



Bethany United Methodist Church  
1860 Hayes Road • Gloucester Point, VA 23062  
Office Hours: Mon.-Fri., 9:00 am–3:00 pm (closed 12-1pm)  
Phone: 804.642.2110  
Email: [admin@bethanyumc-gp.org](mailto:admin@bethanyumc-gp.org); Website: [www.bethanyumc-gp.org](http://www.bethanyumc-gp.org)

**VOLUNTEERS SERVING TODAY**

Media: Scott Berry, Jeremy Nardozi, Susannah Hogge, Cathy Raines, Aidan Dumbrocyo  
Altar Guild this month: Nina Whitmore, Wendy Hogge, Mary Linda Brooks  
Liturgist: Clair Hillard  
Trustee Contact this week: Rob Raines  
Greeters: Pauline Reimold, Tom Smith  
Ushers: Milton Hudgins, Kirk Bell  
Counting Team: Don Thomas, Jackie Hampton, Donna Lane

STEWARDSHIP	9/21
General Fund	8451.73
Capital Improvement Fund	60.00
ATTENDANCE	9/21
In person Worship – 8:30 am	24
In person Worship – 11:00 am	58
Online Worship (Facebook/YouTube)	121
Total in Worship	203

**BUMC STAFF DIRECTORY**

Rev. John Choi, Pastor	Office: 804.642.2110; Cell: 804-384-3521 Email: <a href="mailto:johnchoi@vaumc.org">johnchoi@vaumc.org</a>
Jimmy Mackey, Church Office Administrator	Office: 804.642.2110 Email: <a href="mailto:admin@bethanyumc-gp.org">admin@bethanyumc-gp.org</a>
Ellie Fountain, Director of Children's & Youth Ministries	Office: 804-642-2110 Email: <a href="mailto:youth@bethanyumc-gp.org">youth@bethanyumc-gp.org</a>
Sandra Fox, Director of Music	Cell: 757.329.6128 Email: <a href="mailto:foxyfoxies@gmail.com">foxyfoxies@gmail.com</a>
Dr. Rudy Shackelford, Organist	Home: 804.642.5938, Cell: 804.413.0211

All Services May be Viewed on:



September 28, 2025

11:00 a.m.

**BETHANY UNITED METHODIST CHURCH**  
**16<sup>th</sup> Sunday after Pentecost**

**WELCOME EVERYONE! Thank you for worshiping with us!**

*— As the music begins, please quiet your hearts in preparation for worship. —*  
*\*Please stand as you are able and please silence your mobile devices.*

**Intrada** *When in Our Music God is Glorified* UMH 68

**Welcome and Announcements** Pastor John Choi

**\*Call to Worship** Clair Hillard

Leader: We gather today to worship God, who listens when we call.

**Congregation: We gather to rest in the shadow of God's wings.**

Leader: We gather to pray to God, who answers us when we call.

**Congregation; We gather to lift our voices in the shadow of God's wings.**

Leader: We gather to praise God, who rescues us when we call.

**Congregation: We gather to rejoice in the shadow of God's wings.**

Leader: Beloved, come! Let us worship God, who covers and delivers us in Love.

**All: We gather to worship in the shadow of God's wings.**

**\*Hymn** *Stand Up, Stand Up for Jesus* UMH 514

**\*Responsive Reading** (Psalm 91: 1-6, 14-15) Clair Hillard

You who live in the shelter of the Most High, who abide in the shadow of the Almighty,  
will say to the LORD, "My refuge and my fortress; my God, in whom I trust."

**For he will deliver you from the snare of the hunter and from the deadly pestilence.**

He will cover you with his pinions, and under his wings you will find refuge;  
**his faithfulness is a shield and defense.**

You will not fear the terror of the night or the arrow that flies by day  
**or the pestilence that stalks in darkness or the destruction that wastes at noonday.**

Those who love me, I will deliver; I will protect those who know my name.

**When they call to me, I will answer them;**

**I will be with them in trouble; I will rescue them and honor them**

**Opening Prayer** Clair Hillard

Eternal God, the refuge and help of all your children, we praise you for all you have given us, for all you have done for us, for all that you are to us. In our weakness, you are strength, in our darkness, you are light, in our sorrow, you are comfort and peace. We cannot number your blessings, we cannot declare your love: For all your blessings, we bless you. May we live as in your presence, and love the things that you love, and serve you in our daily lives; through Jesus Christ our Lord. Amen.

**Anthem** “Standing and Leaning” Anna Page, Jean Shafferman

“Standing on the promises of Christ, my King! Through eternal ages let His praises ring: ‘Glory in the highest!’ I will shout and sing, standing on the promises of God, Yes, I’m standing, standing, standing on the promises of God, my Savior; Standing, standing, I’m standing on the promises of God. What a fellowship, what a joy divine leaning on the everlasting arms. What a blessedness, what a peace is mine, leaning on the everlasting arms. Leaning, leaning, safe and secure from all alarms; Leaning, leaning, leaning on the everlasting arms, Yes I’m standing, leaning, leaning on the everlasting arms; Yes, I’m standing, leaning, standing on the promises of God.

**Children’s Time** (All children are invited to attend Children’s Church afterwards) Ellie Fountain

**Concerns and Prayer of Intercession, Petition “Lord, hear our prayer.”**

**The Lord’s Prayer** UMH No. 895

Our Father, who art in heaven, hallowed be thy name. Thy kingdom come; thy will be done on earth as it is in heaven. Give us this day our daily bread. And forgive us our trespasses, as we forgive those who trespass against us. And lead us not into temptation, but deliver us from evil. For thine is the kingdom, and the power, and the glory, forever. Amen.

**Meditation** *Rhapsody in Blue* George Gershwin

*Transcribed for organ by Jesse Crawford, Celebrating Gershwin’s 127<sup>th</sup> birthday* (1898 – 1937)

**Prayer for Illumination** Clair Hillard

Gracious God, we do not live by bread alone. Let the heavenly food of the scripture we are about to hear nourish us today in the ways of eternal life, through Jesus Christ, our Lord. Amen.

**Scripture Reading** 1 Timothy 6: 6-11, 17-19 Clair Hillard

**Sermon** “What Shall We Pursue in Life?” Pastor John Choi

**\*Affirmation of Faith** The Apostles’ Creed UMH 881

**Offering and Offertory Prayer** Pastor John Choi

**Offertory** *Come Sunday, from Concert of Sacred Music* Duke Ellington

“With God’s blessing we can make it through eternity.” - UMH 728 (1899-1974)

**\*Doxology** UMH No. 95

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.

**\*Hymn** *God Will Take Care of You* UMH 130

**\*Benediction** Pastor John Choi

**\*Closing Chorus** *Emmanuel, Emmanuel* UMH 204

Emmanuel, Emmanuel, his name is called Emmanuel.  
God with us, revealed in us, his name is called Emmanuel. (Repeat 1x)

**Exodus** *God, Whose Love Is Reigning O’er Us* UMH 100

“Hear the universal chorus raised in joyful praise to you: Alleluia, Alleluia, worship ancient, worship new. “



**GERSHWIN AND THE ART OF MUSICAL FUSION**

It is hard to believe that George Gershwin would have been 127 years old on Friday, September 26<sup>th</sup>! He still seems very much a “living” composer, such is the power of his artistic personality and his enduring legacy to American music. Part of his staying power was a mastery of musical *fusion*, the art of blending disparate styles, genres, and even cultures to create novel forms of beauty and expression.

Artistic cross-pollination is hardly a new phenomenon. Renaissance composers Johannes Ockeghem and Josquin des Prez, for example, often based their musical settings of the Catholic Mass on popular tunes such as *L’Homme armé* (“*The Armed Man*”), thereby blurring the distinction between “sacred” and “secular.” In the Baroque period, Johann Sebastian Bach and George Frideric Handel routinely repurposed concert music for worship and synthesized German, French, and Italian styles in their vocal and instrumental works.

Fast-forward to the late 19<sup>th</sup> century, and we find Czech composer Antonin Dvořák visiting America and writing his *Ninth Symphony, “From the New World.”* The *Largo* (or slow) movement features a poignant English Horn melody often mistaken for a Negro spiritual. It was later arranged as the song *Goin’ Home*, made famous by bass-baritone Paul Robeson. Dvořák advised his American students to base their works not on European models, from Beethoven to Wagner, but rather on Indian, African-American, and other indigenous sources.

George Gershwin, whose sympathies did not exclude Bach, Mozart, Beethoven, Debussy, or Stravinsky, wrote of a “Machine Age America” and looked to a broad range of folk music — including southern mountain songs, cowboy ditties, spirituals, and especially jazz — as catalysts in the creation of American art music. Gershwin’s first essay in musical fusion, *Rhapsody in Blue*, commissioned by jazz bandleader Paul Whiteman, premiered in 1924 and made him famous overnight. Together with the *Piano Concerto in F* and *An American in Paris*, it galvanized a broader American public than the concert works of any previous American composer.

It is of course the memorable and “fascinating” rhythms that generate the popular appeal of this music, not its underlying structure, which is rarely seamless. Gershwin was well aware of his need for formal training in composition and hoped to be accepted as a student by Maurice Ravel. But the French composer declined: “Why should you be a second-rate Ravel when you can be a first-rate Gershwin?” In his *Three Preludes* for piano, Gershwin is indeed “first-rate.” Released from a dependence on European Romantic models, such as Chopin and Liszt, he crafts perfectly chiseled musical epigrams that encapsulate the essence of his art. The second *Prelude*, a slow blues lullaby, prefigured the aria *Summertime* from *Porgy and Bess*. In that opera, Gershwin, the son of Russian Jewish immigrants, succeeds triumphantly in traveling the “lonesome road” of the oppressed and dispossessed, creating at once a human and an epic tragedy. His own life was tragically cut short; two years after the 1935 première of *Porgy and Bess*, Gershwin died of a brain tumor at age thirty-eight. – Rudy Shackelford

