Please rise, as you are able.

ORDER OF WORSHIP

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

Prelude

Chorale No. 2 in B minor

César Franck (1822–1890)

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: Hosanna in the highest!

Introit

Gabriel Jackson (b. 1962)

O Lord, open thou our lips. And our mouth shall show forth thy praise.
O God, make speed to save us. O Lord, make haste to help us.
Glory be to the Father…
Praise ye the Lord. The Lord’s name be praised.
1. All glory, laud, and honor, To thee, Redeemer, King,
To whom the lips of children Made sweet hosannas ring:
Thou art the King of Israel, Thou David's royal Son,
Who in the Lord's name comest, The King and blessed One.

2. The company of angels Are praising thee on high,
And mortal men and all things Created make reply:
The people of the Hebrews With palms before thee went;
Our praise and pray'r and anthems Before thee we present.

3. To thee, before thy passion They sang their hymns of praise;
To thee, now high exalted, Our melody we raise:
Thou didst accept their praises; Accept the praise we bring,
Who in all good delightest, Thou good and gracious King.

Words, Theodulph of Orleans, c. 820; translated, John Mason Neale, 1851. Tune ST. THEODULPH, Melchior Teschner, 1615.
**Collect (in unison)**

Almighty God, on this day your Son Jesus Christ entered the holy city of Jerusalem and was proclaimed King by those who spread their garments and palm branches along the way. Let those branches be for us signs of his victory, and grant that we who bear them in his name may ever hail him as our Lord, and follow him in the way that leads to eternal life; who lives and reigns with you and the Holy Spirit, one God, now and forever. Amen

**Psalm 118: 1–2, 14–24**

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

Cantor: O give thanks to the Lord, for he is good;  
His steadfast love endures forever!

People: Let Israel say, “His steadfast love endures forever.”

Cantor: The Lord is my strength and my power;  
the Lord has become my salvation.

People: There are joyous songs of victory in the tents of the righteous:

Cantor: “The right hand of the Lord does valiantly,  
the right hand of the Lord is exalted,

People: the right hand of the Lord does valiantly!”

Cantor: I shall not die, but I shall live,  
and recount the deeds of the Lord.

People: The Lord has chastened me sorely,  
but has not given me over to death.

Cantor: Open to me the gates of righteousness,  
that I may enter through them and give thanks to the Lord.

People: This is the gate of the Lord;  
the righteous shall enter through it.
Cantor: I thank you that you have answered me and have become my salvation.

People: The stone which the builders rejected has become the cornerstone.

Cantor: This is the Lord’s doing; it is marvelous in our eyes.

People: This is the day which the Lord has made; let us rejoice and be glad in it.

Gloria Patri from 'Magnificat in B minor' 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.


Lector: The Holy Gospel according to St. Luke, chapter 19, verses 28–40:

People: Glory to you, O Lord.

After he had said this, he went on ahead, going up to Jerusalem. When he had come near Bethphage and Bethany, at the place called the Mount of Olives, he sent two of the disciples, saying, "Go into the village ahead of you, and as you enter it you will find tied there a colt that has never been ridden. Untie it and bring it here. If anyone asks you, 'Why are you untying it?' just say this, 'The Lord needs it.'" So those who were sent departed and found it as he had told them. As they were untying the colt, its owners asked them, "Why are you untying the colt?" They said, "The Lord needs it." Then they brought it to Jesus; and after throwing their cloaks on the colt, they set Jesus on it. As he rode along, people kept spreading their cloaks on the road. As he was now approaching the path down from the Mount of Olives, the whole multitude of the disciples began to praise God joyfully with a loud voice for all the deeds of power that they had seen, saying, "Blessed is the king who comes in the name of the Lord! Peace in heaven, and glory in the highest heaven!" Some of the Pharisees in the crowd said to him, "Teacher, order your disciples to stop." He answered, "I tell you, if these were silent, the stones would shout out."


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 168 At the name of Jesus (st. 1, 2, and 4 only) KING’S WESTON
Cantata
Himmelskönig, sei willkommen, BWV 182

J. S. Bach (1685-1750)

I. Sonata

II. Chorus

Himmelskönig, sei willkommen,
Laß auch uns dein Zion sein!
Komm herein,
Du hast uns das Herz genommen.

King of Heaven, welcome,
Let us also be your Zion!
Come within,
You have taken our hearts from us.

III. Recitative (bass)

Siehe, ich komme,
im Buch ist von mir geschrieben;
deinen Willen, mein Gott, tu ich gerne.

Behold, I come,
in the Book it is written of me;
Your will, my God, I do gladly.

IV. Aria (bass)

Starkes Lieben,
Das dich, großer Gottessohn,
Von dem Thron
deiner Herrlichkeit getrieben,
Daß du dich zum Heil der Welt
Als ein Opfer vorgestellt,
Daß du dich mit Blut verschrieben.

Powerful love,
great Son of God,
which has driven You
from the throne of Your glory,
so that You, for the salvation of the world,
might be offered as a sacrifice,
which You have authorized with Your blood.

V. Aria (alto)

Leget euch dem Heiland unter,
Herzen, die ihr christlich seid!
Tragt ein unbeflecktes Kleid
Eures Glaubens ihm entgegen,
Leib und Leben und Vermögen
Sei dem König itzt geweiht.

Lay yourselves beneath the Savior,
hearts that are Christian!
Wear the spotless garment
of your faith before Him,
your body, your life, and your desires
should now be consecrated to the King.

VI. Aria (tenor)

Jesu, laß durch Wohl und Weh
Mich auch mit dir ziehen!
Schreit die Welt nur "Kreuzige!",
So laß mich nicht fliehen, Herr,
von deinem Kreuzpanier;
Kron und Palmen find ich hier.

Jesus, through good and bad times
let me journey also with You!
Though the world scream only "Crucify!",
let me not run away, Lord,
from Your cross’ standard;
I will find crown and palm here.
VII. Chorale

Jesu, deine Passion  
Ist mir lauter Freude,  
Deine Wunden, Kron, und Hohn  
Meines Herzens Weide.  
Meine Seel auf Rosen geht,  
Wenn ich dran gedenke,  
In dem Himmel eine Stätt  
Mir deswegen schenke!

Jesus, Your passion  
is pure joy to me,  
Your wounds, thorns and shame  
my heart’s pasture;  
my soul walks on roses  
when I think upon it;  
grant a place in heaven  
for me for its sake.

VIII. Chorus

So lasset uns gehen in Salem der Freuden,  
Begleitet den König in Liében und Leiden.  
Er gehet voran  
Und öffnet die Bahn.

Then let us go into the Salem of joy,  
accompanying the King in love and sorrow.  
He goes before  
and opens the path.

Ashley Mulcahy, mezzo-soprano  
Ethan DePuy, tenor  
Craig Juricka, bass  
Heloise Degrugillier, recorder  
Marsh Chapel Choir and Collegium  
Scott Allen Jarrett conducting

Offertory Sentences

At the Offertory  
Andante, from Sonata No. 6  
Felix Mendelssohn (1809–1847)

Presentation of the Gifts (sung by all)  
PICARDY

Un-to God be praise and__glory:__ to the Fa-ther and the____Son,  
to th’eternal Spi-rit___honor 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 299** When I survey the wondrous cross ROCKINGHAM

**Benediction**

**Response** God be in my head 

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** Final, from Symphonie No. 3 Charles-Marie Widor (1844–1937)

Please join us in the sanctuary following the service for the baptism of Wesley Anthony Alphonse-Crean and for the reception of Clayton McCleskey into the Marsh Chapel Chapter.

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. Jarrett. The organist is Justin Blackwell, Associate Director of Music.
One recorder, strings (with divided violas), and continuo; SATB chorus and ATB solos. Duration: approximately 29 minutes.

Himmelskönig, sei willkommen! BWV 182 must have held a special place for J.S. Bach himself among his hundreds of cantatas. In 1714, Bach was promoted to the position of Konzertmeister at the Weimar Court; among his new duties include the monthly composition of a new cantata for use in the court chapel. Himmelskönig, sei willkommen! was his first in this new position, and we know that he worked hard to make it a particularly special debut at the small but important court.

For one thing, the work clearly underwent a series of substantial revisions before it was performed even one time in Weimar. Bach appears to have originally conceived of the cantata as a seven-movement work, ending with the chorale fantasia Jesu, deine Passion; at some point, he decided to add the final chorus, which then had to be added to some of the performance parts that he had already copied. Bach also added an independent violin ripieno part only after he had composed the work, which exceptionally takes on independent music of its own in the opening sinfonia, and added 32nd-note decoration to the violin concertante part for the first aria. In addition to these changes witnessed in his composing and performing manuscripts, we have an interesting document from Weimar dated two days before the cantata’s performance which reads as follows: “NB. Rehearsing of the musical pieces at home or in one’s lodgings was changed on March 23, 1714, and it was expressly ordered that this should always take place in the church chapel.” Whatever specific circumstances gave rise to this new regulation, all of this taken together shows Bach deeply concerned with the quality of the composition and its first performance.

Bach himself, heading his autograph score, called the piece a “Concerto Dominica Palmarum”—i.e., a cantata for Palm Sunday. This presents an immediate problem, however. Palm Sunday falls in the tempus clausum of German church music, when concerted music was not permitted. Bach therefore had to take advantage of a particular confluence of feasts in order to use this cantata, both in 1714 and later in Leipzig: for the tempus clausum was broken on the Feast of the Annunciation, 25 March. Therefore, when the Annunciation fell on Palm Sunday, which (entirely fortuitously) occurred five times during Bach’s lifetime (first in 1714), Bach was presented with the opportunity to perform this work—even as it very clearly stands as a Palm Sunday cantata, both in Bach’s own title-heading and the text of its libretto. The sources suggest that Bach took advantage of this in Leipzig in 1728 (when the Annunciation was moved to Palm Sunday on 21 March, as 25 March fell on Maundy Thursday); the evidence is silent on the matter, but he could have revived it again in 1736 and 1742. (It is doubtful that he performed the work on the Feast of the Annunciation in 1724, to which a printed wordbook assigns a different, lost Marian cantata.)
The libretto itself deserves some comment of its own. Its quality and origins in Weimar have led to the widely-accepted speculation that the libretto was authored by Salomo Franck, court poet in Weimar at the time and one of the most skilled librettists whose work Bach ever set to music. Bach went on to frequently set Franck’s cantata texts over the three years he served as Weimar Konzertmeister. Yet the story with *Himmelskönig, sei willkommen!* is not so straightforward. The libretto does not appear in Franck’s published collections of cantata texts, the first appearing in 1715; moreover, if, as the sources suggest, Bach only added the final chorus-aria at the last minute, one has to wonder how Franck would have fit into that process. We have little reason to believe that Bach was the librettist, but we should exercise caution as well when considering that it might be Franck’s work.

The cantata as a whole—in its sequence of movements, details of musical style, and scoring—represents the heterogeneity demonstrated by Bach’s cantatas that pre-date his arrival in Leipzig. *Himmelskönig, sei willkommen!* includes an instrumental sinfonia, which would become less common in Leipzig; the unusual scoring of two violins, two violas, and recorder (plus continuo); and a penultimate chorale set as a free fantasia as opposed to a plain four-part setting in final position. While Bach appears to have left the sequence of movements in Leipzig, he adjusted the instrumentation in 1728. Apparently, he did not have access to his original Weimar parts in Leipzig, necessitating that he work fresh from his original composing score. Bach first had to change the pitch standard—it was lower in Leipzig by about a tone than in Weimar—which in turn required some recomposition of the recorder part. The Leipzig performance also lacked the violin ripieno part Bach added *in situ* in Weimar, and preserve also the simpler version of the violin concertante line for the first aria. Bach also added an oboe part for the 1728 performance, apparently to double the violin, as well as a new violin part that doubled the recorder in all but the alto/recorder aria. We see therefore a series of what could be considered compromises both to suit the standard performance circumstances of Leipzig as well as make up for the unavailability of Bach’s original Weimar performance materials.

The opening pair of movements resemble the “French overture” in their pairing of a Grave, homophonic, dotted-rhythm section followed by quick-moving polyphony. The sinfonia clearly invokes the image of Christ’s regal but humble entrance into Jerusalem on a donkey celebrated on Palm Sunday, that image described explicitly in the choral aria that follows. The libretto, here and throughout, works to transmute the entry of Christ into Jerusalem into the entry of Christ into the believer’s heart, mapping the specificity of time and place in Christ’s Passion onto the specificity of the individual believer’s personal relationship with Him.

The recitative for bass sets Psalm 49:7-8, which leads to the beautiful aria text *Starkes Lieben* (“What strong love!”). A joyous accompaniment for concertante violin celebrates the redemption that is to come. But it is in the next aria, marked Largo, for alto and recorder, that the cantata reveals its depth of emotion. The alto implores the believer to themselves sacrifice all in the name of Christ.
the Savior; the urgency is heightened by Bach’s six repetitions of this imploration. The aria’s B section, marked Andante, is striking in its tonal instability and its surprising final cadence on a note distant from our tonic E minor.

The tenor aria that follows, for continuo only, changes musical character but abides by the same textual spirit: the believer seeks to join Christ on the cross, hastening in the rapid sixteenth-note runs of the continuo. Bach all but obscures the da capo form of the poetry; the aria instead has the feel of a through-composed strophic movement, emphasizing perhaps the linear, rather than the circular, directionality of the believer’s journey to the cross.

After the aria, a chorale fantasia on Jesu deine Passion follows with colla parte instruments and free polyphony underneath the soprano chorale in long notes. The final chorus, another choral aria, leaves listeners with an optimism that anticipates the Resurrection, a Palm Sunday feeling perhaps not unfamiliar to Christians today. The rousing triple meter and imitation that moves from high voices downward celebrates the believer’s own entry into Salem—the Jerusalem to come, following Christ who shows the way, recalling his own historical entry into Jerusalem depicted at the beginning of the cantata. Himmelskönig, sei willkommen!, in its libretto and Bach’s magnificent setting, transmits the universal Christian theology of the sinner’s salvation through Christ’s Passion, death, and Resurrection—bridging time, space, and even confession in its celebration of the hope that all Christians share. (Brett Kostrzewski, November 2021)

**MARSH CHAPEL CHOIR**

**Sopranos:** Casey Crawford, Rose Lewis, MaryRuth Lown, Kathleen Mahoney, Emily Regier, Erin Sanborn, Rose Silver, Sharon Solomon, Sarah Yanovitch

**Altos:** Candace Brooks, Maelee Chen, Wee Kiat Chia, Kimi Macdonald, Clayton McCleskey, Ashley Mulcahy, Britt Simonson

**Tenors:** Colin Campbell, Ethan DePuy, Timothy Rodriguez, Xiao Shi, George Silvis, III, Patrick T. Waters

**Basses:** David Ames, Sam Bradley, Alex Handin, Nathan Halbur, Nathaniel Hontz, Craig Juricka, Masis Parunyan, Steve Pinner, Oscar Soucy,

**MARSH CHAPEL COLLEGIUM**

**Violins:** Heidi Braun Hill, Sean Larkin, Emily Dahl Irons; **First Violas:** Daniel Doña, Joyce Huang; **Second Violas:** Renée Hemsing, Rebecca Hallowell

**Recorder:** Heloise Degrugillier

**Celllos:** Guy Fishman, Ben Swartz; **Bass:** Nathan Varga; **Organ:** Justin Blackwell
COVID-19 PROTOCOLS
MASKING REQUIRED — VACCINATION EXPECTED

• Please consider wearing a mask while inside Marsh Chapel, particularly if you or a member of your household has increased health risks. When worn properly, high-quality masks have been proven to stop the spread of COVID-19, even when others around you are not masked.
• Masks are required for the 11:00 a.m. Sunday morning service.
• 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 has greater health risks or concerns.

* Holy 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.

† Open to BU students, faculty, and staff only

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<td>Interdenominational Protestant Worship (Nave)</td>
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<td>MONDAY</td>
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<td>†Community Dinner (Marsh Room)</td>
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<td>TUESDAY</td>
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<td>WEDNESDAY</td>
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<td>†Tai Chi (all levels) (Marsh Room)</td>
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<td>5:00 p.m.</td>
<td>Meditative Tenebrae Service (Robinson Chapel)</td>
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<td>THURSDAY</td>
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<td>11:00 a.m.</td>
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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
Meghna Chhabra, Communications Intern

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

Heidi Freimanis-Cordts, MM CFA’09, Director of Marsh Chapel
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
Sylvie Adams, Zoe Chock, Nikhil Fereday, Office Assistants
Kate Hayes, Saoirse Killion, Emilio Latorre, Office Assistants
Jiqing Li, Angelee Verdieu, Office Assistants

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