

## The Offertory Anthem:

Samuel Sebastian Wesley (1810–76) was the illegitimate son of Samuel Wesley (1766–1837) and Sarah Suter, who had been his housekeeper. Suter bore him several children and their relationship out of wedlock continued because of Samuel's addiction to the unorthodox views on marriage held by Martin Madan, the minister of the then-fashionable non-conformist Lock Chapel. Despite the stigma attached to being illegitimate—a very considerable burden at the turn of the nineteenth century—Samuel Sebastian was to become the most important English church composer between Purcell and Stanford. Wesley took his middle name from his father's love of Bach's music and is known to have been "saturated with old-time ideas, clinging even to the long-condemned and barbarous system for tuning in unequal temperament" (Audsley). Wesley's old-fashioned ideas may well have been a saving grace as far as his compositions are concerned. Trends in anthem-writing at the end of the eighteenth century had shown a tendency towards deteriorating taste; many anthems were multi-sectional, intent merely on showing off the merits of individual singers. S. S. Wesley composed using the multi-sectional formats he had inherited, although the individual sections show a greater measure of structural integrity.

~ From notes by William McVicker © 2002 – Hyperion Records; ed. C. Sayers

## The Recessional Hymn:

Martin Luther (1483–1546) was born on November 10, 1483 in Eisleben, Saxony, Germany. He was educated at the University of Erfurt, later becoming an Augustinian monk, teaching philosophy and theology at the University of Wittenberg. On October 31, 1517, sometimes called the “4th of July of Protestantism,” Martin Luther nailed his ninety-five theses to the door of the Cathedral of Wittenberg, Germany. These theses condemned various practices and teachings of the Roman church. After several years of stormy disputes with the Pope and other church leaders, Martin Luther was finally excommunicated from the fellowship of the Roman Catholic church in 1520.

One of the most important benefits of the Reformation Movement was the rediscovery of congregational singing. Martin Luther had strong convictions about the use and power of sacred music. He expressed his convictions in this way, "If any man despises music, as all fanatics do, for him I have no liking; for music is a gift and grace of God, not an invention of men. Thus it drives out the devil and makes people cheerful. Then one forgets all wrath, impurity and other devices." Again, "The devil, the originator of sorrowful anxieties and restless troubles, flees before the sound of music almost as much as before the Word of God." In another place, "I wish to compose sacred hymns so that the Word of God may dwell among the people also my means of songs." Finally, Luther wrote, "I would allow no man to preach or teach God's people without a proper knowledge of the use and power of sacred song."

The single most powerful hymn of the Protestant Reformation Movement was Luther's *A mighty fortress is our God*, written in 1529, and based on Psalm 46. This hymn became the battle cry of the people, a great source of strength and inspiration even for those who were martyred for their convictions. This hymn has been translated into practically every known language and is regarded as one of the noblest and most classic examples of Christian hymnody. It is said there are no less than sixty translations of this text in English alone. In England the version by Thomas Carlyle is in general use, while in this country the translation by Frederick H. Hedge, a professor at Harvard University, is used most frequently. This translation was not made until 1852 and first appeared in a book entitled *Gems of German Verse* by W. H. Furness, published in 1853.

The first line of this national hymn of Protestant Germany is fittingly inscribed on the tomb of the great reformer at Wittenberg, and may still be read with appreciation by travelers to that historic spot.

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# St. John's Church

# Sunday, September 28, 2025

## Ten O'clock in the Morning

# THE FIFTEENTH SUNDAY AFTER TRINITY

# The Order for Holy Communion

- *A warm welcome to all parishioners, guests, and visitors. Worship at St. John's is according to the 1928 Book of Common Prayer and The Hymnal, 1940. Be sure to ask a neighbor for help if you have any questions about where we are during the service.*
- *The ✠ symbol indicates a point in the liturgy where making the sign of the cross is appropriate.*
- ***Please turn all cell phones, pagers, and wireless communication devices off or to "vibrate."***
- *Children are most welcome at St. John's worship services. For those who desire it, during the school year, Sunday School begins at 10:00 AM in the undercroft, where nursery care is also available year-round.*
- *Information on worship practices, Communion procedure, announcements, prayer requests, the teaching series, a brief history of St. John's, and various aspects of parish life are available in the Parish Chronicle, which is inserted in this bulletin.*

## Hymnal

# Prayer Book

## The Prelude: *Adagio*, Op. 58, No. 8. - J. C. H. Rinck

**498 The Processional Hymn:** *Where cross the crowded ways of life* – TUNE: Gardiner

***The Introit: Inclína Dómine, Psalm 86:1–4 – Plainchant***

**B**OW down, O LORD, thine ear to me, and hear me: O my God, save thy servant that trusteth in thee; have mercy upon me, O LORD, for I have called daily upon thee. *Ps.* Comfort the soul of thy servant: for unto thee, O LORD, do I lift up my soul. Glory be... Bow down... *(etc.)*

**The Collect for Purity** (*the People all kneeling*) p. 67

**The Summary of the Law** **p. 69**

**710**    *The Kyrie eleison, ninefold:* Missa de Sancta Maria Magdelena – Healey Willan **p. 70**

**The Collect of the Day** **p. 210**





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The Rev. Fr. Steven J. Kelly, SSC, *Rector*  
The Rev. Fr. Michael J. Bedford, SSC, *Assisting Priest Emeritus*  
Dr. Huw R. Lewis, FRCO, *Director of Music, Organist, and Master of the Choir*  
Ms. Chanmi Kim, MM, *Edwards Organ Scholar*

Hymnal	Prayer Book
The Epistle: Galatians vi. 11.	p. 210–1
¶ After the reading of the Epistle, the People shall remain seated, and the Choir shall chant	
The Psalm: 84. Quam dilecta! – ANGLICAN CHANT: C. Hubert H. Parry	p. 445–6
¶ Then shall the People stand, and the Choir continue with	
The Gradual: Bonum est, Psalm 92:1–2 – Plainchant	
IT is a good thing to give thanks unto the LORD: and to sing praises unto thy Name, O Most Highest. V. To tell of thy loving-kindness early in the morning: and of thy truth in the night season.	
The Alleluia: Quóniam Deus magnus, Psalm 95:3 – Plainchant	
ALLELUIA. Alleluia. V. For the LORD is a great God: and a great King over all the earth. Alleluia.	
The Gospel: St. Matthew vi. 24.	p. 211
The Nicene Creed	p. 71
535 The Sermon Hymn: Rise up, O men of God! – TUNE: Festal Song	
Announcements (if there be any)	
The Sermon – The Rev. Fr. Steven J. Kelly, SSC, Rector	
The Offertory: Expéctans expectavi, Psalm 40:1, 3 – Plainchant	
I WAITED patiently for the LORD, and he inclined unto me: he heard my calling, and hath put a new song in my mouth, even a thanksgiving unto our God.	
The Offertory Anthem: Thou wilt keep him in perfect peace – Samuel Sebastian Wesley	
Thou wilt keep him in perfect peace whose mind is stayed on Thee, The darkness is no darkness with Thee, But the night is as clear as the day: The darkness and the light to Thee are both alike. God is light and with Him is no darkness at all. Oh let my soul live and it shall praise Thee. For Thine is the Kingdom, the power and the glory, for evermore.	
Isaiah 26:3, Psalm 139:11, I John 1:5b, Psalm 119:175a and Matthew 6:13.	
The Presentation of the Alms and Oblations	
139 The Doxology	
PRAISE God, from whom all blessings flow; Praise him all creatures here below; Praise him above, ye heavenly host: Praise Father, Son, and Holy Ghost. Amen.	
141 My country, 'tis of thee (4 <sup>th</sup> stanza only)	
OUR fathers' God, to thee, Author of liberty, To thee we sing; Long may our land be bright With freedom's holy light; Protect us by thy might, Great God, our King. Amen.	
The Prayer for the Church	p. 74–5
The Invitation to Confession	p. 75

Hymnal	Prayer Book
The Confession and Absolution	p. 75–6
The Comfortable Words	p. 76
	
[734] The Sursum corda: Plainchant	p. 76
	
797 The Sanctus: Missa de Sancta Maria Magdalena	p. 77
797 ✠ The Benedictus qui venit: Missa de Sancta Maria Magdalena	
The Prayer of Consecration	p. 80–1
The Lord's Prayer	p. 82
The Prayer of Humble Access (said by the Congregation with the Minister)	p. 82
712 The Agnus Dei: Missa de Sancta Maria Magdalena (to be sung thus: Men only, Trebles only, Full)	
The Invitation: ✠ Behold the Lamb of God; behold him that takest away the sins of the world.	
Response: Lord, I am not worthy that thou shouldest come under my roof: but speak the word only, and my soul shall be healed.	
The Administration of Holy Communion	
346 The Communion Hymn: Fairest Lord Jesus – TUNE: Fairest Lord Jesus	
The Communion: Panis, quem ego dédero, St. John 6:51 – Plainchant	
THE bread that I will give is my Flesh: which I will give thee for the life of the world.	
The Prayer of Thanksgiving (said by the Congregation with the Minister)	p. 83
713 The Gloria in excelsis: Missa de Sancta Maria Magdalena	p. 84
The Blessing (the People all kneeling)	p. 84
The Dismissal   Response: Thanks be to God.	
551 The Recessional Hymn: A mighty fortress is our God – TUNE: Ein' feste Burg	
The Postlude: Fugue in C Major, BWV 545ii – J. S. Bach	
✠	

¶ We welcome you to St. John's 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. 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. If you have questions, please feel free to speak to any parishioner and they will happily provide you with whatever assistance you may require.