



The Church
of St. Andrew
and St. Paul

The Church of St. Andrew and St. Paul
Morning Worship for the Fourth Sunday in Lent
Sunday, March 22, 2020, 11:00 a.m.

Organ Prelude:..... *Guilmant*
Pastorale, from *Sonata no. 1*

Call to Worship

Opening Prayers and Lord's Prayer

Our Father, who art in heaven
Hallowed be thy name.
Thy kingdom come, thy will be done,
On earth as it is in heaven.
Give us this day our daily bread,
And forgive us our trespasses
as we forgive those who trespass against us.
Lead us not into temptation,
but deliver us from evil;
For thine is the kingdom, and the power, and the glory
Forever and ever. Amen.

Welcome

Hymn 277:..... *NICAEA*
"Holy, holy, holy"

Holy, holy, holy! Lord God Almighty!
Early in the morning our song shall rise to thee.
Holy, holy, holy! Merciful and mighty!
God in three Persons, blessed Trinity!

Holy, holy, holy! All the saints adore thee,
casting down their golden crowns around the glassy sea;
cherubim and seraphim falling down before thee,
who wert, and art, and evermore shalt be.

Holy, holy, holy! Though the darkness hide thee,
though the eye of sinful man thy glory may not see,
only thou art holy; there is none beside thee
perfect in pow'r, in love, and purity.

Holy, holy, holy! Lord God Almighty!
All thy works shall praise thy name in earth and sky and sea.
Holy, holy, holy! Merciful and mighty!
God in three Persons, blessed Trinity!

Première Leçon : Psaume 27

Lu par Jean-Sébastien Vallée, chef de chœur

Solo:..... *Mendelssohn*

It is enough, from *Elijah*
Léo McKenna, baritone soloist

Second Lesson: Romans 8: 18-30, 35-39

Read by The Rev. Ian Fraser

Prayers of Intercession, Thanksgiving and Commemoration

Solo:*Bach*

Quia fecit mihi magna, from *Magnificat*
Léo McKenna, baritone soloist

Sermon:..... *The Rev. Ian Fraser*

“On Hold”

Closing Hymn 474:..... *LÜBECK*

“Take my life and let it be”

Take my life and let it be consecrated, Lord, to thee.
Take my moments and my days; let them flow in endless praise.

Take my hands and let them move at the impulse of thy love.
Take my feet and let them be swift and beautiful for thee.

Take my voice and let me sing always, only, for my King.
Take my lips and let them be filled with messages from thee.

Take my silver and my gold; not a mite would I withhold.
Take my intellect and use every power as thou shalt choose.

Take my will and make it thine; it shall be no longer mine.
Take my heart it is thine own; it shall be thy royal throne.

Take my love; my Lord, I pour at thy feet its treasure store.
Take myself, and I will be ever, only, all for thee.

Benediction

Organ Postlude:..... *Bach/Guilmant*
Sinfonia, from *Cantata 29*

The flowers in the Sanctuary are in loving memory of Mr. Saad Tohme.

The Rev. Dr. Glenn Chestnutt, Minister
The Rev. Ian Fraser, Interim Associate
Dr. Jonathan Oldengarm, Organist and Director of Music
Dr. Jean-Sébastien Vallée, Conductor and Lector
Mr. Léo McKenna, baritone soloist
Mr. Stratsimir Dimitrov, Sound. Light & Camera
Mr. Peter Sabourin, Church Officer

Music in Worship: March 22, 2020

Solo: It is enough, from *Elijah*
Felix Mendelssohn (1809-1847)

It is enough! O Lord, now take away my life, for I am not better than my fathers! I desire to live no longer: now let me die, for my days are but vanity. I have been very jealous for the Lord God of Hosts, for the children of Israel have broken Thy covenant, and thrown down Thine altars, and slain all Thy prophets,

slain them with the sword. And I, even I only am left: and they seek my life to take it away! It is enough! O Lord, now take away my life, for I am not better than my fathers! Now let me die, Lord, take away my life!
-Julius Schubring (1806-1889)

Solo: Quia fecit mihi magna, from Magnificat, BWV 243

Johann Sebastian Bach (1685-1750)

Quia fecit mihi magna qui potens est
et sanctum nomen ejus.

*For he that is might hath exalted me, and holy is
his name.*

-Luke 1: 49

About this morning's organ and vocal music...

Prelude: Organist of the famous Trinity Church in Paris, Professor at the Paris Conservatory, composer and touring virtuoso **Alexandre Guilmant (1837-1911)** was among the most famous organists of his day. The **First Sonata for Organ, op. 42**, was also arranged by Guilmant in a version for organ and orchestra as **Symphony no. 1**. The second movement, Pastorale, is an idyllic, tuneful work that stands in a centuries-long tradition of "pastorale" organ music, in which depictions of shepherds, sheep, birds, and thunderstorms have a place of honour. Guilmant's compositional language lies on the populist side of the French Symphonic tradition of Franck, Widor et al., with lush harmonies and singable melodies.

Solo: Britain's 'Birmingham Festival' commissioned the oratorio **Elijah** for premiere in 1846, at which **Felix Mendelssohn** conducted an orchestra of 125 players and a chorus of 271 singers. Mendelssohn was already wildly popular in England at the time, and the work became an instant classic--a status it has retained to this day. The aria **It is enough** is sung by Elijah after he flees the evil Queen Jezebel, and sees no hope. However, this aria is followed immediately by the women's trio **Lift thine eyes**, in which Mendelssohn's librettist Julius Schubring paraphrases Psalm 121, reassuring Elijah that divine help is never far off.

Solo: J. S. Bach composed his **Magnificat, BWV 243** in 1723, shortly after assuming his duties as Thomaskantor in Leipzig. The Magnificat is the Song of Mary, which she sang upon learning that she was to bear Jesus, the Saviour of the world. For obvious reasons, the Magnificat has been closely associated with social justice causes at many times in history; it is also the canticle (i.e. the constantly recurring hymn) sung or spoken during the liturgical office of vespers. The aria heard this morning is for solo bass voice with only an unadorned bass line given by Bach as accompaniment; it is the task of the keyboard (continuo) player to improvise a harmonic and motivic accompaniment to complete the composition--the musical equivalent of painting by numbers!

Postlude: Though born more than a century after the Reformation, **Bach's** worldview was largely a product of the Middle Ages: he understood royal and civic authority as being divinely granted. Bach composed his famous **Cantata 29** as a musical ode upon the election of a new city council in Leipzig. He employed the organ (the "king of Instruments") as the solo instrument soaring above the orchestra as a metaphor for the King of Kings, in the opening sinfonia. This movement may be familiar to violinists: the sinfonia version is a reworking of the Prelude from one of the solo violin partitas. This morning's postlude is thus an arrangement by Guilmant for solo organ, of a piece by violin that Bach himself had arranged for organ and orchestra! -JO

A Note About Stewardship

We rejoice that, through God's grace and modern technology, we are able to continue the worship life of The Church of St. Andrew and St. Paul despite the difficulties caused by the COVID-19 outbreak. We welcome you, the viewers of this worship service, in Christ's name.

Should you feel moved to contribute to this ministry, you may use any of the following options to do so. Thank you, and may you and yours experience God's strength and joy, and continuing good health.

1. Cheque by mail - 3415 Redpath St., Montreal, QC, H3G 2G2
2. PAR (Join preauthorized remittances monthly, email office@standrewstpaul.com for a form)
3. E-transfer through your bank website by sending an email to office@standrewstpaul.com
4. Text to donate: Send a text to 20222 with the keyword "AP" to donate. The amount will appear on your next phone bill, with no extra service charges or fees. Donation slips will be issued by your phone provider.

Humbly presented,

The Stewardship Committee

A Note About Pastoral Care

We recognize that life has suddenly become much more challenging for many members, adherents and friends of our congregation. If you have any pastoral concerns please do not hesitate to contact our ministers through the church office at 514-842-3431.