



St. John's Church

Sunday, October 23, 2022

Ten O'clock in the Morning

THE NINETEENTH 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.*
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Hymnal

Prayer Book

The Prelude: *Prière à Notre-Dame (From Suite Gothique, Op. 28)*

- Boëllmann, Léon

158 The Processional Hymn: *O Splendor of God's glory bright* – TUNE: Puer nobis

The Introit: *Salus pópuli*, Cf. Psalm 37:39, 40, 28; Psalm 78:1 – Plainchant

I AM the saving health of my people, saith the LORD God: out of whatsoever tribulation they shall pray to me, I will surely help them, and I will be their God for ever and ever. *Ps.* Hear my law, O my people: incline your ears unto the words of my mouth. Glory be... I am the... *(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. 215

The Epistle: Ephesians iv. 17.

p. 216

¶ *After the reading of the Epistle, the People shall remain seated, and the Choir shall chant*

The Psalm: 103:8–14. *Miserator et misericors.* – ANGLICAN CHANT: James Nares **p. 466–7**

¶ *Then shall the People stand, and the Choir continue with*

The Gradual: *Dirigátur*, Psalm 141:2 – Plainchant

LET my be set forth in thy sight: O LORD, as the incense: *V.* And let the lifting up of my hands: be and evening sacrifice.

The Alleluia: *Confitémini Dómino*, Psalm 105:1 – Plainchant

ALLELUIA. Alleluia. *V.* O give thanks unto the LORD, and call upon his Name: tell the people what things he hath done. Alleluia.

The Gospel: St. Matthew ix. 1.

p. 216–7

The Nicene Creed

p. 71

413 The Sermon Hymn: *Lord, as to thy dear cross we flee* – TUNE: St. Bernard

Announcements (*if there be any*)

The Sermon – The Rev. Fr. Steven J. Kelly, SSC, *Rector*

The Offertory: *Si ambulávero*, Psalm 138:7 – Plainchant

THOUGH I walk in the midst of trouble, yet shalt thou refresh me, O LORD: thou shalt stretch forth thy right hand upon the furiousness of mine enemies, and thy right hand shall save me.

The Offertory Anthem: *Grieve not the Holy Spirit of God* – T. Tertius Noble

Grieve not the Holy Spirit of God,
whereby ye are sealed
unto the day of redemption.

Let all bitterness, and wrath and anger,
and clamour, and evil speaking,
be put away from you, with all malice.

And be ye kind one to another,
tenderhearted, forgiving one another,
even as God for Christ's sake hath forgiven you.

~ Ephesians iv. 30, 31, 32

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 (*4th 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

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 shouldst come under my roof: but speak the word only, and my soul shall be healed.*

The Administration of Holy Communion

p. 82–3

398 The Communion Hymn: We love the place, O God – TUNE: Quam dilecta

The Communion: Tu mandásti, Psalm 119:4–5 – Plainchant

THOU hast charged that we shall diligently keep thy commandments: O that my ways were made so direct that I might keep thy statutes.

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.

557 The Recessional Hymn: Onward, Christian soldiers – TUNE: St. Gertrude

The Postlude: Fugue (from *Passacaglia and Fugue in C minor*, BWV 582ii)

– Johann Sebastian 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.

Notes on Selected Portions of Today's Music

The Offertory Anthem:

Thomas Tertius Noble was born in Bath, England in 1867. He became organist at All Saints, Colchester, in 1881, and then studied at the Royal College of Music with, amongst others, Charles Villiers Stanford. He became Stanford's assistant at Trinity College, Cambridge in 1890 and moved to Ely Cathedral in 1892 as organist and choirmaster. In 1898 he came to York Minster, where he founded the York Symphony Orchestra, directed the York Musical Society, conducted the York Pageant, and revived the York Musical Festival after a lapse of 75 years. He became an honorary Fellow of the Royal College of Organists (FRCO) in 1905.

In 1913, Noble moved to New York City as organist at St. Thomas' Episcopal Church, where he established a boys choir and a choir school to enable music to be performed according to the English tradition. In addition to composing, he wrote about music education, and helped edit the 1916 Protestant Episcopal hymnal and served on the music committee that prepared its 1940 successor. He wrote a wide range of music, but only his services, anthems and hymn tunes are still performed regularly. Noble died in 1953 at Rockport, Massachusetts.

A wonderfully beautiful and poignant anthem, *Grieve not the Holy Spirit of God* was written in 1915 and is inscribed, "To my friend Arthur S. Hyde." The text, beginning with the last three verses of the Epistle for the Nineteenth Sunday after Trinity, is from the general exhortations in Ephesians.

~ York Symphony Orchestra; Chris Sayers

The Postlude:

Around 250 organ works by Bach have been handed down, the most intriguing of which are works thought to have originated early on, but of which there is no surviving autograph. The speculations of Bach researchers all boil down to a single question: how early on can we determine signs of genius in his work?

In the *Passacaglia and Fugue in C minor*, in any case, his genius is as clear as day. As a variation work, it surpasses anything Bach could have heard in his younger years. The ostinato, the repetitive bass line that forms the foundation of a passacaglia, is made up of eight bars, rather than the usual four. The work consists of twenty variations, rather than the usual five or six. And on top of its initial function, the bass line is then split up and treated as two separate themes that, accompanied by a third theme, form the material for an ingenious fugue.

The earliest copy of the *Passacaglia and Fugue* was made between 1706 and 1713 by Bach's elder brother Johann Christoph. In 1705, Bach paid an extended visit to Buxtehude, the man who undoubtedly had the greatest influence on his variation work, so it would be logical to conclude that Bach composed the Passacaglia shortly after returning from his journey.

However, certain remarkable copying errors suggest that Bach's original manuscript was written in organ tablature. This simplified notation was widely used in Northern Germany by the generation of organists that preceded Bach. It was also the notation method he had used for copying music while studying with Johann Christoph, with whom he lived between 1695 and 1700. We know this from a copy of Reincken's *An Wasserflüssen Babylon* that was discovered in 2006. This chorale arrangement, dated 1700, was notated by the fifteen-year-old Bach in tablature and is a rare example of his copy work. A complete collection of German organ work – which Bach copied in secret at night as a boy, according to biographer Forkel – was taken away from him and was lost.

As luck would have it, there was actually an earlier passacaglia with an eight-bar ostinato and no fewer than 29 variations in existence. This was published in 1698 by Johann Krieger, a fellow student of Pachelbel, who was also the teacher of Bach's elder brother. It was thus a small world, in which music was frequently copied.

Could it be possible that Bach had already seen Krieger's work around 1700, just like the music of his other heroes Buxtehude, Böhm and Reincken? And could it have set him the challenge that often drove him to great achievements in his teenage years? It could, in any case, be an explanation for the resounding ending with which he closes his *Fugue* so triumphantly.

~ All of Bach: a project by the Netherlands Bach Society; ed. C. Sayers

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Mr. Abraham Wallace, MMus, Edwards Organ Scholar