

¶ 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 Prelude and Offertory Anthem:

Following the death of Henry Purcell in 1695, English music went into a long period of decline that was not reversed until the late 19th century. Of the many musicians who helped to bring about the English musical renaissance it was Charles Stanford (1852–1924), Hubert Parry and Charles Grove who were arguably the most influential. It was largely thanks to their untiring work as composers, teachers, performers and administrators that musical standards gradually improved and a firm foundation was established for a new tradition of English music. This musical revival reached its full flowering with Elgar and continued with Vaughan Williams and a whole new generation of talented composers.

As a teacher of composition, Sir Charles Stanford was without equal. A list of his many pupils at the Royal College of Music reads like a *Who's Who* of early twentieth-century British music: Vaughan Williams, John Ireland, Gustav Holst, Herbert Howells, Arthur Bliss, Gordon Jacob, to name only the most well-known. He was a prolific and highly regarded composer himself, with seven symphonies and five concertos to his name, as well as string quartets, operas, oratorios and numerous other compositions. Although there has been a revival of interest in some of the symphonies and chamber music, most of these works are now largely forgotten.

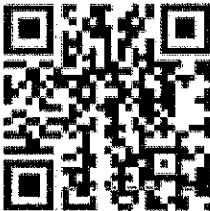
In the field of church music, on the other hand, Stanford's music has consistently been held in the highest regard. At a time when mediocrity prevailed, Stanford swept away many of the tired conventions, bringing in a freshness and vitality not heard since Purcell's day, and enriching the repertoire with a succession of fine anthems, motets and settings of the morning and evening canticles. Together with the music of Herbert Howells, Stanford's church music continues to provide the backbone of the cathedral choir repertoire. He received many honours during his career, and was knighted in 1902. His ashes were interred in Westminster Abbey, next to Purcell's.

Beati quorum via

The *Three motets*, op.38 for unaccompanied choir were published in 1905 but probably date from 1892, the year in which Stanford gave up his post as organist of Trinity College, Cambridge. The motets are dedicated to his successor, Alan Gray, and the college choir, and are amongst the finest of his choral compositions.

Beati quorum via is in six parts, with divided sopranos and basses, and is meditative in character. Effective use is made of contrasting the three upper and three lower voices, and the piece is rightly regarded as one of Stanford's most exquisite unaccompanied compositions.

~ John Bawden, Musical Director (1994–2006), Fareham Philharmonic Choir; ed. C. Sayers



Giving QR

St. John's Church
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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



St. John's Church

Sunday, October 18, 2026

Ten O'clock in the Morning

SAINT LUKE THE EVANGELIST

WITH COMMEMORATION OF THE TWENTIETH 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 9:15 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

[9:45 AM]

The Litany

The Prelude: *Prelude* (from *Six Short Preludes and Postludes*, set 1, op. 101, no. 1)
– Charles Villiers Stanford

157 The Processional Hymn: *Father, we praise thee, now the night is over*

– TUNE: Christe sanctorum

The Introit: *Mihi autem*, Psalm 139:17, 1 – Plainchant

RIGHT dear, O God, are thy friends unto me, and held in highest honour: their rule and governance is exceeding steadfast. Ps. O LORD, thou hast searched me out, and known me: thou knowest my down-sitting, and mine uprising. Glory be... Right dear... (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 Magdalena – Healey Willan p. 70

<u>Hymnal</u>	<u>Prayer Book</u>
The Collect of the Day	p. 253
The Collect for the Twentieth Sunday after Trinity	p. 217
The Epistle: 2 Timothy iv. 5.	p. 253–4
¶ <i>After the reading of the Epistle, the People shall remain seated, and the Choir shall chant</i>	
The Psalm: 147:1–7. Laudate Dominum. – ANGLICAN CHANT: H. Aldrich	p. 522–3
¶ <i>Then shall the People stand, and the Choir continue with</i>	
The Gradual: In ómnem térram, Psalm 19:4, 1 – Plainchant	
THEIR sound is gone out into all lands: and their words unto the ends of the world. V. The heavens declare the glory of God: and the firmament sheweth his handiwork.	
The Alleluia: Ego vos elégi, St. John 15:16 – Plainchant	
ALLELUIA. Alleluia. V. I have chosen you out of the world: that ye should go and bring fruit, and that your fruit should remain. Alleluia.	
The Gospel: St. Luke x. 1.	p. 254
The Nicene Creed	p. 71
134 The Sermon Hymn: Come, pure hearts, in sweetest measure – TUNE: Cobb	
Announcements <i>(if there be any)</i>	
The Sermon – The Rev. Fr. John A. Lancaster, SSC, <i>Chaplain, St. Anne’s Mead</i>	
The Offertory: Mihi autem, Psalm 139:17 – Plainchant	
RIGHT dear are thy friends unto me, O God, and held in highest honour: their rule and governance is exceeding steadfast.	
¶ <i>Outreach: Loose offerings collected on the third Sunday of the month are allocated to the Rector’s Discretionary Fund.</i>	
The Offertory Anthem: Beati quorum via – Charles Villiers Stanford	
Beati quorum via integra est: qui ambulant in lege Domini.	
<i>Blessed are those that are undefiled in the way: and walk in the law of the LORD.</i>	
<i>~ Psalm 119, v. 1</i>	
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 <i>(4th stanza only)</i>	
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

<u>Hymnal</u>	<u>Prayer Book</u>
The Invitation to Confession	p. 75
The Confession and Absolution	p. 75–6
The Comfortable Words	p. 76
 [The Lord be with you.] And with thy spir - it	
[734] The Sursum corda: Plainchant	p. 76
 [Lift up your hearts.] We lift them up un - to the Lord. [Let us give thanks un - to our Lord God.] It is meet and right so to do.	
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 <i>(said by the Congregation with the Minister)</i>	p. 82
712 The Agnus Dei: Missa de Sancta Maria Magdalena <i>(to be sung thus: Men only, Trebles only, Full)</i>	
The Invitation: ✕ Behold the Lamb of God; behold him that takest away the sins of the world.	
Response: <i>Lord, I am not worthy that thou shouldest come under my roof: but speak the word only, and my soul shall be healed.</i>	
The Administration of Holy Communion	p. 82–3
360 The Communion Hymn: Immortal Love, for ever full – TUNE: Albano	
The Communion: Vos qui secúti, St. Matthew 19:28 – Plainchant	
YE which have followed me shall sit upon twelve thrones: judging the twelve tribes of Israel.	
The Prayer of Thanksgiving <i>(said by the Congregation with the Minister)</i>	p. 83
713 The Gloria in excelsis: Missa de Sancta Maria Magdalena	p. 84
The Blessing <i>(the People all kneeling)</i>	p. 84
The Dismissal Response: Thanks be to God.	
130 The Recessional Hymn: Who are these like stars appearing – TUNE: All Saints	
The Postlude: Fugue from Choral No. 2 in B Minor — César Franck	