



St. John's Church

Sunday, November 20, 2022

Ten O'clock in the Morning

THE SUNDAY NEXT BEFORE ADVENT

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 10:00 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.*
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Hymnal

Prayer Book

The Prelude: *Desseins éternels* (from *La Nativité du Seigneur*) – Olivier Messiaen
[*Eternal purposes* (from *The Birth of the Saviour*)]

329 The Processional Hymn: *How bright appears the Morning Star* – TUNE: Frankfort

The Introit: *Dicit Dominus*, Jeremiah 29:11, 12, 14; Psalm 85:1 – Plainchant

THUS saith the LORD, I know the thoughts that I think toward you, thoughts of peace, and not of affliction: ye shall call upon me, and I will hearken unto you, and will bring again your captivity from every nation. *Ps.* LORD, thou art become gracious unto thy land: thou hast turned away the captivity of Jacob. Glory be... Thus saith... (*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**

The Collect of the Day **p. 225**

For the Epistle: Jeremiah xxiii. 5.

p. 225

¶ *After the reading of the Epistle, the People shall remain seated, and the Choir shall chant*

The Psalm: 126. In convertendo. – ANGLICAN CHANT: George M. Garrett

p. 505

¶ *Then shall the People stand, and the Choir continue with*

The Gradual: Liberásti nos, Psalm 44:8–9 – Plainchant

IT is thou, O LORD, that savest us from our enemies: and puttest them to confusion that hate us.
V. We make our boast of God all day long: and will praise thy Name for ever.

The Alleluia: De profúndis, Psalm 130:1 – Plainchant

ALLELUIA. Alleluia. V. Out of the deep have I called unto thee, O LORD; Lord, hear my voice.
Alleluia.

The Gospel: St. John vi. 5.

p. 225–6

The Nicene Creed

p. 71

552 The Sermon Hymn: Soldiers of Christ, arise – TUNE: Silver Street

Announcements (*if there be any*)

The Sermon – The Rev. Fr. Steven J. Kelly, SSC, Rector

The Offertory: De profúndis, Psalm 130:1 – Plainchant

OUT of the deep have I called unto thee, O LORD; Lord, hear my voice.

The Offertory Anthem: When the Lord turned again (Ps. 126) – Adrian Batten

*When the Lord turned again the captivity of Sion:
then were we like unto them that dream.*

*Then was our mouth filled with laughter
and our tongue with joy.*

*Then said they among the heathen:
the Lord hath done great things for them.*

*Yea, the Lord hath done great things for us already,
whereof we rejoice.*

*Glory be to the father, and to the Son,
and to the Holy Ghost.*

*As it was in the beginning and is now,
and ever shall be world without end.*

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 (4th stanza only)

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

The Invitation to Confession

p. 75

The Confession and Absolution

p. 75–6

The Comfortable Words

p. 76



[734] *The Sursum corda:* Plainchant

p. 76



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 (*said by the Congregation with the Minister*)

p. 82

712 *The Agnus Dei:* Missa de Sancta Maria Magdalena (*to be sung thus: Men only, Trebles only, Full*)

The Invitation: ✠ Behold the Lamb of God; behold him that takest away the sins of the world.

Response: *Lord, I am not worthy that thou shouldst come under my roof: but speak the word only, and my soul shall be healed.*

The Administration of Holy Communion

p. 82–3

¶ *After receiving Communion, those desiring prayers for healing may come to the baptismal font to be prayed for by members of the Order of St. Luke.*

205 *The Communion Hymn:* Wherefore, O Father, we thy humble servants – TUNE: Oblation

***The Communion:* Amen dico vobis, St. Mark 11:24 – Plainchant**

VERILY I say unto you, what things soever ye desire when ye pray: believe that ye receive them, and it shall be done unto you.

The Prayer of Thanksgiving (*said by the Congregation with the Minister*)

p. 83

713 *The Gloria in excelsis:* Missa de Sancta Maria Magdalena

p. 84

The Blessing (*the People all kneeling*)

p. 84

The Dismissal | Response: *Thanks be to God.*

560 *The Recessional Hymn:* Fight the good fight with all thy might – TUNE: Pentecost

The Postlude: *Wie schön leuchtet der Morgenstern*, BuxWV 223 – Dieterich Buxtehude
[How brightly shines the Morning Star]

¶ 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:

Born in Avignon to Pierre Messiaen, a Shakespeare scholar, and the poet Cécile Sauvage, Olivier Messiaen (1908–92) exhibited a rare musical talent from an early age. He was admitted to the Paris Conservatory at age eleven, where he won five First Prizes—notably in classes with Marcel Dupré (organ), Maurice Emmanuel (music history), and Paul Dukas (composition). In 1930, he was appointed Organiste Titulaire of Sainte Trinité Church in Paris, a position he held until the early 1970s. At the outbreak of World War II, he became a French army hospital attendant, and in 1941 was taken prisoner and held in a POW camp in Silesia (where he composed *Quartet for the End of Time*). Upon his repatriation in 1942, he was appointed professor of harmony at the Paris Conservatory. During his lifetime, Messiaen was famed as an organist and pianist and frequently performed his own difficult compositions in concerts around the world.

Although Messiaen’s musical eclecticism incorporated secular influences and the musical vocabulary of other religions, his musical purpose was to express “spiritual truths of the Catholic faith.”

La Nativité du Seigneur: The sound world of Olivier Messiaen is indeed unique and draws upon a diverse collection of influences: Norwegian folk song; the impressionistic devices of his colleagues and countrymen, Debussy and Ravel; Gregorian chant, which he encountered on a daily basis during his sixty-one-year tenure as organist at the church of La Trinité in Paris; birdsong; Hindu rhythm; and especially his own deeply-felt Catholic faith. Messiaen also sought to create a new musical language through scales and harmonies of his own invention called modes of “limited transposition.” These scales and harmonies color Messiaen’s music with an individual hue which instantly sets him apart. Musical creativity for Messiaen was, above all, an act of faith, as witnessed by the fact that the majority of his output is based on scriptural references. To quote the composer himself: “The subject Theological? The best, for it comprises all subjects, and the abundance of technical means allows the heart to expand freely.”

Desseins éternels: The slow, almost static movement of the harmony and melody in this piece seems to portray the awe we feel at the presence of the divine majesty.

~ Colin Andrews – *Hommage à Messiaen* – © 2016 Loft Recordings, LLC. All rights reserved; ed. C. Sayers

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The Rev. Fr. Michael J. Bedford, SSC, *Assisting Priest Emeritus*
Dr. Huw R. Lewis, FRCO, *Director of Music, Organist, and Master of the Choir*
Mr. Abraham Wallace MMus, *Edwards Organ Scholar*