

## Sunday, 28 September 2025 – Sixteenth Sunday after Pentecost

The Sundays after Pentecost (like the Sundays after Epiphany) are sometimes called Ordinary Time - not because they are routine or mundane, but because their primary rhythm has to do with following the Sundays “in order.” Indeed, each Sunday is a celebration of Christ’s resurrection from the dead on the first day of the week, and it is this holy mystery that animates, renews, and transforms our life of faith. – *The Book of Common Worship*, 2018

### Prelude

The *Prelude and Fugue in G Major*, BWV 541 shows the influence on Johann Sebastian Bach (1685-1750) from Antonio Vivaldi (1678-1741). Composed in Weimar around 1715, this is one of the few works for which a “clean” copy of the manuscript exists. Bach’s son, Wilhelm Friedemann (1710-1784), used this copy in 1733 for an audition at St. Sophia’s Church in Dresden. He got the job!

### Offertory Anthem

*The Word Was God* is one of composer Rosephanye Powell’s (b. 1962) most popular works. She says this of the piece:

“The text and the theme of the piece are introduced simply, beginning in unison and growing into homophony in the men’s voices. The simplicity represents the “nothingness” that existed before creation. The unison represents the oneness of God and Christ (who is the Word). The homophony represents the distinctness of God and Christ in their roles. All that existed was God and the Word (Christ). All of creation grew out of these two who are one.” The text is from John 1:1-3:

*In the beginning was the Word, and the Word was with God, and the Word was God.*

*The same was in the beginning with God.*

*All things were made that have been made. Nothing was made, God has not made.*

*All things were made by God.*

### Recessional Hymn

The Welsh hymn text *Guide Me, O Thou Great Jehovah* was written by William Williams (1717-1791) in 1745 and published 1762. Williams was born in Carmarthenshire, Wales. He grew up as in Independent and later as a Calvinist. Following a conversion experience, he pursued ordination in the Church in Wales. In 1744 he devoted himself to Methodism after having been accused of misdemeanors against the Church in England.

*Guide Me, O Thou Great Jehovah* originally had six stanzas. In the text Williams uses imagery from the book of Exodus to evoke a sense of God’s guidance through life. Peter Williams (1722-1796), no relation to William Williams, translated several of the stanzas into English in 1771.

The text was paired with the familiar hymn tune CWM RHONDDA in the early 20<sup>th</sup> century. Composer John Hughes (1873-1932) was asked to write a new tune for an annual Cymanfa Ganu (singing festival) in in Hopkinstown, Pontrypridd, Wales in 1907. Here it was paired with the Welsh text *Wle’n Sefyll Rhwng y Myrtydd* (See him stand among the myrtles) by Ann Griffiths (1776-1805).

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Originally the tune was called RHONDDA, the name of the nearby river as well as the chapel where it was first sung. It was renamed CWM RHONDDA to avoid confusion with another tune of the same name. CWM RHONDDA (pronounced *coom HIRON-tha*) means “Rhondda valley.”

This hymn was tied with five other hymns as the number nine vote getter in our favorite hymns survey.

### **Postlude**

Paul Manz (1919-2009) was a well-known composer of organ and choral music for the church. Manz long served the church as recitalist, composer, teacher, and leader in worship. He was Cantor Emeritus at the Evangelical Lutheran Church of Saint Luke in Chicago, Illinois, as well as Cantor Emeritus of Mount Olive Lutheran Church in Minneapolis, Minnesota. The festive setting of the hymn tune CWM RHONDDA heard during the postlude this morning is his best-known organ composition.