ORDER OF WORSHIP

The congregation is invited into silent prayer prior to the service.

Prelude

Prelude and Fugue in C major, BWV 547

J. S. Bach (1685–1750)

Call to Worship and Greeting

The Dean: The Lord be with you.
People: And also with you.
The Dean: Lift up your hearts.
People: We lift them up to the Lord!

Introit

Cry out and shout

Knut Nystedt (1915–2014)

Cry out and shout, ye people of God! The Lord is strength and song!
Cry out and shout, ye people of God! Cry out and shout, Alleluia!

Isaiah 12, adapted

Hymn 75

All people that on earth do dwell

Old 100th

Collect

O God, you declare your almighty power chiefly in showing mercy and pity: Grant us the fullness of your grace, that we, running to obtain your promises, may become partakers of your heavenly treasure; through Jesus Christ our Lord, who lives and reigns with you and the Holy Spirit, one God, for ever and ever. Amen.
Lesson  
James 5:13–20

*Lector:* A lesson from the epistle of St. James, chapter 5, verses 13–20:

Are any among you suffering? They should pray. Are any cheerful? They should sing songs of praise. Are any among you sick? They should call for the elders of the church and have them pray over them, anointing them with oil in the name of the Lord. The prayer of faith will save the sick, and the Lord will raise them up; and anyone who has committed sins will be forgiven. Therefore confess your sins to one another, and pray for one another, so that you may be healed. The prayer of the righteous is powerful and effective. Elijah was a human being like us, and he prayed fervently that it might not rain, and for three years and six months it did not rain on the earth. Then he prayed again, and the heaven gave rain and the earth yielded its harvest. My brothers and sisters, if anyone among you wanders from the truth and is brought back by another, you should know that whoever brings back a sinner from wandering will save the sinner's soul from death and will cover a multitude of sins.

*Lector:* The Word of the Lord.

*People:* Thanks be to God.

Psalm 124

*The antiphon is sung twice, first by choir alone, and then by choir and congregation.*

🎵 *Antiphon (sung by all)*

When the storms of life are raging, stand by me.

*Cantor:* If it had not been the LORD who was on our side—
let Israel now say—

*People:* if it had not been the LORD who was on our side,
when our enemies attacked us,
then they would have swallowed us up alive,
when their anger was kindled against us;
then the flood would have swept us away,
the torrent would have gone over us;
then over us would have gone the raging waters.

*Cantor:* Blessed be the LORD,
who has not given us as prey to their teeth.

*People:* We have escaped like a bird from the snare of the fowlers;
Cantor: the snare is broken, and we have escaped.

People: *Our help is in the name of the LORD,*
        *who made heaven and earth.*

✠ Gloria Patri from ‘Magnificat: Collegium Regale’

Herbert Howells (1892–1983)

Glory be to the Father, and to the Son, and to the Holy Ghost;
As it was in the beginning, is now and ever shall be, world without end. Amen.

✠ Gospel Lesson Mark 9:38–50

Lector: The Holy Gospel according to St. Mark, chapter 9, verses 38–50:

People: *Glory to you, O Lord.*

John said to him, "Teacher, we saw someone casting out demons in your name, and we tried to stop him, because he was not following us." But Jesus said, "Do not stop him; for no one who does a deed of power in my name will be able soon afterward to speak evil of me. Whoever is not against us is for us. For truly I tell you, whoever gives you a cup of water to drink because you bear the name of Christ will by no means lose the reward. If any of you put a stumbling block before one of these little ones who believe in me, it would be better for you if a great millstone were hung around your neck and you were thrown into the sea. If your hand causes you to stumble, cut it off; it is better for you to enter life maimed than to have two hands and to go to hell, to the unquenchable fire. And if your foot causes you to stumble, cut it off; it is better for you to enter life lame than to have two feet and to be thrown into hell. And if your eye causes you to stumble, tear it out; it is better for you to enter the kingdom of God with one eye than to have two eyes and to be thrown into hell, where their worm never dies, and the fire is never quenched. For everyone will be salted with fire. Salt is good; but if salt has lost its saltiness, how can you season it? Have salt in yourselves, and be at peace with one another."


People: *Praise to you, Lord Christ.*

✠ Sermon The Bach Experience

The Rev. Dr. Robert Allan Hill, Dean
Dr. Scott Allen Jarrett, Director of Music

✠ Hymn 68 When in our music God is glorified (stanzas 1, 2, and 5) ENGELBERG
I. Chorale

**Herr Gott, dich loben alle wir**
Lord God, we all praise Thee,

Unt sollen billig danken dir
And should justly thank Thee

Für dein Geschöpf der Engel schon,
For creating the angelic host

Die um dich schwebn um deinen Thron.
That hovers around Thee and Thy throne.

II. Recitative (A)

Ihr heller Glanz und hohe Weisheit zeigt,
Their radiance and high wisdom shew

Wie Gott sich zu uns Menschen neigt,
How God inclines Himself to man

Der solche Helden, solche Waffen
And fashioned for us

Vor uns geschaffen.
Such heroes and weapons.

Sie ruhen ihm zu Ehren nicht;
They do not cease to praise Him;

Ihr ganzer Fleiß ist nur dahin gericht',
They strive for one thing alone:

Daß sie, Herr Christe, um dich sein
That they, Lord Jesus, might ever surround Thee

Und um dein armes Häuflein:
And Thy poor flock;

Wie nötig ist doch diese Wacht
How necessary is this vigil,

Bei Satans Grimm und Macht?
In face of Satan’s rage and might!

III. Aria (B)

Der alte Drache brennt vor Neid
The ancient dragon burns with envy

Und dichtet stets auf neues Leid,
And keeps contriving new pain

Daß er das kleine Häuflein trennet.
To break up that little flock.

Er tilget gern, was Gottes ist,
He would gladly destroy all that is God’s,

Bald braucht er List,
And will soon resort to cunning,

Weil er nicht Rast noch Ruhe kennet.
For he knows neither rest nor respite.

IV. Recitative (ST)

Wohl aber uns, daß Tag und Nacht
It is well for us, that day and night

Die Schar der Engel wacht,
The angelic host keeps watch,

Des Satans Anschlag zu zerstören!
To demolish Satan’s onslaught!

Ein Daniel, so unter Löwen stizt,
A Daniel, sitting amongst the lions,

Erfährt, wie ihn die Hand des Engels schützt.
Learns how the angel’s hand protects him.

Wenn dort die Glut
When Babel’s fiery furnace

In Babels Ofen keinen Schaden tut,
Causes no injury,

So lassen Gläubige ein Danklied hören,
The faithful sing a hymn of praise,

So stellt sich in Gefahr
Thus even in danger

Noch itzt der Engel Hülfe dar.
The angel’s help is still at hand.
V. Aria (T)

Laß, o Fürst der Cherubinen,
Grant, O Prince of the Cherubim,
Dieser Helden hohe Schar
That this high host of heroes
Immerdar Deine Gläubigen bedienen;
May evermore tend Thy believers;
Daß sie auf Elias Wagen
Grant that the angels on Elijah’s chariot
Sie zu dir gen Himmel tragen.
Bear them up to Thee in Heaven.

VI. Chorale

Darum wir billig loben dich
Therefore we justly praise Thee
Und danken dir, Gott ewiglich,
And thank Thee, O God, eternally,
Wie auch der lieben Engel Schar
Just as Thy dear angelic host
Dich preisen heut und immerdar.
Praises Thee now and evermore.

Und bitten dich, wollst allezeit
And we beseech Thee to bid
Dieselben heißen sein bereit,
Them always be prepared
Zu schützen deine kleine Herd,
To protect Thy small flock,
So hält dein göttlichs Wort in Wert.
In fulfillment of Thy Word.

Rose Lewis, soprano
Wee Kiat Chia, countertenor
Ethan DePuy, tenor
Craig Juricka, bass
Jessica Lizak, flute
Marsh Chapel Choir and Collegium
Scott Allen Jarrett conducting
Offertory Sentences

At the Offertory Voluntary  

Benjamin Cosyn (c.1580–1653)

mó Presentation of the Gifts (sung by all)  

NUN DANKET; arr. John Rutter (b. 1945)

\[ \text{All praise and thanks to God} \quad \text{The Father now be given, The} \]
\[ \text{Son, and him who reigns} \quad \text{With them in highest heaven, The} \]
\[ \text{One eternal God, Whom heav'n and earth adore; For} \]
\[ \text{thus it was, is now, And shall be ever more. Amen.} \]

mó Offertory Prayer

mó Hymn 169  

In thee is gladness  

IN DIR IST FREUDE

mó Benediction

mó Response  

God be in my head  

arr. John Rutter (b. 1945)

God be in my head and in my understanding. God be in mine eyes and in my looking. God be in my mouth and in my speaking. God be in my heart and in my thinking. God be at mine end and at my departing.  

Old English Prayer from Sarum Primer

mó Postlude  

Festival Toccata  

Percy Fletcher (1879–1932)

The preachers are the Reverend Dr. Robert Allan Hill, Dean of the Chapel, and Dr. Scott Allen Jarrett, Director of Music.

The Marsh Chapel Choir and Collegium is conducted by Dr. Scott Allen Jarrett, Director of Music.

The organist is Justin Thomas Blackwell, Associate Director of Music.
J. S. BACH Herr Gott, dich loben alle wir, BWV 130 (1724)

Johann Sebastian Bach was born in Eisenach on 21 March 1685 and died in Leipzig on 28 July 1750. His legacy to humanity is beyond price, his influence beyond measure, and his stature beyond question.

This cantata was composed in Leipzig for the Feast of St. Michael and first performed on 29 September 1724. It is scored for SATB soloists and choir, flauto traverso, three oboes, three trumpets, timpani, strings, and continuo. Its duration is approximately 16 minutes.

The work of angels is one aspect of Christianity that has been subsumed by an increasing rationalism in Western thought; nevertheless, they maintain a privileged and important place in Christian discourse before and after the Reformation, playing a significant role in the events of both the Old and New Testaments. Angels often appear in the Bible as a bridge between the natural and supernatural, whether bearing news of a son to Abraham in the desert (Genesis 18) and Mary at the Annunciation (Luke 1) or, as we shall see, protecting earthly souls from the trials of the Devil and guiding them to heaven.

The Feast of Michael the Archangel (Michaelmas), celebrated 29 September, commemorates the archangel’s victory over the Dragon, Satan, as described in Revelation 12:7–12, the reading for that day. St. Michael is shown here to be a defender of holiness in a martial sense, a defender of humanity by the sword from the Evil One. Thus his feast takes on an equally martial character, picked up by Bach in all three of his cantatas for the feast (the others being BWV 19 and 149, with a possible fourth having included the standalone chorus BWV 50).

Herr Gott, dich loben alle wir BWV 130 was written for Bach’s second Michaelmas as Leipzig Thomaskantor, in the year 1724. The cantata therefore falls in his second annual cycle of cantatas, made up of the so-called “chorale cantatas” where the librettis and accompanying music are based on a Lutheran chorale tune and text relevant to the specific Sunday or feast. Resembling most of the chorale cantatas, Herr Gott, dich loben alle wir presents the first and last verses (in this case, also the penultimate verse) of the chorale text literally; while the last verses are given a decorated four-part setting of the original tune (familiar today in the Anglophone world as OLD HUNDREDTH), the opening verse is set as a choral fantasia on it with full instrumental ritornelli. Meanwhile the interior verses, set as arias and recitatives, set poetic glosses of the chorale text, here with occasional textual (if not musical) quotation of individual lines.
While the cantata’s nominally martial soundscape might point toward Michael’s conquest of the Devil described in Revelation, the libretto—following the chorale—focuses more generally on the role of angels in God’s relationship with humanity. In addition to quick mention of the Dragon in the first aria, Paul Eber’s chorale—itself a paraphrase of a Latin text by the early reformer Melanchthon—refers to angels’ roles in the protection of Daniel in the furnace (Daniel 3) and the lifting of Elijah into heaven (2 Kings 2). The final verse makes direct reference to the day’s Gospel reading, in which Jesus tells his disciples that “whoever becomes humble like this child is the greatest in the kingdom of heaven…for, I tell you, in heaven their angels continually see the face of my Father” (Matthew 18:4, 10).

Of special significance in Bach’s scoring of this cantata (and indeed all three of his Michaelmas cantatas) is the exceptional deployment of three trumpets. While their most startling use comes in the aria for bass, they lend a particularly festal mood to the exuberant opening chorus, complemented by three oboes. Bach emphasized the central role of the trumpets by composing a ritornello based on the limited chordal figures available to the natural trumpets of that time: even the strings and oboes are assigned arpeggios instead of scalar or melodic passagework, which trumpets could access only at their higher partials.

Amidst statements of the ritornello, the soprano line carries the chorale tune in long notes—atypically without doubling in the winds, which in turn emphasizes the latter’s special concertante role in the ritornelli. In fact, the opposite happens: at the second line of the chorale, the top two trumpets join the alto and tenor parts, requiring an extremely difficult technical feat from Bach’s trumpeters (no doubt leading him to replace the trumpets with strings in a later Leipzig revival). Unlike most of Bach’s chorale fantasias, however, these lines that surround the tune in the soprano do not take their cue from the tune itself. Rather, they feature freely-composed music that ultimately reduces the role of the tune in the movement as a whole. In fact, the chorus is almost entirely constructed out of repetitions of the opening ritornello into which the tune is inserted: for example, in a remarkable compositional achievement, the final line of the chorale (“die um dich schwebn...”) begins in the middle of a statement of the ritornello that had begun at the end of the previous line (after “Engel schon”). Bach then extends the final cadence of the vocal parts into the closing statement of the ritornello, which begins when the soprano part hits the final long note on “Thron.”

After a short secco recitative from the alto, the bass takes up one of the most remarkable arias in all of Bach’s output in the sheer audacity of its three-trumpet scoring. The music is as difficult as it is startling: the top trumpet is assigned long-winded and fast-moving lines while the bass sings a part comprising almost entirely leaps, often chromatic—no doubt depicting the sly evil Dragon below described by the text, while the trumpets perhaps represent the defending light and strength of God’s angels with Michael at their head. The aria also represents one of Bach’s more interesting
da capo forms. The opening A section (up to “trennet”) ends in the dominant key, necessitating an adjustment when the A section is repeated after the B section such that the aria can end in the tonic—resulting in a harmonic plan that prefigures the Viennese sonata.

A luscious accompanied duo recitative describes the peace that accompanies trust in God and his angels in the face of Michael’s battle. Bach wrote a handful of such duo recitatives, mostly in the same homophonic style; the opening of this recitative, however, with its rhetorical repetitions of “wohl” and the little snippet of imitation between the voices that follows, hints at a “motetto” before the texture settles into plain homophony at “Wenn dort die Glut.”

In a shocking change from the boisterous opening movements, the second and final aria for tenor is accompanied by the sweetness of a transverse flute playing a light and airy Gavotte-inspired melody. Gone are the halting rhythms and chromatrics of the battle with Satan, supplanted by regular and predictable phrase structures in a serenely diatonic G major. While Bach here avoided the sort of harmonic manipulation of the da capo form that we saw in the previous aria, he adjusted the repetition of the A section by shortening the first ritornello and inserting a new bit of sequential material on “Immerdar / Deine Gläubigen benedienen” before a complete, literal repetition of the opening ritornello by the flute brings the aria to a balanced close.

The final two verses of the chorale are set in a four-part harmonic setting, presented in a form that is anything but plain. The oboes and strings, as was typical, double the tune and its harmony in the voices, here recast in a slow triple meter; Bach makes use of his three trumpets, however, writing for them a sweeping ascending figure to punctuate each line of the tune. Despite being the simplest music the trumpets have enjoyed thus far, their careful placement with respect to the chorale phrases makes for an uplifting and capacious finish to this explosive and wide-ranging cantata.

– Brett Kostrzewski, September 2021
MARSH CHAPEL CHOIR
Scott Allen Jarrett, Conductor
Justin Thomas Blackwell, Associate Conductor
Margaret Weckworth, Music Program Administrator
Timothy Rodriguez, Assistant Music Manager

Sopranos
Casey Crawford, West Linn, OR
*Rose Lewis, Wethersfield, CT
*RMaryRuth Lown, West Columbia, SC
Kathleen Mahoney, Cortlandt Manor, NY
Yoonhee Park, Seoul, South Korea
Emily Regier, Belmont, MA
Erin Sanborn, Wakefield, MA
Rose Silver, West Haven, CT
Sharon Solomon, Marietta, GA
Logan Trotter, Greensboro, NC

Altos
Candace Brooks, Branford, CT
Maelee Chen, Highwood, IL
*Wee Kiat Chia, Johor Bahru, Malaysia
Sara Hedberg, Boston, MA
Kimi Macdonald, Londonderry, NH
Clayton McCleskey, Dallas, TX
*Ashley Mulchay, Boston, MA
Britt Simonson, Okemos, MI
Allison Vanouse, Oswego, NY

Tenors
*Colin Campbell, Medford, OR
*Ethan DePuy, Rochester, NY
Timothy Rodriguez, Kenner, LA
Xiao Shi, Nanjing, China
George Silvis, III, Cambridge, MA
Sven Wang, Frankfurt, Germany
*Patrick T. Waters, Guilford, CT

Basses
David Ames, Newton Centre, MA
Sam Bradley, Newmarket, NH
Alex Handin, Guilderland, NY
Nathaniel Hontz, Newton, NJ
*Craig Juricka, Mentor, OH
Masis Parunyan, Northridge, CA
Steve Pinner, Hudson, MA
Timothy Serignese, Port Washington, NY
Oscar Soucy, Westwood, MA

*Choral Scholar

MARSH CHAPEL COLLEGIUM

First Violins: Heidi Braun-Hill, Ben Carson, Subaiou Zhang Carter; Second Violins: Sean Larkin, Emily Hale, Aija Reke; Violas: Daniel Doña, Chris Nunn

Flute: Jessica Lizak; Oboes: Benjamin Fox, Elizabeth England; Laura Shamu

Trumpets: Terry Everson, Geoff Shamu, Dan Casso; Timpani: Jonathan Hess

Cello: Guy Fishman; Bassoon: Sam Childers; Bass: Nathan Varga; Organ: Justin Blackwell
COVID-19 PROTOCOLS
MASKING REQUIRED — VACCINATION EXPECTED

• Boston University requires that **masks be worn by everyone** while inside University buildings, regardless of vaccination status. Your mask must cover both your mouth and your nose.
• All members of the Marsh Chapel clergy, staff, and choir have been vaccinated against COVID-19. **We urge you to be vaccinated as well.** For information on the vaccine or how to be vaccinated, go to mass.gov/covid-19-vaccine.
• We urge you to continue to **observe physical distancing** between households, particularly if you or a member of your household is unvaccinated.
• **Hand sanitizer** is available in the narthex.
• Singing is **permitted while wearing a mask**.

✠ THIS WEEK AT MARSH CHAPEL ✡

We welcome our visitors today.
Please sign the narthex guest book to indicate your presence and contact Heidi Freimanis-Cordts (hrf@bu.edu) to receive our monthly newsletter, Common Ground.

TODAY
9:45 a.m. The Bach Experience (Nave)
11:00 a.m. Interdenominational Protestant Worship (Nave)

BACH Herr Gott, dich loben alle wir, BWV 130

MONDAY
12:00 p.m. Tai Chi (advanced course) (Marsh Room)
5:00 p.m. Community Dinner (Marsh Room)

TUESDAY
3:00–6:00 p.m. Create Space (Marsh Room)
6:30 p.m. Reflections on Reality (Thurman Room)

WEDNESDAY
12:00 p.m. Tai Chi (all levels) (Marsh Room)
5:00 p.m. Ecumenical Worship with Communion and Dinner (Robinson)
6:45 p.m. Mind, Body, Spirit Yoga (via Zoom; register at bu.edu/chapel)

THURSDAY
6:30–9:00 p.m. Marsh Chapel Choir Rehearsal (Nave)

NEXT SUNDAY
11:00 a.m. Interdenominational Protestant Worship (Nave)

Marsh Chapel **child care is currently suspended** due to the Covid-19 pandemic.

A QR code parking pass for the CAS lot is available on our website. To obtain a printed copy, please speak with a Marsh Chapel staff member. Parking passes are only for Sundays, 8:30am–1:30pm.
WELCOME TO MARSH CHAPEL

We thank you for joining us this morning for worship and hope that you have found the Spirit of God in our midst. If you are interested in becoming a member of Marsh Chapel, or have other questions, please feel free to contact any of the Chaplains or Associates listed below.

617.353.3560 — chapel@bu.edu — www.bu.edu/chapel

The Chapel Office is open 9 a.m. – 4:30 p.m. weekdays, and on Sunday mornings.

Marsh Chapel Sunday morning services are broadcast on WBUR 90.9 FM.

The Reverend Dr. Robert Allan Hill, Dean and Chaplain of the University

The Reverend Dr. Karen Coleman, University Chaplain for Episcopal Ministry
Amber Jogie, Food Ministry Coordinator
Alec Vaughn, Ministry Assistant

The Reverend Dr. Jessica Chicka, PhD STH’19, University Chaplain for International Students
Chloe McLaughlin, Ministry Associate

Scott Allen Jarrett, DMA CFA’08, Director of Music
Justin Thomas Blackwell, MM CFA’09, Associate Director of Music
Margaret Weckworth, MM CFA’15, Music Program Administrator
Herbert S. Jones, Director, Inner Strength Gospel Choir

Ray Bouchard, MTS STH’95, Director of Marsh Chapel
Heidi Freimanis-Cordts, MM CFA’09, Director of Hospitality

The Reverend Dr. Victoria Hart Gaskell, D.Min. STH’19, Minister for Visitation
David Ames, Sacristan
Zoe Chock, Heidi Freimanis-Cordts, Kaitie Noe, Wedding Coordinators
Anastasya Chandra, Zoe Chock, Office Assistants
Emilio Latorre, Jace Shneyderman, Office Assistants
Angelee Verdieu, Office Assistants

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