

MARSH CHAPEL AT BOSTON UNIVERSITY

University Interdenominational Protestant
Service of Worship

Sunday, November 28th, 2021 — 11:00 a.m.

The First Sunday in Advent

The Reverend Doctor Robert Allan Hill, Dean

✠ *Please rise, as you are able.*

ORDER OF WORSHIP

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

Prelude Prelude and Fugue in B minor, BWV 544 *J. S. Bach (1685–1750)*

Call to Worship and Greeting

The Dean: The Lord be with you.

People: *And also with you.*

The Dean: Blessed is the one who comes in the name of the Lord.

People: *Blessed be the name of the Lord.*

✠ **Introit** I look from afar *adpt. from G. P. da Palestrina (c. 1525–1594)*

I look from afar: and lo, I see the power of God coming, and a cloud covering the whole earth.

Go ye out to meet him and say:

Tell us, art thou he that should come to reign over thy people Israel?

Hear, O thou Shepherd of Israel, thou that leadest Joseph like a sheep,

Tell us, art thou he that should come?

Stir up thy strength, O Lord, and come to reign over thy people Israel.

✠ **Hymn 211** O come, O come, Emmanuel (st. 1, 2, 6, and 7) VENI EMMANUEL

✠ Collect

Almighty God, give us grace to cast away the works of darkness, and put on the armor of light, now in the time of this mortal life in which your Son Jesus Christ came to visit us in great humility; that in the last day, when he shall come again in his glorious majesty to judge both the living and the dead, we may rise to the life immortal; through him who lives and reigns with you and the Holy Spirit, one God, now and for ever. Amen.

Lesson Jeremiah 33:14-16

Lector: A lesson from the prophet Jeremiah, chapter 33, verses 14–16:

The days are surely coming, says the LORD, when I will fulfill the promise I made to the house of Israel and the house of Judah. In those days and at that time I will cause a righteous Branch to spring up for David; and he shall execute justice and righteousness in the land. In those days Judah will be saved and Jerusalem will live in safety. And this is the name by which it will be called: "The LORD is our righteousness."

Lector: The Word of the Lord.

People: *Thanks be to God.*

Psalm 25:1–10

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

🎵 **Antiphon** (*sung by all*)



Lord, make me to know your ways. Lead me in your truth, and teach me.

Cantor: To you, O LORD, I lift up my soul.

People: *O my God, in you I trust; do not let me be put to shame;
do not let my enemies exult over me.*

Cantor: Do not let those who wait for you be put to shame;
let them be ashamed who are wantonly treacherous.

People: *Make me to know your ways, O LORD;
teach me your paths.*

Cantor: Lead me in your truth, and teach me, for you are the God of my salvation;
for you I wait all day long.

People: *Be mindful of your mercy, O LORD, and of your steadfast love,
for they have been from of old.*

Cantor: Do not remember the sins of my youth or my transgressions;
according to your steadfast love remember me,
for your goodness' sake, O LORD!

People: *Good and upright is the LORD;
therefore he instructs sinners in the way.*

Cantor: He leads the humble in what is right,
and teaches the humble his way.

People: *All the paths of the LORD are steadfast love and faithfulness,
for those who keep his covenant and his decrees. ♪*

✘ **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** Luke 21:25–36

Lector: The Holy Gospel according to St. Luke, chapter 21, verses 25–36:

People: *Glory to you, O Lord.*

"There will be signs in the sun, the moon, and the stars, and on the earth distress among nations confused by the roaring of the sea and the waves. People will faint from fear and foreboding of what is coming upon the world, for the powers of the heavens will be shaken. Then they will see 'the Son of Man coming in a cloud' with power and great glory. Now when these things begin to take place, stand up and raise your heads, because your redemption is drawing near." Then he told them a parable: "Look at the fig tree and all the trees; as soon as they sprout leaves you can see for yourselves and know that summer is already near. So also, when you see these things taking place, you know that the kingdom of God is near. Truly I tell you, this generation will not pass away until all things have taken place. Heaven and earth will pass away, but my words will not pass away. Be on guard so that your hearts are not weighed down with dissipation and drunkenness and the worries of this life, and that day catch you unexpectedly, like a trap. For it will come upon all who live on the face of the whole earth. Be alert at all times, praying that you may have the strength to escape all these things that will take place, and to stand before the Son of Man."

Lector: The Gospel of the Lord.

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 196** Come, thou long-expected Jesus *HYFRYDOL*

Cantata

Schwingt freudig euch empor, BWV 36

J. S. Bach (1685–1750)

I. Chorus

Schwingt freudig euch empor
Zu den erhabnen Sternen,
Ihr Zungen, die ihr itzt in Zion
Fröhlich seid!
Doch haltet ein!
Der Schall darf sich nicht weit entfernen,
Es naht sich selbst zu euch
der Herr der Herrlichkeit.

*Soar joyfully aloft
To the sublime stars,
Ye voices, who now
Gladly dwell in Zion!
Yet, stop!
The sound shall not have to travel far,
The Lord of glory Himself
Approaches you.*

II. Duet—Chorale (SA)

**Nun komm, der Heiden Heiland,
Der Jungfrauen Kind erkannt,
Des sich wundert alle Welt,
Gott solch Geburt ihm bestellt.**

*Come now, Savior of the gentiles,
Recognized as the Virgin's child,
All the world stands amazed
That God ordained Him such a birth.*

III. Aria (T)

Die Liebe zieht mit sanften Schritten
Sein Treugeliebtes allgemach.
Gleichwie es eine Braut entzückt,
Wenn sie den Bräutigam erblicket,
So folgt ein Herz auch Jesu nach.

*Love now draws on with gentle tread
Its true beloved more and more.
Just as a bride is enchanted,
To behold the bridegroom,
Even so the heart seeks Jesus.*

IV. Chorale

**Zwingt die Saiten in Cythara
Und lasst die süße Musica
Ganz freudenreich erschallen,
Dass ich möge mit Jesulein,
Dem wunderschönen Bräutigam mein,
In steter Liebe wallen!
Singet,
Springet,
Jubilieret, triumphieret, dankt dem Herren!
Groß ist der König der Ehren.**

*Play the strings in Cythera
And let sweet Musica
Sound out with naught but joy,
That I may with little Jesus,
This exquisite groom of mine,
Pilgrimage in constant love!
Sing,
Dance,
Rejoice, exult, thank the Lord!
Great is the King of honor.*

V. Aria (B)

Willkommen, werter Schatz!
Die Lieb und Glaube machet Platz
Vor dich in meinem Herzen rein,
Zieh bei mir ein!

*Welcome, precious treasure!
Love and faith prepare a place
For Thee in my pure heart,
Come dwell in me!*

VI. Chorale (T)

**Der du bist dem Vater gleich,
Führ hinaus den Sieg im Fleisch,
Dass dein ewig Gott'sgewalt
In uns das krank Fleisch enthalt.**

*Thou who art like the Father,
Bring about victory over the flesh,
That Thy God's eternal power
Keep sick flesh away from us.*

VII. Aria (S)

Auch mit gedämpften, schwachen Stimmen
Wird Gottes Majestät verehrt.
Denn schallet nur der Geist darbei,
So ist ihm solches ein Geschrei,
Das er im Himmel selber hört.

*Even with subdued, weak voices
God's majesty is revered.
For though our soul alone may sound,
This to Him is a mighty shout
That He in heaven itself doth hear.*

VIII. Chorale

**Lob sei Gott, dem Vater, g'ton,
Lob sei Gott, sein'm eingen Sohn,
Lob sei Gott, dem Heiligen Geist,
Immer und in Ewigkeit!**

*Praise be to God, the Father,
Praise be to God, His only Son,
Praise be to God, the Holy Ghost,
Always and eternally!*

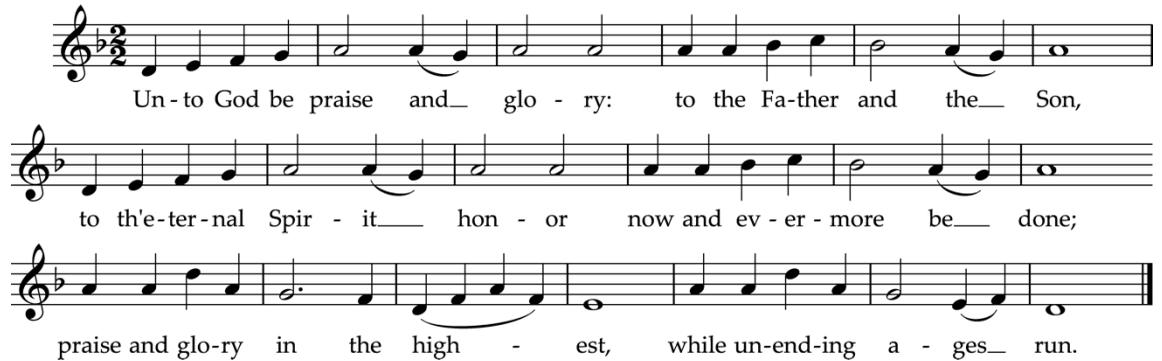
MaryRuth Lown, soprano
Rose Lewis, soprano
Wee Kiat Chia, countertenor
Patrick T. Waters, tenor
Craig Juricka, bass
Susanna Ogata, violin
Benjamin Fox, oboe d'amore
Elizabeth England, oboe d'amore
Marsh Chapel Choir and Collegium
Scott Allen Jarrett *conducting*

Offertory Sentences

At the Offertory [Voluntary] for Mr. Arc[hdeacon] Thornburgh *Thomas Tomkins* (1572–1656)

☒ **Presentation of the Gifts** (*sung by all*)

PICARDY



Un - to God be praise and glo - ry: to the Fa - ther and the Son,
to th'e - ter - nal Spir - it hon - or now and ev - er - more be done;
praise and glo - ry in the high - est, while un - end - ing a - ges run.

☒ **Offertory Prayer**

☒ **Hymn 213** Lift up your heads, ye mighty gates

TRURO

☒ **Benediction**

☒ **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

☒ **Postlude** Nun komm der Heiden Heiland, BWV 661

J. S. Bach (1685–1750)

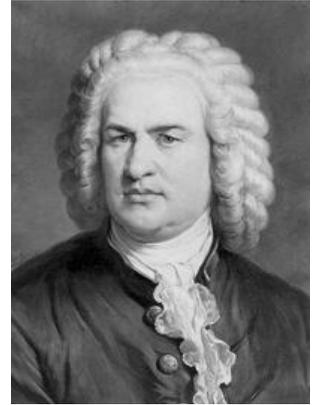
*The preachers are the Reverend Dr. Robert Allan Hill, Dean of the Chapel,
and Dr. Scott Allen Jarrett, Director of Music.*

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 *Schwingt freudig euch empor*, BWV 36

Two oboes d'amore, strings, and continuo; SATB chorus, and SATB solos.
Duration: 28 minutes.



Few cantatas reveal the realities of J.S. Bach's everyday music-making responsibilities in Leipzig than *Schwingt freudig euch empor* BWV 36. The version performed on the First Sunday of Advent in 1731, performed today, represents the final of no fewer than five distinct versions of the work that date back to 1725 for a variety of contexts both within and outside the church. Bach originally composed the opening chorus and arias as part of a secular cantata (known as BWV 36c) to celebrate the birthday of a teacher, the exact identity of whom remains uncertain; this version may have been reprised itself six years later for *another* birthday. In late 1725 or 1726, Bach's librettist for the later Leipzig years, Picander, wrote a new libretto for the cantata, now celebrating the birthday of Princess Charlotte Friederike Wilhelmine of Anhalt-Cöthen (BWV 36a). At some point, yet another text was written for this music to honor a prominent family of lawyers in Leipzig (BWV 36b); at some other point, the recitatives were removed and a final chorale was tacked on to the original arias—the last verse of *Wie schön leuchtet der Morgenstern*—to create a cantata for the First Sunday of Advent (BWV 36, early version).

For the 1731 performance, Bach made the greatest number of interventions to the original music. In addition to small adjustments to the arias, Bach inserted between each a chorale verse, all of which are drawn from Martin Luther's *Nun komm, der Heiden Heiland*. The expansion resulted in a two-part cantata, in the middle of which the sermon would have been delivered. Bach therefore moved the sole verse from *Wie schön leuchtet der Morgenstern* that had previously concluded the cantata to the conclusion of the first part, replacing the text of the final verse with the penultimate verse accordingly.

This was not an uncommon series of events for Bach, even if works rarely went through so many steps of such variation over the course of their performance lives. Famous examples of secular works being repurposed by Bach for sacred use include the Christmas Oratorio BWV 248 and the lost *St. Mark Passion* BWV 247. Notably, Bach almost always repurposed a secular work for later sacred use rather than the other way around. The reason was purely practical: if secular works could only be used for a specific occasion, a sacred work would have an opportunity for performance at least once per year. All a skilled librettist (such as Picander) had to do was compose a suitable text to the same metric scheme as the original. This does not mean, however, that secular

works did not have their own stylistic attributes distinct from sacred works. In Bach's cantatas, this manifests itself most clearly in the opening chorus, which are often of a markedly different character between the secular and sacred works.

Take the opening chorus of *Schwingt freudig euch empor*. The ritornello features the oboes d'amore in unison accompanied by the primarily homophonic strings and continuo. After some hints at imitative counterpoint in the voices, they shift to a primarily homophonic texture, in the manner perhaps more familiar to us from the oratorio choruses of G.F. Handel. Absent are the expansive and rich contrapuntal workings one finds in most of Bach's cantata choruses. Notice also the manner in which the voices and instruments often function in exchange with each other rather than collaborating on roughly equal footing in a larger contrapuntal artifice. The aria text of this movement, rather than the prose of Scripture one often finds in Bach's opening choruses, no doubt dictated a more transparent, even *galant* setting—yet not without some fleeting moments (such as on the text “zu den erhabnen Sternen”) that reveal Bach's love of rich counterpoint in choral textures.

After the opening chorus comes the first of several settings of Luther's *Nun komm, der Heiden Heiland*. Embedding the complete chorale within the poetic arias—and forgoing any recitatives—was certainly unusual for Bach; parallels include the famous *Wachet auf, ruft uns die Stimme* BWV 140, performed just a week before *Schwingt freudig euch empor* in 1731 (as a new work, in that case); as well as *Ein feste Burg ist unser Gott* BWV 80, dating from at least as early as 1724 and performed earlier in this series (this differs in important ways from the “chorale cantatas” of the second annual cycle). This first verse of Luther's chorale is set as a florid *colla parte* duet in which the soprano and alto are doubled by the oboes d'amore, over a very active continuo. Each line of the chorale tune is the basis of each section of the duet, quickly subsumed however in Bach's extravagant two-voice counterpoint. The first part closes with a straightforward da capo aria for tenor and oboe d'amore, followed by a four-part harmonization of *Wie schön leuchtet Morgenstern*.

The second part begins with the second solo aria of the cantata, here for bass and strings. The strophic aria, in its bright D major and swift but halting musical figures, radiates joy at the prospect of the Lord's arrival at the end of Advent. The chorale that follows presents yet another unusual textural take on *Nun komm, der Heiden Heiland*; here, the chorale is sung in long notes by the tenor part underneath duetting oboes d'amore (plus continuo, of course). This recalls the famous chorale movement of *Wachet auf* BWV 140, which Bach later set as an organ chorale prelude; Bach also uses this technique in *Ein feste Burg* BWV 80, but the oboes d'amore in particular lend a special warmth to this instance.

The final aria, for soprano, speaks of “gedämpften, schwachen Stimmen”: “subdued, weak voices”; hence, Bach accompanies the soprano with a muted violin. The irony is heightened by the

particularly virtuosic and flashy music Bach gives the violin despite the mute, emphasizing the librettist's point: human praise is never sufficient to that with God deserves, but it pleases Him all the same. Echo figures in the B section hint at the text's description of the spirit's cry being heard in heaven. The closing four-part setting of the final verse of *Nun komm, der Heiden Heiland* rounds out this uniquely varied workhorse from Bach's Leipzig years.

– Brett Kostrzewski, November 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

*MaryRuth 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

*Patrick T. Waters, Guilford, CT

*Choral Scholar

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

Oscar Soucy, Westwood, MA

MARSH CHAPEL COLLEGIUM

First Violins: Susanna Ogata, David Rubin, Subaiou Zhang Carter; **Second Violins:** Sean Larkin, Aija Reke, Julia Connor; **Violas:** Chris Nunn, Rebecca Hallowell

Oboes d'amore: Benjamin Fox, Elizabeth England

Cello: Guy Fishman; **Bass:** Peter Walsh; **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.
- 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. 11:00 a.m.	The Bach Experience (Thurman Room) Interdenominational Protestant Worship (Nave)
MONDAY	12:00 p.m. 5:00 p.m.	Tai Chi (advanced course) (Marsh Room) Community Dinner (Marsh Room)
TUESDAY	3:00–6:00 p.m.	Create Space (Marsh Room)
WEDNESDAY	12:00 p.m. 5:00 p.m. 6:45 p.m.	Tai Chi (all levels) (Marsh Room) Ecumenical Worship with Communion and Dinner (Robinson) Mind, Body, Spirit Yoga (via Zoom; register at bu.edu/chapel)
THURSDAY	6:30 p.m.	Marsh Chapel Choir Rehearsal (Nave)
NEXT SUNDAY	9:45 a.m. 11:00 a.m.	Morning Book Study Group (Thurman Room) Interdenominational Protestant Worship (Marsh Room)

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

Taylor Emmaus McGhee, Ministry Assistant

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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