

Sunday, 25 January 2026 – Third Sunday after Epiphany

The Sundays after Epiphany are also referred to as Ordinary Time. Ordinary Time in the church year is divided in two sections, the first being between Epiphany and Ash Wednesday and the second between Pentecost and Advent. The liturgical color for the season is green.

Prelude

Paul Manz (1919-2009) was a well-known composer of organ and choral music for the church. *In Thee Is Gladness* is based on the German chorale tune IN DIR IST FREUDE, composed by Giovanni Giacomo Gastoldi (c. 1554–1609) and harmonized by Johann Sebastian Bach (1685–1750). The original text for this music was a secular love song *A lieta vita amor invita* (Love invites us to a happy life). The tune is found in our *Glory to God Hymnal* #242, where it set to a text from 1996, *Day of Delight and Beauty Unbounded*.

Processional Hymn

The hymn text *You Walk along Our Shoreline* was written by Sylvia Dunstan (1955-1993) in 1991. Carl P. Daw writes of this text in *Glory to God: A Companion*:

“Part of the artistry of this text is the way the identity of the person addressed is gradually revealed. In stanza 1, all references are a nameless “you/your,” like someone seen through a shoreline mist. Stanza 2 introduces “Christ,” and stanza 3 adds “Jesus” and “Lord.” This series of names indicates both identity and relationship.

This is also a valuable text for its reminders that the disciples fished with nets requiring more than one person to be involved in the effort. The vocation and ministry to which we are called by our baptism is not a solitary or private endeavor. The work of love and justice takes place in community.”

Recessional Hymn

Will You Come and Follow Me was written by John L. Bell (b. 1949) and Graham Maule (b. 1958-2019) in 1987.

“This text comes out of the life of the Iona Community, who had a practice of sending youth volunteers to live for a year or two in impoverished parts of Scotland, supported only by welfare payments and working out their discipleship in hard places. At the end of their agreed periods of ministry, there would be a farewell ceremony, always held in the house where they had been living and for which these authors would often create an appropriate song. This was such a song, originally intended for one-time use around 1986–1987 but has proved meaningful to many people since being made more widely available in the collection cited above.” (Carl P. Daw, *Glory to God: A Companion*)

Postlude

Jean-Joseph Mouret (1682-1738) was a leading composer in France during the Baroque era. The *Fanfare-Rondeau* is from Mouret’s first of two *Suites de symphonies* and was composed in 1729.