



# St. John's Episcopal Church

(Founded 1858)

**Sunday, July 25, 2010**

**Ten O'clock in the Morning**

**THE FEAST OF SAINT JAMES THE APOSTLE**

**Second Annual Founder's Day Celebration**

**The Service of Holy Communion**

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- *Worship at St. John's is typically according to the 1928 Book of Common Prayer and The Hymnal, 1940. Today however, worship will be from the 1790 Book of Common Prayer, just as it would have been at the founding of St. John's over 150 years ago. Hymns are all from the 1850s or before, and the Voluntaries (Prelude and Postlude) are from composers who lived during that era.*
  - *Given that there likely would have been no formal Order of Service in 1858, what follows below is simply the Prelude, Anthem, and Postlude music, along with a listing of the hymns in case you are unable to clearly read the Hymn Boards from your location in the nave.*
  - ***Please turn all cell phones, pagers, and wireless communication devices off or to "vibrate."***
  - *Children are most welcome at St. John's worship services. Special age appropriate bulletins and KidsPacks are available from the ushers. For those who desire it, nursery care is also available in the undercroft.*
  - *Information on Communion procedure, announcements, prayer requests, the teaching series, a brief history of St. John's, and various aspects of the parish life are available in The Chronicle, which is inserted in the service booklet..*
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**The Prelude:** *Andante* – Samuel Sebastian Wesley

**151–2**

**130**

***The Offertory Anthem: Prevent us, O Lord*** – William Byrd

Prevent [direct] us, O Lord,  
in all our doings with thy most gracious favour,  
and further us with thy continual help;  
that in all our works begun, continued, and ended in thee,  
we may glorify thy holy Name,  
and finally by thy mercy obtain everlasting life;  
through Jesus Christ our Lord. Amen.

~ Post Communion Collect from *The Book of Common Prayer* (p. 49)

**124**

**564**

**The Postlude:** *Prelude in C* – Henry Smart



¶ *We welcome you to St. John's Episcopal Church. If you are new, please be sure to fill out a visitor card and place it in an offertory plate, and/or sign one of the guest registers in the Narthex at the back of the church. Whether you are new, or returning from a time away, we are glad you are here and hope that you will join us for fellowship and refreshments in the Undercroft below the Nave (general seating area) of the church. To reach the Undercroft, you may take either the stairway in the southwest corner of the Narthex,*

or, should you desire the use of an elevator, you may use the one located between the Chapel and the Parish Office. To get to the elevator, just travel up the aisle on the Gospel (North/left) side of the Nave, through the hallway past the Chapel to the elevator. Press "1" to reach the floor below and then, once there, simply take a left out of the elevator, and head down the hallway into the Undercroft. If you have questions, please feel free to speak to any parishioner and they will happily provide you with whatever assistance you may require.

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## Notes on Selected Portions of Today's Music

### The Prelude:

Samuel Sebastian Wesley (1810–76) was born in 1810, the illegitimate son of Samuel Wesley (1766–1837); he was named after his father and his father's hero, Johann Sebastian Bach. As a teenager he studied composition and organ with his father, and with William Hawes, under whom he had been a chorister in the Chapel Royal. Wesley soon gained a considerable musical reputation, and in 1832 he was appointed organist of Hereford Cathedral: it marked the start of a long, and frequently controversial career in cathedral music.

Wesley left Hereford in 1835, and successively held the post of organist at Exeter Cathedral (1835–41), Leeds Parish Church (1842–9), and the cathedrals of Winchester (1849–65) and Gloucester (1865 until his death in 1876). He was the greatest English cathedral composer between Purcell and Stanford, with a strong musical imagination and a sensitive, evangelical response to biblical texts.

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### The Recessional Hymn:

*So that we may boldly say, The Lord is my helper, and I will not fear what man shall do unto me.  
~ Hebrews 13:6*

Throughout our country this hymn has been for many years one of the stalwart hymns in evangelical churches, especially the Baptist Churches.

The authorship of the text has always been a mystery to hymnologists. Its first appearance was in 1787 in a hymnal, *Selection of Hymns*, published by Dr. John Rippon, pastor of the Carter's Lane Baptist Church, London, England. Dr. Rippon was pastor of this important church for sixty-three years and was considered to be one of the most popular and influential dissenting ministers of his time.

The hymn appeared anonymously in his collection with the author indicated merely as "K-." Later reprints also gave "Kn," and one, "Keen." Since the music director in Dr. Rippon's church was named R. Keene, it has generally been thought that he was the author of the text.

Rippon's hymnal was exceedingly popular immediately: eleven editions were printed in England before the pastor's death in 1836, and an American edition was also printed by the Baptist Churches in Philadelphia in 1820. This hymnal has often been called the "unofficial hymn textbook for Baptist Churches." *How firm a foundation* became well-known throughout our Northern and Southern States during the time of the Civil War and was included in most American publications of that time.

Like many of our fine hymns this text is really a sermon in verse. In the first stanza the sure foundation of the Christian faith is established as being the Word of God. This challenging question is posed: what more can God do than provide His very Word as a completed revelation of Himself to man? The succeeding verses personalize the precious promises from His Word:

Verse Two – Isaiah 41:10 – "Fear thou not, for I am with thee, be not dismayed, for I am thy God..."

Verse Three – Isaiah 43:2 – "When thou passest through the waters, I will be with thee..."

Verse Four – 2 Corinthians 12:9 – "My grace is sufficient for thee; For my strength is made perfect in weakness..."

Verse Five – Hebrews 13:5 – "I will never leave thee, nor forsake thee..."

*How firm a foundation* has been a favorite hymn and testimonial of many of God's children throughout the years. It was the favorite of such American leaders as Theodore Roosevelt, Andrew Jackson, who requested that it be sung at his bedside shortly before he died at the Hermitage, as well as Robert E. Lee, who also requested it for his funeral hymn "as an expression of his full trust in the ways of the Heavenly Father."

~ Adapted from *101 Hymn Stories* © 1982 by Kenneth W. Osbeck. Published by Kregel Publications, Grand Rapids, MI. Used by permission of the publisher. All rights reserved; ed. C. Sayers

### The Postlude:

Born October 25, 1813, in London, Henry Thomas Smart (1813–79) was the son of Henry Smart, a music publisher, orchestra director, and an accomplished violinist. His uncle, Sir George Thomas Smart, was one of the greatest English conductors and was also the organist of St. George's, Windsor. Henry Thomas studied music with his father and attended school at Highgate. As a boy, he spent free time at the Robson organ factory and attended scientific lectures at the Royal Institution. As a twelve year-old, he had developed a talent for mechanical drawing. Later, he refused a commission in the Indian Army so that he could study law, but after four years of a legal career, he completely directed his time and talent to the study of music. He built on his father's earlier training to study on his own and soon was recognized as one of England's finest organists and as an accomplished composer.

Smart served as organist at the Parish Church, Blackburn, Lancashire, 1831–36; at St. Philip's, Regent Street, London, 1838–39; at St. Luke's, Old Street, 1844–64; and at St. Pancras' Church, London, 1865–79 [where Dr. Lewis was Assistant Organist while a freshman at the Royal College of Music]. In 1858 he designed an organ for Leeds Town Hall and, in 1877, another for St. Andrew's Hall in Glasgow. He was also one of five organists asked to perform at the Great Exhibition of 1851.

Smart edited *The Presbyterian Hymnal*, 1875, and the *Chorale Book*, 1856, which was later considered to be the standard for hymn-tune harmonization. Lightwood regards this work as instrumental in determining the harmonic structure of English hymn-tunes just as Bach's harmonizations did for the German chorale. He also contributed tunes to *Hymns Ancient and Modern*, 1861, and to *Psalms and Hymns*, 1867. Smart also wrote as a music critic for the weekly journal, the *Atlas*.

In all, Smart composed a variety of music including cantatas, trios, duets, songs, an opera, an oratorio, services, organ music, and many hymn tunes.

His eyesight began to wane at age eighteen and he was stricken with complete blindness at age fifty-two, at which time his daughter continued to record all of his compositions for him. In spite of the loss of his sight, Smart's long recognized gift for extemporizing allowed him to continue his work as organist, and he continued as a composer, and superintendent of more organ installations until his death in London on July 6, 1879.

~ *The Hymnists Web site*; ed. C. Sayers

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