ORDER OF WORSHIP

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

Prelude

Intrada  Grayston Ives (b. 1948)

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

from “Arise, shine, for thy light has come”  Kenneth Jennings (1925–2015)

Arise, shine, for thy light has come,
And the glory of the Lord has risen upon thee.

Hymn 578

God of love and God of power  Unser Herrscher

Collect (in unison)

Almighty and everlasting God, you govern all things both in heaven and on earth: Mercifully hear the supplications of your people, and in our time grant us your peace; through Jesus Christ our Lord, who lives and reigns with you and the Holy Spirit, one God, for ever and ever. Amen.
Psalm 71:1–6

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

🎵 Antiphon (sung by all)

O Lord, you are my hope, my trust, Lord, from my youth.

Cantor: In you, O LORD, I take refuge; let me never be put to shame.

People: In your righteousness deliver me and rescue me; incline your ear to me and save me.

Cantor: Be to me a rock of refuge, a strong fortress, to save me, for you are my rock and my fortress.

People: Rescue me, O my God, from the hand of the wicked, from the grasp of the unjust and cruel.

Cantor: For you, O Lord, are my hope, my trust, O LORD, from my youth.

People: Upon you I have leaned from my birth; it was you who took me from my mother’s womb. My praise is continually of you. 🎵

✝ Gloria Patri from ‘Magnificat in F major’ Samuel Coleridge-Taylor (1875–1912)

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.


Lector: The Holy Gospel of our Lord Jesus Christ according to St. Luke, chapter 4, verses 21–30:

People: Glory to you, O Lord.

Then he began to say to them, "Today this scripture has been fulfilled in your hearing." All spoke well of him and were amazed at the gracious words that came from his mouth. They said, "Is not this Joseph's son?" He said to them, "Doubtless you will quote to me this proverb, 'Doctor, cure yourself!' And you will say, 'Do here also in your hometown the things that we have heard you did at Capernaum.'" And he said, "Truly I tell you, no prophet is accepted in the prophet’s hometown."
But the truth is, there were many widows in Israel in the time of Elijah, when the heaven was shut up three years and six months, and there was a severe famine over all the land; yet Elijah was sent to none of them except to a widow at Zarephath in Sidon. There were also many lepers in Israel in the time of the prophet Elisha, and none of them was cleansed except Naaman the Syrian.” When they heard this, all in the synagogue were filled with rage. They got up, drove him out of the town, and led him to the brow of the hill on which their town was built, so that they might hurl him off the cliff. But he passed through the midst of them and went on his way.

People: Praise to you, Lord Christ.

Sermon “The Bach Experience” The Rev. Dr. Robert Allan Hill, Dean Dr. Scott Allen Jarrett, Director of Music

ียว Hymn 422 Jesus, thine all-victorious love AZMON

Cantata Wir danken dir, Gott, wir danken dir, BWV 29 J. S. Bach (1685-1750) Libretto: unknown

I. Sinfonia

II. Chorus

Wir danken dir, Gott, wir danken dir und verkündigen deine Wunder.

—Psalm 75: 2

III. Aria (tenor)

Halleluja, Stärk und Macht Sei des Allerhöchsten Namen!
Zion ist noch seine Stadt, Da er seine Wohnung hat, Da er noch bei unserm Samen An der Väter Bund gedacht. (da capo)

IV. Recitative (bass)

Gottlob! es geht uns wohl!
Gott ist noch unsre Zuversicht,
Sein Schutz, sein Trost und Licht
Beschirmt die Stadt und die Paläste,
Sein Flügel hält die Mauern feste.

—Psalm 75: 2

We give You thanks, God, we give You thanks and tell of Your great deeds.

Hallelujah, power and might be the names of the Most High!

Zion is still His city, where He has His dwelling, where He still with our offspring remembers the covenant of our fathers.

Praise God! It is well for us!
God is still our confidence,
His protection, His comfort and light shields the city and the palaces, His wings hold the walls fast.
Er läßt uns allerorten segnen,  
He brings blessing to us in all places,  
Der Treue, die den Frieden küßt,  
faithfulness, which kisses peace,  
Muß für und für  
must for ever and ever  
Gerechtigkeit begegnen.  
greet righteousness.  
Wo ist ein solches Volk wie wir,  
Where is such a people as we,  
Dem Gott so nah und gnädig ist!  
to whom God is so near and so gracious!

V. Aria (soprano)  
Gedenk an uns mit deiner Liebe,  
Consider us with Your love,  
Schleuß uns in dein Erbarmen ein!  
enclose us within Your mercy!  
Segne die, so uns regieren,  
Bless those who rule us,  
Die uns leiten, schützen, führen,  
who lead, protect and guide us,  
Segne, die gehorsam sein! (da capo)  
Bless those who are obedient to them!

VI. Recitative (alto) and Chorus  
Vergiß es ferner nicht, mit deiner Hand  
to reveal Your goodness to us;  
Uns Gutes zu erweisen;  
so shall our city and our land,  
So soll dich unsre Stadt und unser Land  
full of Your honor,  
Das deiner Ehre voll,  
praise You with offerings and with thanks,  
Mit Opfern und mit Danken preisen,  
and all the people shall say: – Amen! –  
Und alles Volk soll sagen: – Amen! –

VII. Aria (alto)  
Halleluja, Stärk und Macht  
Hallelujah, power and might  
Sei des Allerhöchsten Namen!  
be the names of the Most High!

VIII. Chorale  
Sei Lob und Preis mit Ehren  
Glory, and praise with honor  
Gott Vater, Sohn, Heiligem Geist!  
be to God the Father, Son, and Holy Spirit!  
Der soll in uns vermehren,  
He will increase in us  
Was er uns aus Gnaden verheißt,  
what He has promised us out of grace,  
Daß wir ihm fest vertrauen,  
so that we trust fast in Him,  
Gänzlich verlassen auf ihn,  
abandon ourselves completely to Him,  
Von Herzen auf ihn bauen,  
rely on Him within our hearts,  
Daß unsr Herz, Mut und Sinn  
so that our heart, will, and mind  
Ihm tröstlich solln anhängen;  
should depend on him comfortingly;  
Drauf singen wir zur Stund:  
therefore we sing at this time:  
Amen, wir werden’s erlangen,  
Amen, we shall succeed,  
Glaubn wir aus Herzens Grund.  
if we believe from the depths of our hearts.
Sarah Yanovitch, soprano
Wee Kiat Chia, countertenor
Patrick T. Waters, tenor
Craig Juricka, bass
Heather Braun Bakken, violin
Justin Blackwell, organ
Marsh Chapel Choir and Collegium
Scott Allen Jarrett conducting

Offertory Sentences

At the Offertory Andante tranquillo, from Sonata No. 2 Felix Mendelssohn (1809–1847)

* Presentation of the Gifts (sung by all) CWM RHONDDA

God of grace and God of glory, on thy people pour thy pow’r;
crown thine ancient church’s story; bring her bud to glorious flow’r.
Grant us wisdom, grant us courage, serving thee whom we adore,
serving thee whom we adore.

* Offertory Prayer

* Hymn 549 Where charity and love prevail St. Peter

* 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  Lobe den Herren  J. G. Walther (1684–1748)

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.
As Thomaskantor, J.S. Bach was responsible for the music at four churches in Leipzig. Yet it is easy to forget that in the Lutheran Germany of his time, the ecclesiastical and political apparatuses were not distinct in the modern sense. Bach was employed by the town council of Leipzig, which was itself subordinate to the local sovereign (for Leipzig, a major sovereign at that: the Elector of Saxony and King of Poland, based in Dresden). Nor were his duties confined to those churches, institutions of state though they were. Bach taught in the St. Thomas School, also run by the town, as well as directing the music at the major university in Leipzig and overseeing civic music-making. One task that fell to the local cantor was the composition of a cantata to celebrate the town council elections. These cantatas were sung in church at the liturgy, but for the special service that celebrated the inauguration of the new council members.

The event inevitably calls attention to the divine responsibility of civic leaders (cf. Romans 13), a theme cultivated throughout the libretto of Wir danken dir, Gott, wir danken dir BWV 29. The first recitative for bass observes how God’s “comfort and light / Shield the city and the palaces”; the aria for soprano that follows prays for God to “Bless those who govern us, / Those who guide, protect, and lead us, / Bless those who are obedient!” Such reference to “Zion” and “the city” reflect a broader sense of a political life that recognized God as the ultimate source of the councilors’ authority.

Bach’s run-ins with the town council are well known, and he had more or less reached the nadir of his relationship with the council by the time he performed Wir danken dir in August 1731. The opening sinfonia and the chorus that follows, arguably the most substantial movements of the cantata, were adapted from prior compositions: the sinfonia, from the Partita in E for solo violin BWV 1006; the chorus, from an unknown work. Both of these movements are famous: the sinfonia as a virtuosic organ showpiece, and the chorus as the “Gratias agimus tibi” and “Dona nobis pacem” of the Mass in B minor. Bach also reprised the entirety of this cantata for the same purpose in 1739 and 1749. He therefore got a great deal of mileage out of this music, even long after having quit his weekly composition of new Sunday cantatas. Yet Leipzig churchgoers (and councilors)
might consider themselves lucky for the opportunity to hear this music once, let alone a possible three times or more. The music of the entire cantata, not least the recycled movements of the opening, is spectacular.

The sinfonia is as unusual as it is impressive. The figurations in the organ recall the peculiarities of a partita for solo violin, already an unusual genre in the age of pervasive continuo. The organ part almost entirely consists of arpeggios and scales with a relatively bare continuo line in the left hand; the aspects of the music that make it less than idiomatic for the instrument also make it even more technically (and sonically) dazzling. The organ also never stops, playing in every bar from start to finish. This is not necessarily unusual when the keyboard instrument is also the solo instrument; even as late as Mozart’s piano concertos, the keyboardist is assigned the role of continuo player during the instrumental ritornelli. In this sinfonia, however, there are no instrumental ritornelli: it’s solo episode all the way through. One cannot resist the thought that Bach was trying to make a point to the town council and their electors at the service.

The opening chorus sets a line from the opening verse of Psalm 71. Unlike other movements in Bach’s autograph score, the copy of this chorus is perfectly clean, with nary a compositional adjustment. Bach therefore was almost certainly copying from something else, such as an older cantata or other vocal work. The chorus flatly contradicts the highly concerted style of the sinfonia that preceded it, and one could imagine a particularly forward-thinking congregant in 1731 lamenting the wasted use of the trumpets and timpani. The chorus amounts to a contrapuntal exercise of the antique style; it is not even a fugue, but rather the construction of consonant interlocks in four or more voices of the same melodic snippet; the contrapuntal lines are doubled by the instruments, including the festive trumpets and drums, although they in fact diverge toward the end and create up to seven independent parts. The chorus therefore fits elegantly in the Mass in B minor, where the tension between the concerted and antique styles underlies the entire artifice; its presence here, however, shows how important this style of contrapuntal composition remained to Bach even in this most festive of contexts. It is a testament to Bach’s sheer artistic imagination that this largely diatonic counterpoint never becomes dull or square. The beauty of the melodic cell itself, the slow accumulation of voices and rhythmic density, and of course the very careful deployment of the instrumental doubling lend the requisite gravitas and splendor to the psalm verse.

The cantata returns to a more familiar style in the first aria for tenor and solo violin. Bach emphasizes the “Hallelujah” of the A section, not only repeating it several times on long melismas but even building a full repetition of the A section text into the da capo; in other words, the A section stands alone tonally, with a sufficient modulation to the dominant with a strong cadence before a full repetition of the text cycles back to the tonic and the final ritornello. As Bach often likes to do, he starts the B section on the relative minor (instead of the more traditional dominant)
before quickly exploring a wealth of keys, ultimately ending on that relative minor before the da capo.

After a secco recitative, the aria for soprano, strings, and oboe sets a warm, lilting Sicilian rhythm. Consciously or not, the aria clearly owes much to the aria “Ach! nun ist mein Jesus hin!”, which opens the second part of the St. Matthew Passion BWV 244. One remarkable aspect of the aria in the cantata, however, is that the continuo drops out while the soprano is singing in all but the final phrase of the B section, creating a sense of weightlessness during those moments.

The accompanied recitative for alto that follows contains a rather remarkable and surprising moment toward its end, where all the singers join the alto in singing “Amen” in unison. Listeners can judge its success, but Bach is clearly channeling the communal aspect of the town council as both of the people and ordained by God to lead and protect them. This is immediately followed by the alto singing the A section of the previous aria for tenor (“Hallelujah, Stärk und Macht”), now transposed to D major and without ritornello and the oboe replaced by the unusual obbligato organ already used in the sinfonia. This leads to the final four-part chorale, the doxological verse that concludes Nun lob, mein Seel, den Herren. Fanfares for the three trumpets, silent since the opening chorus, decorate the end of each phrase.

– 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
*Sarah Yanovitch, Voluntown, CT

Altos
Candace Brooks, Branford, CT
Maelee Chen, Highwood, IL
*Wee Kiat Chia, Johor Bahru, Malaysia
Kimi Macdonald, Londonderry, NH
Clayton McCleskey, Dallas, TX
*Ashley Mulcahy, 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

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

*Choral Scholar

MARSH CHAPEL COLLEGIUM

First Violins: Heather Braun Bakken, David Rubin, Subaiou Zhang Carter; Second Violins: Emily Dahl Irons, Julia Connor, Michael Hustedde; Violas: Daniel Doña, Chris Nunn

Oboes: Andrea Heyboer, Laura Shamu; Trumpets: Terry Everson, Geoff Shamu, Daniel Casso; Timpani: Jonathan Hess

Cello: Guy Fishman; Bass: Pablo Kennedy; 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.

★ 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)

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

TUESDAY 3:30–5:30 p.m. Create Space (Marsh Room)

WEDNESDAY 12:00 p.m. Tai Chi (all levels) (Marsh Room)

THURSDAY 5:15–6:30 p.m. Mind, Body, Spirit Yoga (via Zoom; register at bu.edu/chapel)

NEXT SUNDAY 9:45 a.m. Morning Book Study Group (Thurman Room)
11:00 a.m. Interdenominational Protestant Worship (Nave)
12:00 p.m. Retirement Reception for Ray Bouchard (Marsh Room)

A retirement reception for Ray Bouchard, Director of Marsh Chapel, will be held on Sunday, February 6, following the morning worship service.

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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