



# Church of the Ascension

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## THE LAST SUNDAY AFTER THE EPIPHANY

February 14, 2021

9:30 a.m.

*(service recorded for online viewing)*





# HOLY EUCHARIST • RITE II

**Presider:** The Rev. Peter Doddema, *Priest*

**Deacon:** The Rev. Deacon Rebecca A. Saager, *Curate*

**Lector:** Leah MacSwords

**Voluntary**

Adoration  
Give me Jesus

*Florence Price*  
*Marques L.A. Garrett*

## Entrance Rite

**Hymn**

Give me Jesus

LEVAS 91

PRAYER AND DEVOTION

## Give Me Jesus

133

*Unison*

1 In the morn - ing, when I rise, in the morn - ing, when I rise,  
2 Dark mid - night was my cry, dark mid - night was my cry,  
3 Oh, when I come to die, oh, when I come to die,

in the morn - ing, when I rise, give me Je - sus.  
dark mid - night was my cry, give me Je - sus.  
oh, when I come to die, give me Je - sus.

*Continued on next page*

*Refrain (Harmony)*

Give me Je - sus. Give me Je - sus,

you may have all this world, give me Je - sus.

WORDS and MUSIC: Traditional spiritual

GIVE ME JESUS  
6.6.6.4.Ref.

## Opening Acclamation

BCP 355

*Celebrant*  
*People*

Blessed be God: Father, Son, and Holy Spirit.  
And blessed be his Kingdom, now and for ever. Amen.

## The Gloria

BCP 356

Glory to God in the highest,  
and peace to his people on earth.

Lord God, heavenly King, almighty God and Father,  
we worship you, we give you thanks,  
we praise you for your glory.

Lord Jesus Christ, only Son of the Father,  
Lord God, Lamb of God,  
you take away the sin of the world: have mercy on us;  
you are seated at the right hand of the Father:  
receive our prayer.

For you alone are the Holy One, you alone are the Lord,  
you alone are the Most High, Jesus Christ,  
with the Holy Spirit, in the glory of God the Father.  
Amen.

*Presider*  
***People***  
*Presider*

The Lord be with you.  
And also with you.  
Let us pray.

## The Collect of the Day

## The Word of God

### First Lesson

2 Kings 2:1-12

When the LORD was about to take Elijah up to heaven by a whirlwind, Elijah and Elisha were on their way from Gilgal. Elijah said to Elisha, “Stay here; for the LORD has sent me as far as Bethel.” But Elisha said, “As the LORD lives, and as you yourself live, I will not leave you.” So they went down to Bethel. The company of prophets who were in Bethel came out to Elisha, and said to him, “Do you know that today the LORD will take your master away from you?” And he said, “Yes, I know; keep silent.”

Elijah said to him, “Elisha, stay here; for the LORD has sent me to Jericho.” But he said, “As the LORD lives, and as you yourself live, I will not leave you.” So they came to Jericho. The company of prophets who were at Jericho drew near to Elisha, and said to him, “Do you know that today the LORD will take your master away from you?” And he answered, “Yes, I know; be silent.”

Then Elijah said to him, “Stay here; for the LORD has sent me to the Jordan.” But he said, “As the LORD lives, and as you yourself live, I will not leave you.” So the two of them went on. Fifty men of the company of prophets also went, and stood at some distance from them, as they both were standing by the Jordan. Then Elijah took his mantle and rolled it up, and struck the water; the water was parted to the one side and to the other, until the two of them crossed on dry ground.

When they had crossed, Elijah said to Elisha, “Tell me what I may do for you, before I am taken from you.” Elisha said, “Please let me inherit a double share of your spirit.” He responded, “You have asked a hard thing; yet, if you see me as I am being taken from you, it will be granted you; if not, it will not.” As they continued walking and talking, a chariot of fire and horses of fire separated the two of them, and Elijah ascended in a whirlwind into heaven. Elisha kept watching and crying out, “Father, father! The chariots of Israel and its horsemen!” But when he could no longer see him, he grasped his own clothes and tore them in two pieces.

## Canticle 3

## Magnificat

Ye who claim the faith of Jesus

Julien

Hymnal 269

1 Ye who claim the faith of Je - sus, sing the won - ders that were done  
 2 Bless - ed were the cho - sen peo - ple out of whom the Lord did come;  
 3 There - fore let all faith - ful peo - ple sing the hon - or of her name;  
 4 "Mag - ni - fy, my soul, God's great - ness; in my Sa - viour I re - joice;

when the love of God the Fa - ther o - ver sin the  
 bless - ed was the land of prom - ise fa - shioned for his  
 let the Church, in her fore - shad - owed, part in her thanks -  
 all the a - ges call me bless - ed, in his praise I

vic - tory won, when he made the Vir - gin Ma - ry  
 earth - ly home; but more bless - ed far the mo - ther,  
 giv - ing claim; what Christ's mo - ther sang in glad - ness  
 lift my voice; he has cast down all the might - y,

mo - ther of his on - ly Son. Hail Ma - ry, full of grace.  
 she who bore him in her womb. Hail Ma - ry, full of grace.  
 let Christ's peo - ple sing the same: Hail Ma - ry, full of grace.  
 and the low - ly are his choice." Hail Ma - ry, full of grace.

Words: Sts. 1-3, Vincent Stuckey Stratton Coles (1845-1929), alt; st. 4, F. Bland Tucker (1895-1984), metrical *Magnificat*  
 Music: *Den des Vaders Sinn geboren*, melody from *Hundert Arien*, 1694; harm. Conrad Kocher (1786-1872)

## Second Lesson

2 Corinthians 4:3-6

Even if our gospel is veiled, it is veiled to those who are perishing. In their case the god of this world has blinded the minds of the unbelievers, to keep them from seeing the light of the gospel of the glory of Christ, who is the image of God. For we do not proclaim ourselves; we proclaim Jesus Christ as Lord and ourselves as your slaves for Jesus' sake. For it is the God who said, "Let light shine out of darkness," who has shone in our hearts to give the light of the knowledge of the glory of God in the face of Jesus Christ.

## Gospel Acclamation

Alleluia, 'alle'luia. \*

Alle'luia, 'alle'luia.

## The Holy Gospel

The Gospel According to Mark 9:2-9

Jesus took with him Peter and James and John, and led them up a high mountain apart, by themselves. And he was transfigured before them, and his clothes became dazzling white, such as no one on earth could bleach them. And there appeared to them Elijah with Moses, who were talking with Jesus. Then Peter said to Jesus, "Rabbi, it is good for us to be here; let us make three dwellings, one for you, one for Moses, and one for Elijah." He did not know what to say, for they were terrified. Then a cloud overshadowed them, and from the cloud there came a voice, "This is my Son, the Beloved; listen to him!" Suddenly when they looked around, they saw no one with them any more, but only Jesus.

As they were coming down the mountain, he ordered them to tell no one about what they had seen, until after the Son of Man had risen from the dead.

## Sermon in Music

**We shall overcome: Suite for Solo Organ**

Sharon J. Willis

A Suite Based on the Songs and Struggles of the Civil Rights Movement

**I.**

**Rosa: *We Shall Overcome***

Rosa Parks was arrested December 1, 1955, after refusing to give her seat to a white man in Montgomery, Alabama. Three variations express the simple belief in freedom, Rosa's grateful spirit, and her personal conflict between faith and fear after her arrest.

## II.

### **Martin and Ab: *Ain't Gonna Let Nobody Turn me 'Round***

Martin Luther King, Jr., and Ralph David Abernathy, Sr., led many protest marches through the south beginning December 5, 1955, with the bus boycott in Montgomery, Alabama. They sang songs of conviction: *Ain't Gonna Let Nobody Turn me 'Round, keep on a walkin', keep on a talkin', walkin' up to freedomland*. In that walk they prayed daily, *I want Jesus to walk with me. All along my pilgrim journey. Lord, I want Jesus to walk with me*. Another prayer spiritual, *Guide My Feet Lord, while I run this race in vain*, was also a testament of faith, as they faced death at every turn.

## III.

### **Four Little Girls: *Jesus Loves the Little Children***

Sunday morning, September 15, 1963: four little girls dressed in white preparing for Youth Day at Sixteenth Street Baptist Church in Birmingham, Alabama, were killed after a bomb blast in the church basement. This movement begins with the chiming of the ninth hour, followed by the Sunday school song, *Jesus loves the little children, all the children of the world. Red and yellow, black and white, they are precious in His sight. Jesus loves the little children of the world*. The spiritual *Get on Board little children, there's room for many a more* is the death summons. The dismal melody accompanied by descending atonal fifths anticipates the fatal blast. The four explosive chords D-flat, E-flat, A-flat, D-flat in black keys are against D E A D on the white4 keys is indeed symbolic. The pedal point on G for "girls" and "D" for death compels the listener to experience a grotesque virtual reality to the past. *Somebody's crying Lord, Kum Ba Yah*.

## IV.

### **Hope: *Black and White Together***

*There is a Balm in Gilead to make the wounded whole. There is a balm in Gilead to heal the sick soul. Without this healing Balm of hope, we would fall prey to endless depression and despair. We have come over a way that with tears has been watered. We have come treading the path through the blood of the slaughtered. Yet deep in my heart I do believe that we shall overcome someday.*

That is our hope: black and white together someday.

Sharon J. Willis

From the title page of the Suite:

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**The Nicene Creed**

**We believe in one God,  
the Father, the Almighty,  
maker of heaven and earth,  
of all that is, seen and unseen.**

**We believe in one Lord, Jesus Christ,  
the only Son of God,  
eternally begotten of the Father,  
God from God, Light from Light,  
true God from true God,  
begotten, not made,  
of one Being with the Father.  
Through him all things were made.  
For us and for our salvation  
he came down from heaven:  
by the power of the Holy Spirit  
he became incarnate from the Virgin Mary,  
and was made man.**

**For our sake he was crucified under Pontius Pilate;  
he suffered death and was buried.  
On the third day he rose again  
in accordance with the Scriptures;  
he ascended into heaven  
and is seated at the right hand of the Father.**

**He will come again in glory to judge the living and the dead,  
and his kingdom will have no end.**

**We believe in the Holy Spirit, the Lord, the giver of life,  
who proceeds from the Father and the Son.  
With the Father and the Son he is worshiped and glorified.  
He has spoken through the Prophets.  
We believe in one holy catholic and apostolic Church.  
We acknowledge one baptism for the forgiveness of sins.  
We look for the resurrection of the dead,  
and the life of the world to come. Amen.**

## Prayers of the People (Form IV)

BCP 388

*Presider* Let us pray for the Church and for the world. Grant, Almighty God, that all who confess your Name may be united in your truth, live together in your love, and reveal your glory in the world.

*Silence*

Lord, in your mercy

**All** **Hear our prayer.**

*Presider* Guide the people of this land, and of all the nations, in the ways of justice and peace; that we may honor one another and serve the common good.

*Silence*

Lord, in your mercy

**All** **Hear our prayer.**

*Presider* Give us all a reverence for the earth as your own creation, that we may use its resources rightly in the service of others and to your honor and glory.

*Silence*

Lord, in your mercy

**All** **Hear our prayer.**

*Presider* Bless all whose lives are closely linked with ours, and grant that we may serve Christ in them, and love one another as he loves us.

*Silence*

Lord, in your mercy

**All** **Hear our prayer.**

*Presider* Comfort and heal all those who suffer in body, mind, or spirit; give them courage and hope in their troubles, and bring them the joy of your salvation.

*Silence*

Lord, in your mercy

**All** **Hear our prayer.**

*Presider* We commend to your mercy all who have died, that your will for them may be fulfilled; and we pray that we may share with all your saints in your eternal kingdom.

*Silence*

Lord, in your mercy

**All** **Hear our prayer.**

## Confession of Sin

*Presider* Let us confess our sins against God and our neighbor.

*Silence may be kept.*

*All* **Most merciful God,  
we confess that we have sinned against you  
in thought, word, and deed,  
by what we have done,  
and by what we have left undone.  
We have not loved you with our whole heart;  
we have not loved our neighbors as ourselves.  
We are truly sorry and we humbly repent.  
For the sake of your Son Jesus Christ,  
have mercy on us and forgive us;  
that we may delight in your will,  
and walk in your ways,  
to the glory of your Name. Amen.**

*Presider* Almighty God have mercy on you, forgive you all your sins  
through our Lord Jesus Christ, strengthen you in all goodness,  
and by the power of the Holy Spirit keep you in eternal life.  
Amen.

## The Peace

BCP 360

*Presider* The peace of the Lord be always with you.

*People* **And also with you.**

## The Holy Communion

**Offertory**

Reverie

William Grant Still

**At the Presentation**

*Presider* All things come of Thee, O God.

*All* **And of Thine Own have we given Thee.**

**The Great Thanksgiving** (Eucharistic Prayer B)

BCP 367

**Sanctus**

**Holy, Holy, Holy Lord, God of power and might,  
heaven and earth are full of your glory.**

**Hosanna in the highest.**

**Blessed is he who comes in the name of the Lord.**

**Hosanna in the highest.**

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.  
And lead us not into temptation,  
but deliver us from evil.  
For thine is the kingdom, and the power,  
and the glory, for ever and ever. Amen.

The Great Amen

Fraction Anthem

(Alleluia, alleluia, alleluia.)  
Christ our Passover is sacrificed for us;  
Therefore let us keep the feast.  
(Alleluia, alleluia, alleluia.)

Communion Meditation

Were you there?

David Hurd

Post Communion Prayer

BCP 365

Benediction

BCP 366

Hymn

We shall overcome

LEVAS 227

We shall o - ver - come, \_\_\_\_\_ We shall o - ver - come, \_\_\_\_\_

We shall o - ver - come some - day; \_\_\_\_\_ Oh, \_\_\_\_\_

deep in my heart, \_\_\_\_\_ I do be - lieve, \_\_\_\_\_ (Oh)

We shall o - ver - come some - day. \_\_\_\_\_ day.

2. We'll walk hand in hand, today.
3. God is on our side, today.

4. We are not afraid, today.
5. We shall live in peace, someday.

Dismissal

BCP 366

Voluntary

Improvisation on We shall overcome

Carl Haywood

## February is Black History Month.

All of the music for this morning's service is by Black American composers. For far too long, their music has been under-performed and under-appreciated. I encourage you to visit YouTube and search for these composers. You will find some stunningly beautiful music.



**Marques L. A. Garrett**, a Virginia native, is an Assistant Professor of Music in Choral Activities at the University of Nebraska-Lincoln in the Glenn Korff School of Music. His responsibilities include conducting the auditioned Chamber Singers and non-auditioned University Chorale (soprano-alto) as well as teaching graduate choral literature. Before earning his PhD in Music Education (Choral Conducting) at Florida State University, he was the Director of Choral Activities at Cheyney University of Pennsylvania.

Source: <https://www.mlagmusic.com/>



**David Hurd** (b. 1950) is a New York based concert organist, church musician, teacher, composer and choral conductor. Educated principally at the Juilliard School, Oberlin College, and the University of North Carolina, Chapel Hill, he directed chapel music and taught at The General Theological Seminary for nearly four decades. He has also taught at Duke University, Yale University, The Manhattan School of Music, and Westminster Choir College. He has been director of music at The Church of the Holy Apostles, All Saints Church and The Church of the Intercession, and has served in various capacities in other New York churches. His musical accomplishments have been recognized

with four honorary doctorates and various other national and international awards. In 1977 he received first prizes both in organ playing and in improvisation from the International Congress of Organists. More recently he was awarded the 2010 Distinguished Composer Award of the American Guild of Organists. Many of his compositions are widely performed, and he is well represented in major church hymnals in the US and abroad. Dr. Hurd is represented by Phillip Truckenbrod Concert Artists.

Source: <https://www.ecspublishing.com/composers/h/david-hurd.html>

Dr. Hurd composed the music for the Canticle, Hymn 269.



**Carl W. Haywood**, a native of Portsmouth, Virginia, is a cum laude graduate of Norfolk State University and a recipient of the Master of Sacred Music (organ) and Master of Music (choral conducting) degrees from Southern Methodist University. Dr. Haywood, who also received the Doctor of Musical Arts degree from the University of Southern California, is recognized as a superb choral conductor/organist with superior musical acumen. His matriculation at SMU afforded him opportunities to study composition, arranging, and conducting with Lloyd Pfautsch while also serving as associate conductor-organist for the SMU Chapel under Dr. Robert Anderson and Dr. Pfautsch. It was during this

tenure that he composed, arranged, conducted, and sustained the Chapel's tradition for excellence in music. At USC, his principal teachers included Charles Hirt (choral conducting), Halsey Stevens (composition), and Ladd Thomas (organ).

Dr. Haywood, who has sustained a long tenure at Norfolk State University, is a devoted teacher and friend of students and young musicians. As Professor of Music, he is known not only for this thorough, and vigorous teaching style in the areas of conducting, theory, and organ, but for his untiring efforts to inspire all under his voice to reach their fullest potential. He is Director of Choral Activities at NSU and conducts the NSU Concert Choir and the Spartan Chorale. Professionally, Dr. Haywood frequently serves as a clinician, adjudicator, guest conductor, and lecturer for schools, colleges, and churches throughout the country.

In **Lift Every Voice and Sing II: An African American Hymnal**, published by the Church Publishing Company of the Episcopal Church, Dr. Haywood (who served as the Service Music Editor) arranged/composed 29 compositions. He is also the leading contributor to **Wonder, Love, and Praise** (supplement to the Episcopal hymnal.) His latest congregational compositions appear in the new hymnal supplement, **Voices Found**. Dr. Haywood's music is also included in the following hymnals: **This Far By Faith** (Lutheran), **The Faith We Sing** (Methodist), **African American Heritage Hymnal** (Catholic), **Worship In Song** (Friends), and **Sing the Faith** (Presbyterian). Other compositions include anthems, spirituals, arrangements, and the NSU Alma Mater. Dr. Haywood is one of the leading church musicians in the field. For 26 years he served as organist/choir director at Grace Episcopal Church, Norfolk and has served on the Liturgical Commission for the Diocese of Southern Virginia, the Standing Commission on Liturgy and Music for the Episcopal Church of America and as Director of Music for the Union of Black Episcopalians.

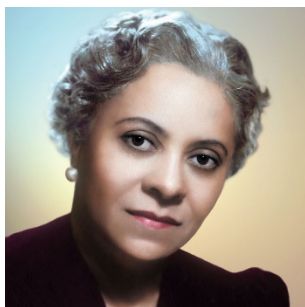
Source: <http://www.alliancemusic.com/peopledetails.cfm?iPeopleID=77>



**Sharon Willis** was born in Ohio in 1949. She is a graduate of The University of Georgia, Georgia State University, Scarritt Graduate School, and Clark College. She is the chair of the Music Department at Morris Brown University in Atlanta, Georgia. Previously she was Associate Professor of Music and Liberal Arts Chair at Clark Atlanta University in Atlanta, Georgia. Director of Music Ministry at Friendship Baptist Church in Atlanta, Georgia. She is the director and founder of the Americolor Opera Alliance in Atlanta.

In addition to composing, Willis presents lectures and dramatic presentations and historical re-enactments centered around Afro-centric History —her most popular ones to date: *When I Was in Africa*, *Portraits of Harriet Tubman*, and *Portrait of Rosa Parks*. Dr. Willis is a much sought-after Church Music and Vocal Workshop Facilitator and has traveled throughout the Southeastern Seaboard presenting dramatic presentations and workshops.

Sources (with additions): <https://americoloropera.org/founder/>  
<https://wayne.helperstaging.com/product/the-journey-suite-sharon-willis/>



**Florence Beatrice Price** (1888-1953) was an American composer. She is considered the first black woman in the United States to be recognized as a symphonic composer. Even though her training was steeped in European tradition, Price's music consists of mostly the American idiom and reveals her Southern roots. Her mother, a soprano and pianist, carefully guided her early musical training, and at age fourteen, she enrolled in the New England Conservatory of Music with a major in piano and organ. She studied composition and counterpoint with George Chadwick and

Frederick Converse, writing her first string trio and symphony in college, and graduating in 1907 with honors and both an artist diploma in organ and a teaching certificate.

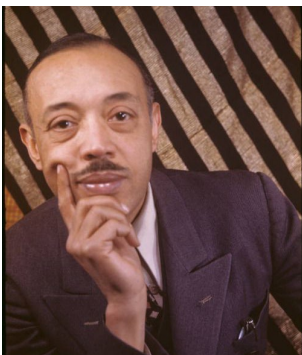
She taught in Arkansas from 1907-1927, and married Thomas J. Price, an attorney, in 1912. After a series of racial incidents in Little Rock, particularly a lynching that took place in 1927, the family moved to Chicago, where Price began a new and fulfilling period in her compositional career. She studied composition, orchestration, and organ with the leading teachers in the city, including Arthur Olaf Anderson, Carl Busch, Wesley La Violette, and Leo Sowerby, and published four pieces for piano in 1928. While in Chicago, Price was at various times enrolled at the Chicago Musical College, Chicago Teacher's College, Chicago University, and American Conservatory of Music, studying languages and liberal arts subjects as well as music.



Her friendship with the young composer, Margaret Bonds, resulted in a teacher-student relationship and the two women began to achieve national recognition for their compositions and performances. In 1932, both Price and Bonds submitted compositions for the Wanamaker Foundation Awards. Price won first and second place with her Symphony in E minor, and for her Piano Sonata. Bonds came in third place with a song. The Chicago Symphony Orchestra, conducted by Frederick Stock, premiered the winning composition, Symphony In E Minor on June 15, 1933. A number of Price's other orchestral works were also played by the WPA Symphony Orchestra of Detroit and the Chicago Women's Symphony. Price wrote other extended works for orchestra, chamber works, art songs, works for violin, organ anthems, piano pieces, spiritual arrangements, four symphonies, three piano concertos, and a violin concerto. Some of her more popular works are: Three Little Negro Dances, Songs to a Dark Virgin, My Soul's Been Anchored in de Lord for piano or orchestra and voice, and Moon Bridge. Price made considerable use of characteristic black melodies and rhythms in many of her works. Her "Concert Overture on Negro Spirituals," "Symphony in E minor," and "Negro Folksongs in Counterpoint" for string quartet, all serve as excellent examples of her idiomatic work.

Deeply religious, Price frequently used the music of the black church as material for her arrangements. In 1949, Price published two of her spiritual arrangements, "I Am Bound for the Kingdom," and "I'm Workin' on My Buildin'," and dedicated them to the black contralto Marian Anderson, who performed them on a regular basis. Price died in Chicago in 1953.

Source: <https://www.last.fm/music/Florence+Price/+wiki>



**William Grant Still** was born on 11 May in 1895. His mother, Carrie Lena Fambro, and his father, William Grant Still Sr, were both teachers. His father died when Still was young, and music came from his stepfather, who encouraged him from a young age. Still took violin lessons from 15, and also taught himself to play the **clarinet, saxophone, oboe, bass, cello, and viola.**

At his mother's encouragement, Still studied medicine at university, but never completed the course. While at university, he stayed heavily involved with music, playing in university orchestras and bands, and he eventually got to Oberlin Conservatory of Music in Ohio to further his musical studies. His composer credentials come from a teacher lineage that includes French revolutionary Edgard Varèse among others, and Still combined this classical clout with his passion for folk- and jazz-inspired styles.

Depicting the African American experience through orchestral music: Grant Still incorporated the blues, spirituals, jazz, and other ethnic American music into his orchestral and operatic compositions. His orchestral piece, *Wood Notes*, depicts Still's **love of nature**. And works like his 'Afro-American' Symphony No. 1, Symphony No. 2, the symphonic tone poem *Africa*, and his ballet *Sahdji* all “**depict the African American experience**” and “present the vision of an integrated American society.”

William Grant Still is very much considered part of the 'Harlem Renaissance' movement, which highlighted and celebrated African American intellectual, social, and artistic contributions to American cultural life, fanning out from Harlem in New York. His works were performed internationally by the best orchestras in the world, including the **Berlin Phil**, the **London Symphony Orchestra** and Tokyo Philharmonic.

Other contributions to musical life: As well as being a prolific composer of symphony, opera and ballet works – many of which highlighted struggles of Black lives in America, including *The Troubled Island* and *Highway No. 1 USA* – William Grant Still also worked for 'Father of the Blues' W.C. Handy in Memphis.

Still was a prolific arranger of pop music, and played in pit bands and for recordings, including for **pianist** Fletcher Henderson, singer Sophie Tucker and jazz clarinet Artie Shaw, and many others. He also arranged **movie music**, including for *Pennies from Heaven* (1936) and Frank Capra's *Lost Horizon*.

William Grant Still received an honor for Outstanding Service to American Music from the National Association for American Composers and Conductors, and had a raft of honorary doctorates, reflecting the extraordinary contribution he made to classical music history in America – and the world. Still died on 3 December 1978 in LA.

Source: <https://www.classicfm.com/discover-music/how-composer-william-grant-still-changed-classical-music/>