

¶ We welcome you to St. John's Episcopal 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. Whether you are new, or returning from a time away, 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. To reach the undercroft, you may take either the stairway in the southwest corner of the narthex, or, should you desire the use of an elevator, you may use the one located between the chapel and the Parish Office. To get to the elevator, just travel up the aisle on the Gospel (north/left) side of the nave, through the hallway past the chapel to the elevator. Press "1" to reach the floor below and then, once there, simply take a left out of the elevator, and head down the hallway into the undercroft. If you have questions, please feel free to speak to any parishioner and they will happily provide you with whatever assistance you may require.



St. John's Episcopal Church

(Founded 1858)

Notes on Selected Portions of Today's Music

The Prelude:

This chorale prelude sets one of the most popular Lutheran chorales of the Epiphany season. The subject of the chorale is the star that guided the three wise men to find Jesus, the main event celebrated during Epiphany. The first verse of the chorale reads as follows: "How brightly beams the morning star, full of grace and truth from the Lord, the sweet root of Jesse! Thou son of David from the stem of Jacob, my king and my bridegroom, you have possessed my heart; lovely, friendly, beautiful and great, powerful and honorable, rich in gifts, elevated, and rich in splendor." Buxtehude's setting of the chorale is a nice long chorale fantasy. He begins with the chorale tune in the bass, and by the 30th measure of the piece the melody migrates to the soprano. Starting at the 77th measure of the piece, Buxtehude begins to play with descending sequences with suspensions, which have their basis in the long descending line from the last phrase of the chorale; however, at this point, the chorale melody isn't really tied to any particular voice any more. At measure 136 Buxtehude initiates a gigue-like fugue, with each point of imitation in the fugue derived from the chorale melody. This fugal imitative texture continues through the end of the work. Only the last few measures of the piece require pedals, which makes the conclusion sound all the bolder relative to the rest of the work.

~ Andrus Madsen for AllMusic – © 2013 Rovi Corp | All rights reserved

The Offertory Anthem:

Thomas Attwood (1765–1838) became a chorister at the Chapel Royal at the age of nine. By the age of sixteen he had been presented to the Prince of Wales (later to become George IV) who was impressed enough to send him on a course of study abroad in Naples and then in Vienna where he became a pupil of Mozart. Attwood enjoyed considerable royal patronage (his father had been a trumpeter in the King's Band) and when he returned to England he became tutor to the Duchess of York and the Princess of Wales. In 1796 he was appointed Organist of St. Paul's Cathedral.

Despite his modest achievements in the field of composition – which include some thirty-two operas – Attwood will be remembered not just for his association with Mozart, but also for his friendship with Mendelssohn who wrote his *Three Preludes and Fugues* for organ for him. Mendelssohn stayed in London at Attwood's large house on Beulah Hill in South Norwood. Attwood was a founder member of the Philharmonic Society and became one of the first professors at the Royal Academy of Music upon its foundation in 1832. By all accounts he was a charming fellow who had many friends; he did not set out to impress and yet he had a subtle but profound influence upon the English music scene in the nineteenth century.

~ © 1999 William McVicker – *The English Anthem – Volume 7 – Hyperion CDA67087*

The Postlude:

The *Prélude sur l'Introit de l'Épiphanie, op 13*, dates from the early 1960s. It is one of Maurice Duruflé's (1902–86) less well-known works, and appears in a volume of compositions (*Orgue et Liturgie*) assembled and prefaced by the French musicologist Norbert Dufourcq. Each of the *Préludes* in the volume is based on a plainsong introit. Duruflé's *Prélude* is on the introit for the Mass of the Epiphany "Ecce advenit dominator Dominus". The composer has carefully set the Gregorian rhythmic patterns resulting in a series of bars of irregular length and flowing musical content.

~ © 1990 William McVicker – *The Complete Organ Music of Maurice Duruflé – Hyperion CDA66368; ed. C. Sayers*

St. John's Episcopal Church
Phone: (313) 962-7358 Fax: (313) 962-2885

2326 Woodward Avenue, Detroit, Michigan 48201-3431
www.StJohnsDetroit.org

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
Dr. Norene Walters, DMA, Edwards Organ Scholar

Sunday, January 7, 2018

Ten O'clock in the Morning

THE FIRST SUNDAY AFTER THE EPIPHANY

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. Large print editions of the Order of Service are available from an usher upon request.
- 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. Special age appropriate bulletins and KidsPacks are available from the ushers. 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.

Hymnal

Prayer Book

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

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

The Introit: *In excelsis throno*, Cf. Daniel 7:9–10, 13–14; Isaiah 6:1, 3; Ps. 100:1 – Plainchant
ON a throne exalted I beheld, and lo, a man sitting, whom a legion of angels worship, singing together: behold his rule and governance endureth to all ages. Ps. O be joyful in God, all ye lands: serve the LORD with gladness. Glory be... On a throne exalted... (etc.)

The Collect for Purity (*the People all kneeling*) p. 67

708 The Decalogue; Responses: *Missa de Sancta Maria Magdalena* – Healey Willan p. 68–9
The Summary of the Law p. 69

The Collect of the Day p. 109
The Collect for the Epiphany (*to be said daily throughout the Octave*) p. 107–8

Hymnal

The Epistle: Romans xii. 1.

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

The Psalm: 118:19–24. *Aperite mihi portas.* – ANGLICAN CHANT: Thalben-Ball **p. 489**

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

The Gradual: *Benedictus Dominus Deus*, Psalm 72:18, 3 – Plainchant

BLESSED be the LORD, even the God of Israel: which only doeth wondrous things. *V.* The mountains also shall bring peace, and the little hills righteousness unto the people.

The Alleluia: *Jubiláte Déo*, Psalm 100:1 – Plainchant

ALLELUIA. Alleluia. *V.* O be joyful in the LORD, all ye lands: serve the LORD with gladness Alleluia.

The Gospel: St. Luke ii. 41.

p. 110–1

The Nicene Creed

p. 71

48 The Sermon Hymn: *Earth has many a noble city* – TUNE: Stuttgart

Announcements (*if there be any*)

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

The Offertory: *Jubiláte Déo*, Psalm 100:1–2 – Plainchant

OBE joyful in the LORD, all ye lands; serve the LORD with gladness, and come before his presence with a song: be ye sure that the LORD he is God.

¶ *Outreach: Loose offerings collected on the first Sunday of the month are allocated to support the mission work of Bishop Jackson Biggers and the church in Malawi, Central Africa.*

The Offertory Anthem: *O God, who by the leading of a star* – Thomas Attwood

O God, who by the leading of a star didst manifest
thy only-begotten Son to the Gentiles,
Mercifully grant that we which know thee now by faith
may after this life have the fruition of thy glorious Godhead,
through Jesus Christ our Lord. Amen.

~ Collect for Epiphany, Book of Common Prayer (1928 and prior)

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

Prayer Book

Hymnal

The Comfortable Words

Prayer Book

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 shouldest come under my roof: but speak the word only, and my soul shall be healed.*

The Administration of Holy Communion

p. 82–3

206 The Communion Hymn: *This is the hour of banquet and of song*

– TUNE: Canticum refectionis

The Communion: *Fili, quid fecisti*, St. Luke 2:48–49 – Plainchant

SON, why hast thou thus dealt with us? behold, thy father and I have sought thee sorrowing: And he said unto them, How is it that ye sought me? wist ye not that I must be about my Father's business?

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.*

46 The Recessional Hymn: *Brightest and best of the sons of the morning*

– TUNE: Morning Star

The Postlude: *Prélude sur l'Introit de l'Épiphanie, op. 13* – Maurice Duruflé
[Prelude on the Introit of the Epiphany]

✕

**The large, white poinsettias are given in loving memory of
Lisbeth Oates by her husband, Greg Oates, and family**