

Sunday, 9 November 2025 – Twenty-Second Sunday after Pentecost

Prelude

Frank Bridge (1879-1941) was an English composer, violist, and conductor. Benjamin Britten studied composition privately with Bridge. The *Adagio in E* is the second of a set of three pieces for organ composed in 1905 and is one of his most frequently performed organ compositions.

Processional Hymn

Ludwig van Beethoven (1770-1827) composed this well-known melody for the final movement of his *Ninth Symphony*, where it was set to a poem by Johann Christoph Friedrich von Schiller (1759-1805), *An die Freude (Ode to Joy)*. Henry van Dyke (1852-1933) wrote the text we now sing it to, *Joyful, Joyful, We Adore Thee*, in 1907. Van Dyke was a Presbyterian minister who also served as United States Ambassador to Luxembourg and the Netherlands.

The lyrics were first published in 1911 in Van Dyke's *Book of Poems*, Third Edition. Van Dyke wrote of this hymn:

“These verses are simple expressions of common Christian feelings and desires in this present time—hymns of today that may be sung together by people who know the thought of the age and are not afraid that any truth of science will destroy religion, or any revolution on earth overthrow the kingdom of heaven. Therefore, this is a hymn of trust and joy and hope.”

Offertory Anthem

Jean Berger (1909-2002) was born Arthur Schloßberg into a Jewish family in Hamm, Westphalia, Germany. He fled to Paris in 1933 after the Nazi Party seized power and took the name Jean Berger. Berger moved to the United States in 1941 and became a citizen in 1943. *The Eyes of All Wait Upon Thee* is one of his most recognized works.

For further reading: <https://www.milkenarchive.org/artists/view/jean-berger>

Recessional Hymn

I'm Gonna Live So God Can Use Me is an African-American spiritual arranged by Wendell P. Whalum (1931-1987) in 1984. Dr. Whalum joined the faculty of Morehouse College in Atlanta, Georgia and was appointed Director of the Morehouse College Glee Club in 1953.

Postlude

The theme of *Carillon du Longpont* is based on the carillon of the chapel of the Castle Longpont in northern France. Louis Vierne (1870-1937) dedicated the piece to his brother, René. The carillon theme is heard at the beginning of the piece, played by the feet 17 times in a row!