

Prayer of Confession

Kent Workman, Liturgist

One: Our hope is built on nothing less than Jesus and his righteousness. Trusting in the mercy of God, let us confess our sin that we might find forgiveness and new life in Christ.

All: Holy and gracious God, you are all light and wonder and glory. You are our strength and our delight; you give us all we need to live. Yet we can get distracted by all that glitters, continually grasping for more. Rather than trust in your provision, we chase after our own happiness.

(Silent prayers)

All: Forgive us, Lord, and turn us back to you. Overwhelm us with your goodness and cover us with grace, for we know that you are the source of life, the fount of all that is good. In the name of Jesus we pray. Amen

Promise of the Gospel

Kent Workman, Liturgist

One: Friends, hear the good news of the gospel: Who is in a position to condemn? Only Christ. And Christ died for us; Christ rose for us; Christ reigns in power for us; Christ prays for us.

All: Let us believe the good news of the gospel: in Jesus Christ we are forgiven. Alleluia. Amen.

Jazz Response:

Nobody Knows the Trouble I've Seen African-American Spiritual
The Arlene McDaniel Septet

Prayer of Illumination

Pastor Lisa Schrott

Gracious God, send your Spirit to move in our world. Stir the water of our souls. May your Word instruct us such that it awakens us to the joy of your coming reign. Amen.

Scripture Reading

Matthew 25:1-13

Pastor Lisa Schrott

Sermon*Living Stories: Keep Your Lamps Trimmed*

Pastor Lisa Schrott

Anthem

What a Wonderful World
The Arlene McDaniel Septet

Bob Thiele
George David Weiss

Offering

Kent Workman, Liturgist

Invitation**Offertory***West End Blues*

Joe "King" Oliver

*** Prayer of Dedication**

Holy Communion

Invitation

Pastor Lisa Schrott

The Great Prayer of Thanksgiving

One: The Lord be with you.

All: And also with you.

One: Lift up your hearts,

All: We lift them up to God.

One: Let us give thanks to God.

All: It is right to give both thanks and praise.

The Lord's Prayer

Breaking of the Bread

Communion

Precious Lord, Take My Hand

Thomas A. Dorsey

George N. Allen

Prayer

* **Hymn** #350

Keep Your Lamps Trimmed and Burning, vs. 1-4

(Jazz interlude between vs. 3 & 4)

[Keep Your Lamps]

Benediction

Pastor Lisa Schrott

Postlude

When the Saints Go Marching In

American Gospel Hymn

The Arlene McDaniel Septet

Ushers: *Juarez Family, Deb Major, Lynn Cone*

Flowers: *Today's flowers are given in loving memory of Chris Doemel, a lover of jazz and a supporter of the PCO music ministry.*

* *Please rise in body or spirit.*

The Prayer of Confession and the Prayer of Illumination are adapted from *Feasting on the Word. Worship Companion Year A*. Westminster John Knox Press, 2014.

Please enjoy a time of fellowship following today's service, or on Zoom 434 304 558 .

Next Week: Join us for a second Town Hall in the Sanctuary and online about the Solar Panel Project.

JAZZ NOTES

This Sunday marks the return of Jazz Sunday, LIVE and in person. PCO welcomes back Arlene McDaniel, resident jazz pianist, bandleader, and arranger along with a group of outstanding jazz musicians. The band will feature the unique sounds of New Orleans, the birthplace of jazz, and will highlight the music of the great trumpeter, bandleader, and vocalist Louis Armstrong.

Louis Armstrong (1901-1971) was one of the most influential jazz musicians of the twentieth century. Born into poverty in New Orleans, Armstrong began playing music at age twelve at Waif's Home for Boys. He later took cornet lessons from Joe "King" Oliver and played in his Creole Band. However, the early New Orleans ensemble style allowed few solo opportunities. As his own bandleader, Armstrong was to emerge as the first great jazz soloist. He became a world acclaimed jazz ambassador known for both singing and playing horn, and his works crossed into popular genres while bridging racial divides.

The prelude for this morning's service is from "The Majesty of the Blues", an album by the legendary New Orleans trumpeter Wynton Marsalis. The set entitled "New Orleans Function" features musicians in a style influenced by the traditional New Orleans brass band. The music reflects a jazz funeral with a dirge-like movement ("The Death of Jazz"), followed by a spoken word sermon preached at the graveyard, and concluding with the resurrection of jazz ("Oh, But on the Third Day-Happy Feet Blues"). "Happy Feet Blues" mirrors the New Orleans second line parades often associated with weddings and funerals. The first line includes the brass band along with family members, while the second line refers to the mourners or revelers and those who just join in the parade. Traditionally the participants wave handkerchiefs or twirl a parasol.

The jazz anthem "What a Wonderful World" was recorded by Louis Armstrong in 1968 and became his bestselling recording. In his book "What a Wonderful World: A Lifetime of Recordings" the composer Bob Thiel wrote that this song was intended as a reassuring antidote to the mounting problems facing America in the late 60's; a time defined by what he described as the deepening national traumas of the Kennedy assassination, Vietnam, racial strife, and turmoil everywhere. This is in sharp contrast to the Pollyanna viewpoint attributed to the song over the years.

Decades after its original release, "What a Wonderful World" continues to inspire. For Armstrong in his twilight years, it told a story of possibility.

"It seems to me, it ain't the world that's so bad, but what we're doing to it", he said on the introduction to his 1970 version of the song. "All I'm saying is, see what a wonderful world it would be, if only we'd give it a chance."

The offertory "West End Blues" was recorded on June 28, 1928. That day in June has been described by many jazz historians as the day that changed jazz forever. Named for the lively summer resort on the western point of Lake Pontchartrain, "West End Blues" was written and originally recorded by Armstrong's mentor Joe "King" Oliver. What made Armstrong's recording so remarkable was the virtuoso solo trumpet cadenza which changed the history of music and established jazz as a soloist's art form.

The postlude "When the Saints Go Marching In" was recorded by Louis Armstrong in 1938 and remains jazz band's most requested tune. It is particularly associated with the city of New Orleans and often accompanied funeral parades. As the coffin moved to the cemetery, the music was in the style of a dirge. Following the burial, the style abruptly switched to an upbeat rendition reflecting the transcendence from death to life everlasting.

Marlene

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The Presbyterian Church of Okemos
2258 Bennett Road, Okemos, Michigan 48864
(517) 349-9536
Website: <https://okemospres.org>
Email: office@okemospres.org
<https://twitter.com/okemospres>
<https://facebook.com/OkemosPresbyterian>



Rev. Lisa Schrott, Pastor/Head of Staff
Dr. Marlene Brewbaker, Organist
Irene Shutt, Handbell Choir Director
Colleen Chester, Choir Director
Edward Ennen, Sexton
Anna Thiel, Office Manager
Yusuf Sultani, Technology Coordinator