until Leopold Stokowski immortalized it with his orchestral arrangement in the Disney film *Fantasia* in 1940. The rhapsodic toccata (Italian for “to touch”) showcases the evocative romanticism and virtuosity that inspired Mendelssohn. A fugue, a multi-voice composition characterized by the same melody building and stacking upon each other, was a signature compositional style of Bach.

Cöthen

Suite No. 3 in C Major, BWV 1009 is notable for its broad, heroic character, which comes in part from Bach’s choice of key: C major allows him to make ample use of the cello’s C-string, and the resonance of this lowest string echoes throughout the suite. The prelude has an intentionally “improvisatory” quality: though the music is carefully written out, Bach wishes to create the effect that the performer is improvising it on the spot. The Prelude of the Third Suite is built on a virtually non-stop sequence of sixteenth-notes, though at the end a series of declamatory chords draws the music to its climax. The Allemande is an old dance of German origin; that name survives today in square dancing terminology (“Allemande left with the old left hand”); in this movement Bach enlivens the basic pulse with turns, double stops, and thirty-second notes. The Courante races past, while the Sarabande is dignified and extremely slow. The graceful Bourrée has been arranged for many other instruments; Bach presents an extended variation of it in the second Bourrée. The concluding Gigue dances quickly on its 3/8 meter; Bach offers the cellist some brisk passagework as well as extended double stopping in this good-spirited dance.

Leipzig

As Cantor (music director) of Thomaskirche in Leipzig, Bach not only supervised the music for St. Thomas, but also the music at three other local churches in Leipzig. Among his many duties, Bach was in charge of training choristers, composing church music for regular and special services, such as feast days, along with producing at least one new cantata each week for the services. After 1700, the church cantata replaced the existing Gospel motet, which had served in the Lutheran tradition since the Reformation, as an enhancement of the

reading of the Gospel. The church cantata took the Gospel motet's original function a step further by not only highlighting a passage from the Gospel, but interpreting it as well. The construction of Bach's Leipzig cantatas were based on the structure of the Lutheran sermon: *explicatio* and *applicatio*, biblical exegesis and theological instruction followed by practical and moral advice.

Christoph Wolff describes the configuration of Bach's cantatas in the following passage. "The libretto ordinarily opens with a biblical dictum, usually a passage from the prescribed Gospel lesson that serves as a point of departure (opening chorus). It is followed by scriptural, doctrinal, and contextual explanations (a recitative-aria pair), leading to considerations of the consequences to be drawn from the lesson and the admonition to conduct a true Christian life (another recitative-aria pair). The text concludes with the congregational prayer in the form of a hymn stanza (chorale)."

Ein' feste Burg ist unser Gott, BWV 80, was composed for the Reformation Jubilee in 1730. The Reformation Festival marks the anniversary of the day Martin Luther nailed his 95 theses to the door of the All Saints' Roman Catholic Church in Wittenberg in protest for the church's teachings of indulgences in 1517.

This particular cantata was composed especially for the Reformation Festival marking the 200th Anniversary of the Augsburg Confession. The Augsburg Confession was a document presented to the Diet of Augsburg and the emperor, Charles V, which laid out the theological beliefs of the Lutheran faith. It was, in a sense, the historical moment of the establishment of the Lutheran faith.

In honor of the Lutheran Reformation, Bach composed *Ein' feste Burg ist unser Gott*, BWV 80, by basing the cantata's chorale melody on Martin Luther's hymn tune of the same name. Luther's hymn, *Ein' feste Burg ist unser Gott*, was composed in 1529, and was inspired by Psalm 46, "God is our refuge and strength," or as many people know it today, "A Mighty Fortress is our God." This particular hymn is often referred to as the "battle-song" or "Marseillaise" of the Reformation.

Because of the incredible amount of music that Bach was charged with composing and supervising, he did what many composers of his time did: he recycled works. *Ein' feste Burg ist unser Gott*, BWV 80, was derived from Bach's cantata *Alles, was von Gott geboren*, BWV 80a(All, that from God is born), which he composed in 1715 when he was employed in Weimar, Germany. *Alles, was von Gott geboren*,

BWV 80a was composed for the Third Sunday in Lent; however, Bach was not able to make use of this original cantata in Leipzig due to the fact that no cantatas were allowed during the Lenten period, Bach recrafted *Alles, was von Gott geboren*, BWV 80a, as *Ein' feste Burg ist unser Gott*, BWV 80.

The libretto for the cantata is a combination of the verses from Martin Luther's hymn, and the original libretto from *Alles, was von Gott geboren*, BWV 80a, by Salomo Franck (1659-1725), who was a German poet, cantata librettist, and court official. The "plot" of the cantata is based on Franck's libretto of Luther's hymn, which concerns the casting out of a devil by Christ in Luke 11:14-28, and relates to the dominant theme of Luther's hymn of resisting the devil and standing strong in the faith.



Lewinsville's *Concerts in the Community* strives to bring arts into the McLean and Tysons area. Concerts are free and open to the public. A donation to support Lewinsville's music program will take place following the concert. Please join us for a reception afterwards!

UPCOMING EVENTS

Messy Church Celebration Service November 3

Messy Church is an informal style of Christian worship for the whole family, involving celebration, story, singing, creative activities, and sharing a meal together! The theme for the November celebration is Ruth – loyalty, love and harvest. We begin at 9:30 am with activities, move to the sanctuary at 10:15 am for worship, followed by a meal.

Community Thanksgiving Dinner November 28

Join us on Thanksgiving Day, Thursday, November 28th, from 12:00 until 2:00 pm at The Lewinsville Retirement Residence as we host a Thanksgiving celebration.

Holy Happy Hour, Music of 1969 November 20 6:15 pm

Rock music from the 1969 Woodstock event, and more! The concert will feature Lewinsville's pipe organ in full effect! A band with guitar, bass, drums, and vocals will help celebrate music for the 50 year anniversary of peace, love, and music!

Christmas Concert, December 8 6:00 pm

Listen to the Christmas Section of Handel's *Messiah* mixed in with Advent and Christmastime favorites. Lewinsville's vocal and bell choirs, featuring orchestra will perform.

Lewinsville
Presbyterian Church

Lewinsville Presbyterian Church
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<https://www.lewinsville.org/>