



# St. John's Church

**Sunday, June 16, 2024**

**Ten O'clock in the Morning**

**THE THIRD SUNDAY AFTER TRINITY**

**The Order for Holy Communion**

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- *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**

[9:45 AM]

**The Litany**

**Prayer Book**

**p. 54**

**The Prelude:** *Psalm-Prelude No. 2* (from *Psalm-Preludes set 1, op. 32*) – Herbert Howells

**287 The Processional Hymn:** *Give praise and glory unto God* – TUNE: Elbing

**The Introit:** *Réspice in me*, Psalm 25:15, 17, 1 – Plainchant

**T**URN thee unto me, and have mercy upon me, O LORD; for I am desolate, and in tribulation: look thou on mine affliction, and my travail; and forgive me all mine iniquities, O my God. *Ps.* Unto thee, O LORD, do I lift up my soul: my God, in thee have I trusted; let me never be confounded. Glory be... The LORD... (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* – Willan

**p. 70**

**The Collect of the Day**

**p. 192**

**The Epistle:** 1 St. Peter v. 5.

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

**The Psalm:** 119:169–176. xxii. *Appropinquet deprecatio.*

– ANGLICAN CHANT: Charles Villiers Stanford **p. 501–2**

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

**The Gradual:** *Iacta cogitatum tuum*, Psalm 55:23, 17a, 18b 19a – Plainchant

**O**CAST thy burden upon the LORD: and he shall nourish thee. V. When I cried unto the LORD, he heard my voice: from the battle that was against me.

**The Alleluia:** *Deus iudex iustus*, Psalm 7:12 – Plainchant

**A**LLELUIA. Alleluia. V. God is a righteous judge, strong and patient: and God is provoked every day. Alleluia.

**The Gospel:** St. Luke xv. 1. **p. 193**

**The Nicene Creed** **p. 71**

**238 The Sermon Hymn:** *Father of mercy, Lover of all children* – TUNE: Selesian

**Announcements** (*if there be any*)

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

**The Offertory:** *Sperent in te*, Psalm 9:10, 11, 12 – Plainchant

**T**HEY know thy Name will put their trust in thee; for thou, LORD, has never failed them that seek thee: O praise the LORD which dwelleth in Syon; for he forgetteth not the complaint of the poor.

¶ *Outreach: Loose offerings collected on the third Sunday of the month are allocated to the Rector's Discretionary Fund.*

**The Offertory Anthem:** *O praise the Lord* - Adrian Batten

*O praise the Lord, all ye heathen: praise him, all ye nations  
For his merciful kindness is ever more and more towards us:  
and the truth of the Lord endureth for ever. Praise the Lord.*

*Psalm 117*

**The Presentation of the Alms and Oblations**

**139** *The Doxology*

**P**RAISE 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 (4<sup>th</sup> stanza only)*

**O**UR 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**  
**The Confession and Absolution**

**p. 75**  
**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**

**198 *The Communion Hymn:* *O God, unseen yet ever near* – TUNE: St. Flavian**

***The Communion:* *Dico vobis: Gáudium*, St. Luke 15:10 – Plainchant**

I SAY unto you, There is joy in the presence of the Angels of God: over one sinner that repenteth.

**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.*

**308 *The Recessional Hymn:* *Let us, with a gladsome mind* – TUNE: Monkland**

**The Postlude:** *Poco vivace* (*from Kleine Präludien und Intermezzi, Op. 9*)

—Hermann Schroeder

¶ *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.*

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## Notes on Selected Portions of Today's Music

### The Prelude:

Herbert Howells (1892–1983) was born in Lydney, Gloucester on October 17, 1892. He showed a keen interest in composition early in his life and, at the age of eighteen, became a pupil of Herbert Brewer, Organist of Gloucester Cathedral. In 1912 he was awarded a scholarship to the Royal College of Music and studied under Charles Villiers Stanford, Walter Parratt, Charles Wood and Hubert Parry. In 1913 Howells wrote his *Piano Concerto No 1 in C minor*. This was his first orchestral work: originally given the number Op. 8 by the composer, he later renumbered it as Op. 4. This concerto received its world premiere in July 1914 at the Queen's Hall, London with Arthur Benjamin as soloist. (His *Piano Concerto No. 2 in C Major* was later commissioned by the Royal Philharmonic Society and first performed at the Queen's Hall in 1925 by Harold Samuel, conductor Malcolm Sargent.)

In 1920, after ill-health forced him to relinquish his position as sub-organist of Salisbury Cathedral, Howells returned to the RCM to teach composition, an occupation which was to interest him until the end of his life. Howells also taught at St. Paul's Girls' School, Hammersmith, and, in 1950, was appointed King Edward VII Professor of Music at London University.

Unlike his close friend and mentor, Ralph Vaughan Williams, Howells never collected or made direct use of folk songs. He did, however, accept their importance as part of a wider musical heritage but preferred to allow church modes and the pentatonic scale to play a more prominent part in the construction of his output. In works such as the *Fantasia for Cello and Orchestra* (1936) and the *Concerto for String Orchestra* (1938), Howells shows his ability to incorporate a smooth melodic line with an almost disturbing harmonic dissonance.

Perhaps time has singled out *Hymnus Paradisi* as this composer's masterpiece. It was written in 1938 as a requiem for his son, Michael Kendrick Howells, who died in infancy in 1935. Christopher Palmer has described the work as "Music of life and life's transience", and for twelve years it was unperformed, remaining, as Howells put it, "A personal, almost secret document". It was at the request of Vaughan Williams that Howells released the work and conducted its premiere at the Three Choirs Festival in Gloucester, 1950. Much of the material for *Hymnus* was derived from an earlier work, the *Requiem* (1936) [last performed at St. John's on Good Friday, 2009] which was only released for publication – by the composer – in 1980.

The move away from secular to sacred music which *Hymnus Paradisi* marked, continued into the 1940s with a series of compositions setting Mass texts and Canticles, most notably the *Magnificat and Nunc Dimittis* from the Anglican Evensong service. Over twenty settings are known of which the settings for King's College, Cambridge (Collegium Regale), St. Paul's and Gloucester Cathedrals are among the finest.

Howells never claimed to be an expert organist but his output for the instrument has been accepted as core repertoire and shows a mastery in both style and technique in writing for this medium. Amongst others, the *Six Pieces* dating from 1940 to 1945 are full of rich dissonance with a romantic twist which is neither pretentious nor superfluous. Here, Tudor influences can be seen as in other works – although they are moulded and adapted to Howells' intrinsic style.

Herbert Howells died in London on February 23, 1983 at the age of 90. During his life he has been awarded a Collard Life Fellowship (Worshipful Company of Musicians), CBE (1953) and in 1972 was made a Companion of Honour.

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Giving QR

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The Rev. Fr. Steven J. Kelly, SSC, *Rector*  
The Rev. Fr. Michael J. Bedford, SSC, *Assisting Priest Emeritus*  
Dr. Huw R. Lewis, FRCO, *Director of Music, Organist, and Master of the Choir*  
Grace Jackson, MSM, *Edwards Organ Scholar*