

HARMONIES IN THE MIDST OF MADNESS AND MIRACLE

A Devotion for Good Friday
in
Scripture, Organ Music, Song and Prayer

WELCOME, AND INTRODUCTION OF THE MUSICIANS

PRELUDE: Organ: *Aria on a Chaconne*, by Joel Martinson;
Organist, Fr. Edward Wagner

At the conclusion of the Prelude, all stand and keep silence. Then the Revd David Shearman reads Matthew 16.21-23:

After Peter's confession, "You are the Messiah, the Son of the living God," Jesus began to show his disciples that he must go to Jerusalem and undergo great suffering at the hands of the elders and chief priests and scribes, and be killed, and on the third day be raised. And Peter took him aside and began to rebuke him, saying, "God forbid it, Lord! This must never happen to you." But he turned and said to Peter, "Get behind me, Satan! You are a stumbling block to me; for you are setting your mind not on divine things but on human things."

And we pray together:

O God, your Son chose the path that led to pain before joy and to the cross before glory. Plant his cross in our hearts, so that in its power and love we may come at last to joy and glory, through Jesus Christ, our Saviour and Lord, who lives and reigns with you and the Holy Spirit, one God, now and forever. Amen.

HYMN, “Were You There”

[WERE YOU THERE; Organists, Marjorie and John Tite]

- 1 Were you there when they crucified my Lord?
Were you there when they crucified my Lord?
Oh, Oh, Oh!
Sometimes it causes me to tremble, tremble, tremble!
Were you there when they crucified my Lord?
- 2 Were you there when they nailed Him to the tree ...
- 3 Were you there when the sun refused to shine...
- 4 Were you there when they pierced Him in the side...
- 5 Were you there when they laid him in the tomb...

Please be seated.

JESUS IS ANOINTED

Scripture: Mark 10.22-24; Matthew 26.6-13

Organ: “*Nearer My God to Thee*” [ARR RICHARD ELLIOT;
Organist, Julian Delf]

Prayer: Blessed and praised, glorified and exalted, extolled and honored, adored and lauded be the name of the Holy One, blessed be He, beyond all the blessings and hymns, praises and consolations that are ever spoken in the world; and say, **Amen.** (The ancient Jewish mourners’ *Kaddish*)

JESUS ENTERS JERUSALEM

Scripture: Luke 19.29–40

Hymn, “*All Glory, Laud, and Honour*” (*stand*)

[VALET WILL ICH DIR GEBEN; Organist, Azrael Hackshaw]

All glory, laud, and honor, to Thee, Redeemer, King!
To whom the lips of children made sweet Hosannas ring!

Thou art the King of Israel, Thou David's royal Son,
Who in the Lord's name comest, the King and Blessed One.
All glory, laud, and honor ...

The multitude of pilgrims with psalms before you went,
our praise and prayer and anthems, Before you we present.
All glory, laud, and honor ...

To you before your passion they sang their hymns of praise;
to you, now high exalted, our melody we raise
All glory, laud, and honor ...

Their praises you accepted, accept the prayers we bring,
great author of all goodness, O good and gracious king.
All glory, laud, and honor ...

Prayer: Sovereign God, you have established your rule in the human heart through the servanthood of Jesus Christ. By your Spirit, keep us in the joyful procession of those who with their tongues confess Jesus as Lord and with their lives praise him as Saviour; who lives and reigns with you and that same Spirit. *Amen.*

JESUS RANSACKS THE TEMPLE

Scripture: Mark 11.15–19

Organ: *Pedal Exercitium* [JS BACH; Organist: Satomi Currah]

Prayer: O God, your Son was enraged by the wickedness he found in your holy House. Fill us with zeal to lay aside our own temptations to spiritual indifference and misuse of your sacred treasures; through the saving righteousness of Jesus Christ, Lord and Saviour. *Amen.*

JESUS WASHES THE DISCIPLES' FEET

Scripture: John 13.1–15

Piano: *They'll Know We are Christians by Our Love* [FIONA EVISON; Pianist, Fiona Evison]

Prayer: Holy God, source of all love, on the night of his betrayal, Jesus gave us a new commandment, to love one another as he loves us. Write this commandment in our hearts, and give us the will to serve others as he was servant of all, your Son, Jesus Christ, our Saviour. *Amen.*

LAST SUPPER

Scripture: Luke 22.14–27

Organ: *"Let Us Break Bread Together"* [FIONA EVISON; Trombonist, Ridley Gillmore; Pianist, Fiona Evison]

Prayer: God our Father, whose Son Jesus Christ in a wonderful Sacrament has left unto us a memorial of his passion: Grant us so to venerate the sacred mysteries of his Body and Blood, that we may ever perceive within ourselves the fruit of his redemption; who lives and reigns with thee and the Holy Spirit, one God, forever and ever. *Amen.*

GARDEN OF GETHSEMANE

Scripture: Luke 22.39–46

Organ: *Improvisation on “Go to Dark Gethsemane”*
[REDHEAD NO. 76; Organist, Azrael Hackshaw]

Prayer: Almighty and everlasting God, you love us tenderly, and you gave us your Son, Jesus Christ, to be one of us, and humbly to suffer a cruel death upon a cross to save us. In your infinite mercy, never let us take either his suffering or his humility for granted; through the same Jesus Christ, our brother. *Amen.*

BETRAYAL

Scripture: Luke 22.47-62

Organ: Spiritual, “*Nobody Knows the Trouble I Seen*”
[Organist, Marilyn Dickson]

*Nobody knows the trouble I see, Nobody knows but Jesu;
Nobody knows the trouble I see, Glory hallelujah.*

Sometimes I'm up, sometimes I'm down, Oh yes, Lord!
Sometimes I'm almost to the ground, Oh yes, Lord!
Nobody knows the trouble I see, Nobody knows but Jesu;...

Although you see me going long so, Oh yes, Lord!
I have my troubles here below, Oh yes, Lord!
Nobody knows the trouble I see, Nobody knows but Jesu;...

What makes old Satan hate me so, Oh yes, Lord!
Cause he got me once and let me go, Oh yes, Lord!
Nobody knows the trouble I see, Nobody knows but Jesu;...

Prayer: Christ Jesus, you have called us to follow you. Grant that our love may not grow cold in your service, and that we may not fail or deny you in the time of trial, you that live and reign with the Father and the Holy Spirit, one God, now and forever. *Amen.*

THE TRIAL – JESUS IS CONVICTED

Scripture: Luke 22:63-23:25

Hymn, “*They Crucified My Lord*” [Organist, Fr Wagner]

They crucified my Lord,
and He never said a mumbalin’ word.
They crucified my Lord,
and He never said a mumbalin’ word.
Not a word. Not a word. Not a word.

They pierced Him in the side,
and He never said a mumbalin’ word.
They pierced Him in the side,
and He never said a mumbalin’ word.
Not a word. Not a word. Not a word.

The blood came a-trick-a-lin’ down,
and He never said a mumbalin’ word.
The blood came a-trick-a-lin’ down,
and He never said a mumbalin’ word.
Not a word. Not a word. Not a word.

Prayer: O God, your blessed Son our Savior gave his body to be whipped and his face to be spat upon: Give us grace to accept joyfully the sufferings of the present time, confident of the glory that shall be revealed. In Jesus’ name we pray. *Amen.*

JESUS BEARS HIS CROSS

Scripture: John 19:16-17; Luke 23:26-31

Organ: “*A Lamb Goes Uncomplaining Forth*”

[KEVIN HILDEBRAND; Organist, Dwayne Hachman]

Prayer: Almighty God, whose beloved Son willingly endured the agony and shame of the cross for our redemption: Give us courage to take up our cross and follow him; who lives and reigns with you and the Holy Spirit, one God, now and forever. *Amen.*

CRUCIFIXION – JESUS DIES

Scripture: Luke 23.32-43

Hymn, “*What Wondrous Love Is This*” (stand)

[WONDROUS LOVE; Soloist, Melanie Hackshaw;
Organist, Marilyn Dickson]

What wondrous Love is this, O my soul, O my soul?
What wondrous Love is this, O my soul?
What wondrous Love is this,
that caused the Lord of bliss
to bear the dreadful curse for my soul, for my soul,
to bear the dreadful curse for my soul!

To God and to the Lamb, I will sing, I will sing,
to God and to the Lamb, I will sing!
To God and to the Lamb,
Who is the great I AM,
while millions join the theme, I will sing, I will sing,
while millions join the theme, I will sing!

Scripture: Luke 23.44-46

Silence

Prayer: Almighty God, look with loving mercy on your family, for whom your own Son was willing to be betrayed, to be given over to the hands of sinners, and to suffer death on the cross; He who now lives and reigns with you and the Holy Spirit, one God, now and forever. **Amen.**

JESUS IS LAID IN THE TOMB, AND RESTS

Scripture: Luke 23.50-56

Organ: Organ: “*Lord, Keep Us Steadfast in Thy Word*”
[RONALD A NELSON, Organist, Dwayne Hachman]

Prayer: O God, Creator of heaven and earth: Grant that, as the crucified body of your dear Son was laid in the tomb on the holy Sabbath Day, so we may wait with him the coming of the third day, and rise with him to newness of life; through that same Jesus Christ, our Saviour and Lord. **Amen.**

Silence

THE EMPTY TOMB

Scripture: Luke 24.1-5

Prayer: Hymn, “*Lead Me to Calvary*” (*Please stand*)
Organist, Fiona Evison; Trombonist, Ridley Gillmore]

**King of my life, I crown Thee now,
Thine shall the glory be;
Lest I forget Thy thorn crowned brow,
Lead me to Calvary.**

*Lest I forget Gethsemane,
Lest I forget Thine agony;
Lest I forget Thy love for me,
Lead me to Calvary.*

**Show me the tomb where Thou wast laid,
Tenderly mourned and wept;
Angels in robes of light arrayed
Guarded Thee whilst Thou slept ...**

**Let me like Mary, through the gloom,
Come with a gift to Thee;
Show to me now the empty tomb,
Lead me to Calvary ...**

**May I be willing, Lord, to bear
Daily my cross for Thee;
Even Thy cup of grief to share,
Thou hast borne all for me ...**

Then, as we remain standing for the prayer

O God, you gave Jesus to suffer death on the cross for our redemption, and by his resurrection you delivered us from the power of death. Make us die every day to evil, that we may live with him forever in the joy of that resurrection. We pray in the mightiest Name in heaven and on earth, Jesus Christ, who lives and reigns in glory with you and the Holy Spirit, one God, now and forever. **Amen.**

Please be seated

POSTLUDE: “*The Strife Is O’er, the Battle Done*”
[*Chorale Prelude on VULPIUS*, by Healey Willan;
Organist, Fr Wagner]

At the end of the Postlude, all stand and keep silence, after which we pray the following dialogue:

- M Praise the Holy One, O you that fear God;
A **Stand in awe, O congregation of believers.**
- M For God does not turn away from the poor;
A **But when they cry, the Holy One hears them.**
- M All the ends of the earth shall turn to God;
A **All the nations shall bow down in honour.**
- M My soul shall live for God;
A **My descendants shall serve the Holy One.**
 They shall come and make known
 the saving deeds our God has done.
- P Let us give thanks for our musicians!
 (Applause is appropriate)

CLOSING REMARKS

BLESSING

DISMISSAL

- P Go in peace.
A **Thanks be to God.**

NOTES

On the Liturgy

Two decades ago, when Ann Clark, sometime Vice-President and former long-time member of the Grey Bruce RCCO Centre, was organist for the congregation of the Hanover Baptist Church, her pastor, the Revd Geoffrey Hearne, suggested that she might put something together for Lent along the lines of the Lessons and Carols that are customary during Advent and Christmas.

In Ann's words, "Holy Week and the Biblical accounts have historical, cultural significance. Each step and process of Holy Week stirs up thoughts and feelings, which may be expressed in musical pieces that highlight the mood. The pipe organ, of which there are many in the Grey Bruce area, sets this mood to perfection—you can 'hear' the scriptures expressed through the wind of the pipes."

Thus did *Harmonies in the Midst of Madness and Miracle*—Pastor Geoff's own suggestion for the title—come into being. Ann selected the scripture with help from Geoff, added appropriate hymns, then asked some organist friends to play pieces that would reflect the mood and meaning of each section of the Passiontide story. "Harmonies" was first played during Holy Week, 1999, at Hanover Baptist Church, and since then has appeared each year—freshened each time to accord with its context—in churches throughout Grey and Bruce counties.

For our organists, discovering and learning music that fits perfectly with each of the movements of the service has become a bracing theological challenge, not unlike the process by which preachers prepare their sermons.

That is the best way to think of this Good Friday worship—a service of musical preaching, a series of musical homilies, reflections, meditations, and commentaries on the highlights of the sacred drama of Holy Week, which—like a good sermon—gathers us closer to the emotional and spiritual import of Jesus Christ's atoning love.

On the Composers

JS Bach (1685-1750) was the quintessential Lutheran Kantor. A devout and learned Christian, he was a towering musical genius and extraordinarily accomplished organist, teacher and composer for voices and all the instruments of his day. The *Pedal Exercitium* appears to have been written down by Bach's son, Carl Philipp, as he heard his father improvising on the organ pedals, and has been one of the tests of organists' pedal technique ever since.

Dr Richard Elliot, composer and performer, is Principal Mormon Tabernacle Organist. His extensive ministry there includes recording with the renowned Mormon Tabernacle Choir, playing for the weekly Music and the Spoken Word broadcasts, and joining with his fellow organists in presenting daily 30- minute organ recitals in the Tabernacle.

Fiona Evison, an area composer, conductor, and accompanist, directs music at Central Westside United Church in Owen Sound. She is completing a PhD in Music Education at Western University in London. *Lead Me to Calvary* is a favourite Passion hymn, and was arranged especially for this service to feature Ridley Gillmore—a trombonist, UCC

lay minister, and retired music educator from Southampton. She and Ridley have been performing her compositions together regularly since December 2021.

Azrael Hackshaw is familiar to both Knox, Durham, and Crawford United Churches, the latter of which he is regular keyboardist. Active in the GBRCCO since middle school and now in Grade Eleven, under the encouragement of Dr Marilyn Dickson and his organ teacher, David Hamilton of Kincardine, he has developed distinctively as a church organist and gifted hymn stylist.

Kevin Hildebrand, musician and theologian, is Kantor of Concordia Theological Seminary, Fort Wayne, Indiana (Lutheran Church—Missouri Synod). Active as a composer for choirs and organ, and workshop leader for the LCMS Commission on Worship, his hymn tune LORD OF LIFE as well as other hymn harmonisations are represented in the *Lutheran Service Book* (2006).

Joel Martinson, who describes himself as “the product of two generations of clergy-musician families,” is Director of Music Ministries and Organist of the Episcopal Church of the Transfiguration in Dallas, Texas, where the extensive music program “gives glory to God, enriches our worship, elevates our souls.” The evocative *Aria on a Chaconne* (1994) has established itself as a most popular composition for organ, for both recital and worship services.

Ronald A Nelson (1927-2014) was one of a great generation of American Midwest Lutheran cantors. He served for 37 years as the beloved Director of Music at Westwood Lutheran Church in suburban Minneapolis, where he created a children’s choir school, and after retirement, continued as a choir member. A “complete minister of music”, he received the Distinguished Alumnus Award from St. Olaf College, the F. Melius Christiansen Award from the Minnesota American Choral Directors Association, and the Faithful Servant Award from the Association of Lutheran Church Musicians.

The Anglo-Canadian, **Dr Healey Willan** (1880-1968), in his day “Dean of Canadian Composers,” remains one of the most famous church musicians in the world. The two organ voluntaries we hear tonight were written when Willan was in his 70s, a testament to the energy, creativity and love he brought to the Church and its music throughout every moment of his life—playing his last service at St Mary Magdalene’s Anglican in Toronto just days before his death, at 88.





**There are offering plates at the entrance to the sanctuary.
Please donate to GBRCCO's Organist Scholarship Fund!**

The oldest association of musicians in Canada, founded in Brantford, Ontario, the RCCO is now in its 110th year. Today, it is a nationwide interdenominational community of professional and amateur organists, church musicians, choral conductors, and others who share an interest in the organ and its music.

The Grey Bruce Centre of the RCCO was first gathered in 1984 by the legendary learned organist and farmer, Herman Maes of Ayton, Ontario, who vigorously championed church music and the pipe organ all his life. His equally learned and vigorous successor for 16 years, and again presently, after Fr Ed Wagner and Dr Marilyn Dickson, is Dwayne Hachman, also a farmer-organist.

Why Donate to the Scholarship Fund?

The devotion tonight is a gift of the Grey Bruce Centre of the Royal Canadian College of Organists, to the God whom we adore and serve, and to you.

In an increasingly secularized culture, the membership of GBRCCO, each of us a liturgical musician, has determined that our primary mission is to foster through music the prayer of the worshipping community. Yes, we are supporters of the organ and its long use in worship, and most of our members play it as our primary instrument. But more than that, as musicians who work among faith communities, we join with other worship leaders, like our clergy, assisting ministers and praise bands, as colleagues in ministry, serving the servants of God.

Our scholarship program is intended to help grow ministers of music in Grey and Bruce counties. There are many methods of learning to play well the organ and other instruments used in worship, but developing musical talent ministerially is something rarely attempted even at the university level in Canada.

The Grey Bruce Centre of the Royal Canadian College of Organists is resolved to help remedy that, beginning with local motivated, aspiring church organists of any age, experience with the organ, or skill level. Our scholarship program defrays the considerable cost of lessons (in Grey and Bruce, now \$60 an hour, not counting transportation costs) for organists and other musicians who have a vocation for service to the People of God.

Please, generously join us in mission!

Donations of over \$20 will be acknowledged with a tax receipt—please make out cheques to “RCCO” and memo “Grey Bruce Scholarship Fund.”

Good Friday

Am I a stone, and not a sheep,
That I can stand, O Christ, beneath Thy cross,
To number drop by drop Thy blood's slow loss,
And yet not weep?

Not so those women loved
Who with exceeding grief lamented Thee;
Not so fallen Peter weeping bitterly;
Not so the thief was moved;

Not so the Sun and Moon
Which hid their faces in a starless sky,
A horror of great darkness at broad noon –
I, only I.

Yet give not o'er,
But seek Thy sheep, true Shepherd of the flock;
Greater than Moses, turn and look once more
And smite a rock.

—*Christina Rossetti, 1896*

THE ORGANS OF KNOX

Organs at this originally Presbyterian congregation, not to mention other instruments and the singing of anything but unaccompanied Metrical Psalms in unison, had a rocky start.

Excerpts from *The Daily Sun Times*, Owen Sound, June 16, 1934:

It was while Mr. Park was pastor of the Durham church that the introduction of instrumental music caused a most severe storm in the congregation. Mr Binnie in his memories of those early days had this to say: 'It must have been a heartbreak to Mr. Park when his congregation split over the question of introducing an organ into the church. It seems to us at this distance a ridiculous proceeding, but in those days it was a burning question. Many of the older folk with old country traditions regarding the bringing in of an organ or "Kist o' whistles" as they derisively called it, into the church an anathema. It was simply opening the door to worldliness and pride. Mr Park passed through this trial without bitterness, and without forfeiting the respect of the people. The storm over the introduction of instrumental music, which shook the foundation of many a congregation in the new world as in the old, and in Durham a majority of the elders and a large section of the congregation withdrew from the rest, and petitioned the Presbytery of Sauguen to grant them separate organization. This was in 1880. The Presbytery did their best to heal the breach, and failing, they granted their request on July 12, 1881 and appointed an interim session. They set themselves the Herculean task of building a new church and in May 24, 1882, the cornerstone of the new church was laid and the building was opened for public worship on the 31st of December of the same year and was known as Knox Church. In 1887 hymns were introduced in public worship and even the vexing question of the organ was settled by permitting the use of instrumental music in the service of praise. . . . It has been reported that the original narrow winding front entrance to the building was designed to prohibit entrance of the aforementioned "kist o' whistles." This is the building enlarged and improved in which Knox United congregation worships.'

By 1908, Knox had installed its first pipe organ. Details of that one, and a second pipe organ manufactured by the Ebenezer company in the 1960's, are unknown at this point. The current organ is an Allen digital computerized organ, installed in 1989.

—Research by Dr Marilyn Dickson, present Music Director of Knox Church