

EPIPHANY
CHRIST OUR LIGHT



St. Matthews Church
WHERE COMMUNITY
GATHERS AND GROWS

February 13, 2022

Epiphany 7

Black History Month Sunday

Sunday, February 13, 2022

Gathering

Prelude	<i>"Nobody Knows the Trouble I've Seen"</i>	African American Spiritual
Words of Welcome & Service Announcements		
Lamenting Racism	A: hear our lament, O Lord.	
Hymn 697	<i>"Just a Closer Walk with Thee"</i>	
Greeting		
Prayer of the Day		
Anthem	<i>"Peace Like a River/Kum By Yah"</i>	African American Spiritual

Word

Reading	1 Corinthians 15: 12-20
Gospel Acclamation	<i>"Alleluia"</i>
Gospel Reading	Luke 6:17-26
Sermon	
Hymn of the Day 723	<i>"Canticle of The Turning"</i>
Prayers of Intercession	A: hear our prayer.
Peace	

Meal

Offering Hymn 181	<i>"Let the Vineyards be Fruitful"</i>
Offering Prayer	
Great Thanksgiving	p. 107

Holy, Holy, Holy	p. 108
Thanksgiving at the Table VIII	p. 67
Lord's Prayer ("Our Father, who art in heaven...")	p. 112
Lamb of God	p. 112
Communion Hymn (see pg. 4)	"Healing Journey"
Table Blessing	
Prayer after Communion	
Sending	
General Announcements	
Blessing	
Hymn 705	"God of Grace and God of Glory"
Dismissal	A: Thanks be to God.
Postlude	"Go Down Moses" African American Spiritual

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Blessings and curses abound on the sixth Sunday after Epiphany. We would do well to listen closely to whom the "blessed ares" and the "woe tos" are directed and to find our place in the crowd among those who desire to touch Jesus. The risen Christ stands among us in the mystery of the holy supper with an invitation to live in him, and offers power to heal us all.

Healing Journey

Scott Knarr

Jesus meets us in our trou - bles, bear - ing
Shar - ing spa - ces, sac - red mo - ments, hearts en -

weak - ness, fear and pain. Je - sus comes to greet and
liv - ened by God's grace, Reach-ing out to plant a

guide us, lov - ing all in need the same. Ho - ly
gar - den, Christ is pre - sent in this place.

Wis - dom, heal - ing jour ____ ney where Christ

meets us face to face.

Leading Worship Today

Minister: Rev. Sebastian Meadows-Helmer

Assisting Minister: Scott Kuschnereit

Diaconal Minister of Music : Deacon Scott Knarr

Choral Scholars: Laura Moolenbeek, Jacob Steinmann

Radio Operator: Jason Smolak

Worship Notes

In our prayers John, Susan, Marie, Grace, Maureen, Ruth-Marie, Frank and Bernice.

Music Note for worship: The American Library of Congress defines the African American Spiritual as “a type of religious folksong that is most closely associated with the enslavement of African people in the American South.” Spirituals are born out of the brutality of the slave trade as Black people brought African music styles from their homeland and adapted them to realities of working as slaves on plantations in North America. Some melodies are “sorrow songs” which are pleas for deliverance from a life of bondage and pain (“Nobody Knows the Trouble I’ve Seen”). They speak to brutal treatment at the hands of White people and the hope of freedom in a Promised Land. Some songs such as “Go Down Moses” were signals that the conductor of the Underground Railroad was in the community. Phrases such as “crossing over Jordan River” could be understood metaphorically as passage to Canada.

This heritage of culture and song has been adopted and embraced by the White church. Evangelical Lutheran Worship contains no fewer than 14 African American Spirituals with titles we sing at St. Matthews such as “Go Tell it on the Mountain”, “Were You There When They Crucified My Lord?”, and “This Little Light of Mine”. White Christians have altered or smoothed out rhythms and changed the original text and melody. Some people even repack-

aged and sold these tunes, exploiting the misery of others and appropriating their culture for profit.

The well-known Spiritual “Kum Ba Yah” has a recent history as a protest song when this song, shared by Black singers in the South, was embraced by civil rights activists in the folk song revival after the Second World War. Even with the best of intentions at honouring the legacy of African American Spirituals, they made two important mistakes when adopting the song. The original song was upbeat and rhythmic, calling out to the Holy Spirit to be actively present. The first word of the phrase was “come” to give the meaning “come by here”. In an attempt to be more exotic, some White singers made the first word “Koom” and it eventually stuck as “Kum” with the later pronunciation, thereby losing the sense of “come”.

We sing these songs born out of slavery today to remember a Black history which must not be hidden or erased. A Black history that informs life not only in the American South, but which also impacts those who are in bondage in Canada and the realities of Black experience in our very own Waterloo Region.

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