

MARSH CHAPEL AT BOSTON UNIVERSITY

University Interdenominational Protestant Service of Worship

Sunday, November 20th, 2022 — 11:00 a.m.
The Last Sunday after Pentecost/Christ, the King

The Reverend Doctor Robert Allan Hill, Dean

✠ *Please rise, as you are able.*

ORDER OF WORSHIP

Prelude Chorale, Op. 37, No. 4 *Joseph Jongen (1873–1953)*

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** Heilig *Felix Mendelssohn (1809–1847)*

Heilig, heilig, heilig ist Gott der Herr Zebaoth!	<i>Holy, Holy, Holy is the Lord of Hosts!</i>
Alle Lande sind seiner Ehre voll.	<i>All the earth is full of thy glory.</i>
Hosianna in der Höh'!	<i>Hosanna in the highest!</i>
Gelobt sei der da kommt in Namen des Herrn	<i>Blessed is he who comes in the name of the Lord</i>
Hosianna in der Höh'!	<i>Hosanna in the highest!</i>

✠ **Hymn 694** Come, ye thankful people, come *ST. GEORGE'S WINDSOR*

✠ **Collect** (*in unison*)


Almighty and everlasting God, whose will it is to restore all things in your well-beloved Son, the King of kings and Lord of lords: Mercifully grant that the peoples of the earth, divided and enslaved by sin, may be freed and brought together under his most gracious rule; who lives and reigns with you and the Holy Spirit, one God, now and for ever. Amen.

Canticle of Zechariah

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



Hail to the Lord's A- noint - ed, great Da-vid's great-er Son!

- Cantor:* "Blessed be the Lord God of Israel,
for he has looked favorably on his people and redeemed them.
- People:* *He has raised up a mighty savior for us
in the house of his servant David,*
- Cantor:* as he spoke through the mouth of his holy prophets from of old,
that we would be saved from our enemies
and from the hand of all who hate us.
- People:* *Thus he has shown the mercy promised to our ancestors,
and has remembered his holy covenant,*
- Cantor:* the oath that he swore to our ancestor Abraham,
- People:* *to grant us that we, being rescued from the hands of our enemies,
might serve him without fear,
in holiness and righteousness before him all our days.*
- Cantor:* And you, child, will be called the prophet of the Most High;
for you will go before the Lord to prepare his ways,
- People:* *to give knowledge of salvation to his people
by the forgiveness of their sins.*
- Cantor:* By the tender mercy of our God,
the dawn from on high will break upon us,
- People:* *to give light to those who sit in darkness and in the shadow of death,
to guide our feet into the way of peace."*  (Luke 1:68–79)

✠ **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 23:33–43

Lector: The Holy Gospel of our Lord Jesus Christ according to St. Luke,
chapter 23, verses 33–43:

People: *Glory to you, O Lord.*

When they came to the place that is called The Skull, they crucified Jesus there with the criminals, one on his right and one on his left. Then Jesus said, "Father, forgive them; for they do not know what they are doing." And they cast lots to divide his clothing. And the people stood by, watching; but the leaders scoffed at him, saying, "He saved others; let him save himself if he is the Messiah of God, his chosen one!" The soldiers also mocked him, coming up and offering him sour wine, and saying, "If you are the King of the Jews, save yourself!" There was also an inscription over him, "This is the King of the Jews." One of the criminals who were hanged there kept deriding him and saying, "Are you not the Messiah? Save yourself and us!" But the other rebuked him, saying, "Do you not fear God, since you are under the same sentence of condemnation? And we indeed have been condemned justly, for we are getting what we deserve for our deeds, but this man has done nothing wrong." Then he said, "Jesus, remember me when you come into your kingdom." He replied, "Truly I tell you, today you will be with me in Paradise."

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 131** We gather together to ask the Lord's blessing KREMSER

Cantata Wachet! betet! betet! wachet!, BWV 70 J. S. Bach (1685-1750)

I. Chorus

Wachet! betet! betet! wachet!
Seid bereit allezeit,
Bis der Herr der Herrlichkeit
Dieser Welt ein Ende machet.

Watch! pray! pray! watch!
Be ready all the time,
until the Lord of glory
brings this world to an end.

II. Recitative (bass)

Erschrecket, ihr verstockten Sünder!
Ein Tag bricht an,
Vor dem sich niemand bergen kann:
Er eilt mit dir zum strengen Rechte,

Be afraid, obdurate sinners!
A day dawns,
from which no one can hide:
it rushes upon you with stern judgment,

O! sündliches Geschlechte,
Zum ewgen Herzeleide.
Doch euch, erwählte Gotteskinder,
Ist er ein Anfang wahrer Freude.
Der Heiland holet euch,
wenn alles fällt und bricht,
Vor sein erhöhtes Angesicht;
Drum zaget nicht!

*O! sinful race,
to your eternal sorrow.
Yet for you, chosen children of God,
it is the beginning of true joy.
The Savior gathers you,
when everything falls and breaks,
before His exalted countenance;
therefore do not despair!*

III. Aria (alto)

Wenn kömmt der Tag, an dem wir ziehen
Aus dem Ägypten dieser Welt?
Ach! laßt uns bald aus Sodom fliehen,
Eh uns das Feuer überfällt!
Wacht, Seelen, auf von Sicherheit
Und glaubt, es ist die letzte Zeit!

*When will the day come, on which we shall depart
out of the Egypt of this world?
Ah! Let us soon flee out of Sodom,
before the fire falls on us!
Watch, souls, get up from your complacency
and believe, it is the end of time!*

IV. Recitative (tenor)

Auch bei dem himmlischen Verlangen
Hält unser Leib den Geist gefangen;
Es legt die Welt durch ihre Tücke
Den Frommen Netz und Stricke.
Der Geist ist willig,
doch das Fleisch ist schwach;
Dies preßt uns aus ein jammervolles Ach!

*Even in heavenly longing
our bodies hold our spirits prisoner;
the world through its deceit
lays traps and snares for the righteous.
The spirit is willing,
yet the flesh is weak;
this wrenches from us a sorrowful Alas!*

V. Aria (soprano)

Laßt der Spötter Zungen schmähen,
Es wird doch und muß geschehen,
Daß wir Jesum werden sehen
Auf den Wolken, in den Höhen.
Welt und Himmel mag vergehen,
Christi Wort muß fest bestehen.
Laßt der Spötter Zungen schmähen;
Es wird doch und muß geschehen!

*Let the tongues of the mockers scorn,
yet it will and must occur,
that we shall behold Jesus
upon the clouds, in the heights.
World and heaven may pass away,
Christ's word must remain firm.
Let the tongues of the mockers scorn;
yet it will and must occur!*

VI. Recitative (tenor)

Jedoch bei dem unartigen Geschlechte
Denkt Gott an seine Knechte,
Daß diese böse Art
Sie ferner nicht verletzt,
Indem er sie in seiner Hand bewahrt
Und in ein himmlisch Eden setzt.

*However among the uncouth masses
God considers His servants,
so that this evil way
will no longer injure them,
as long as He keeps them in His hands
and places them in a heavenly Eden.*

VII. Chorale

**Freu dich sehr, o meine Seele,
Und vergiß all Not und Qual,
Weil dich nun Christus, dein Herre,
Ruft aus diesem Jammertal!
Seine Freud und Herrlichkeit
Sollt du sehn in Ewigkeit,
Mit den Engeln jubilieren,
In Ewigkeit triumphieren.**

***Rejoice greatly, o my soul,
and forget all stress and anguish,
since now Christ, your Lord,
calls you out of this valley of sorrow!
His joy and glory
you shall behold in eternity,
to celebrate with the angels,
and triumph in eternity.***

VIII. Aria (tenor)

Hebt euer Haupt empor
Und seid getrost, ihr Frommen,
Zu eurer Seelen Flor!
Ihr sollt in Eden grünen,
Gott ewiglich zu dienen.

*Lift up your heads
and be comforted, o righteous ones,
even to the bloom of your souls!
You shall flourish in Eden,
serving God eternally.*

IX. Recitative (bass) and instrumental Chorale

Ach, soll nicht dieser große Tag,
Der Welt Verfall
Und der Posaunen Schall,
Der unerhörte letzte Schlag,
Des Richters ausgesprochne Worte,
Des Höllenrachens offne Pforte
In meinem Sinn viel Zweifel,
Furcht und Schrecken, der ich
ein Kind der Sünden bin, erwecken?
Jedoch, es gehet meiner Seelen
Ein Freudenschein,
ein Licht des Trostes auf.

*Ah, shall not this great day,
the collapse of the world
and the ring of the trumpet,
the unheard-of last stroke,
the Judge's proclaimed words,
the open gates of Hell's wrath,
awaken in my mind much doubt,
fear, and terror,
since I am a child of sin?
However, to my soul comes
a ray of happiness,
a light of comfort.*

Der Heiland kann sein Herze
nicht verhehlen,
So vor Erbarmen bricht,
Sein Gnadenarm verläßt mich nicht.
Wohlan, so ende ich
mit Freuden meinen Lauf.

Instrumental Chorale, played by the trumpet:

**Es ist gewisslich an der Zeit,
daß Gottes Sohn wird kommen
[in seiner großen Herrlichkeit,
zu richten Bö's' und Frommen.]
Dann wird das Lachen werden theur,
Wann Alles soll vergehn im Feu'r,
Wie Petrus davon zeuget.**

*The Savior cannot conceal
His heart
which breaks with mercy,
His gracious arm will not abandon me.
Therefore I will end
my course with joy.*

**Indeed the time is here
when God's Son will come
[in His great glory
to judge the wicked and the righteous.]
Then laughter will be rare,
when everything goes up in flames,
as Peter bore witness.**

X. Aria (bass)

Seligster Erquickungstag,
Führe mich zu deinen Zimmern!
Schalle, knalle, letzter Schlag,
Welt und Himmel, geht zu Trümmern!
Jesus führet mich zur Stille,
An den Ort, da Lust die Fülle.

*Blessed day of revival,
lead me to your halls!
Resound, peal, last stroke,
world and heaven, fall in ruins!
Jesus leads me to quiet,
to the place where pleasure is complete.*

XI. Chorale

**Nicht nach Welt, nach Himmel nicht
Meine Seele wünscht und sehnet,
Jesum wünsch ich und sein Licht,
Der mich hat mit Gott versöhnet,
Der mich freiet vom Gericht,
Meinen Jesum laß ich nicht.**

**Not for the world, nor for heaven
does my soul long and yearn,
I desire Jesus and His light,
Who has with God forgiven me,
Who frees me from judgment,
I will not abandon my Jesus.**

Rose Lewis, soprano
Ashley Mulcahy, mezzo-soprano
Patrick T. Waters, tenor
Craig Juricka, bass
Marsh Chapel Choir and Collegium
Scott Allen Jarrett, conducting

Offertory Sentences

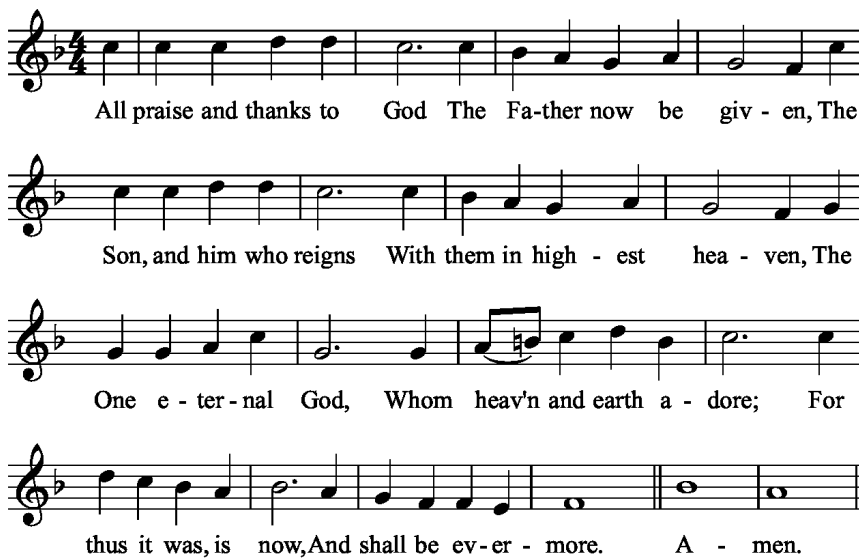
At the Offertory

Voluntary

Benjamin Cosyn (c.1580–1653)

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

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



The musical score is written for a single voice part in 4/4 time, with a key signature of one flat (B-flat). It consists of four staves of music. The lyrics are written below the notes. The melody is simple and hymn-like, with a mix of quarter, eighth, and half notes, and some rests. The final staff ends with a double bar line.

All praise and thanks to God The Fa-ther now be giv - en, The
Son, and him who reigns With them in high - est hea - ven, The
One e - ter - nal God, Whom heav'n and earth a - dore; For
thus it was, is now, And shall be ev - er - more. A - men.

✦ **Offertory Prayer**

✦ Hymn

Christ triumphant, ever reigning (vs. 1, 4, and 5)

GUITING POWER



1. Christ tri - um - phant, ev - er reign - ing, Sav - ior, Mas - ter, King,
2. Word in - car - nate, truth re - veal - ing Son of Man on earth!
3. Suf - fering Ser - vant, scorned, ill treat - ed, vic - tim cru - ci - fied!
4. Priest - ly King, en - throned for - ev - er high in heaven a - bove!
5. So, our hearts and voi - ces rais - ing through the a - ges long,



Lord of heaven, our lives sus - tain - ing, hear us as we sing:
 Power and maj - es - ty con - ceal - ing by your hum - ble birth.
 Death is through the cross de - feat - ed, sin - ners jus - ti - fied.
 Sin and death and hell shall nev - er sti - fle hymns of love.
 cease - less - ly up - on you gaz - ing, this shall be our song:



Refrain
 Yours the glo - ry and the crown, the high re - nown, the e - ter - nal name.

Text: Michael Seward, 1966

Music: John Barnard, 1982

✦ 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

Grand Choeur

Théodore Salomé (1834–1896)

*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.

The organist is Justin Thomas Blackwell, Associate Director of Music.

J. S. BACH *Wachet! betet! betet! wachet!*, BWV 70

Oboe, bassoon, trumpet, strings, and continuo; SATB chorus and SATB solos.
Duration: approximately 26 minutes.



Not unlike the first cantata of this year's Bach Experience, *Herz und Mund und Tat und Leben* BWV 147, *Wachet! betet! betet! wachet!* BWV 70 was first composed in an earlier version (BWV 70a) for use on the Second Sunday of Advent while Bach served as Konzertmeister at the ducal court of Weimar, 1714-1717. Three of the surviving autograph manuscript parts were originally copied in Weimar, and the texts of the arias were composed by Weimar court poet Salomo Franck. In Leipzig, however, concerted music was only performed on the First Sunday of Advent, thus necessitating Bach's repurposing of the original version. The Twenty-sixth Sunday after Trinity, the last Sunday before Advent in 1723 (as in most years), was an obvious choice, as its readings focused on the themes of final judgment and the Second Coming—similar themes to the entire season of Advent, and the focus of Franck's libretto. Bach added recitatives by an anonymous author and an additional chorale verse, expanding the cantata into two parts (to be presented before and after the sermon, respectively). Thus in its extant form, *Wachet! betet!* was premiered on 21 November 1723, to be reprised with some further adjustments in 1731.

Franck's opening movement is a concise da capo aria. The introductory single line of exclamations inspired Bach to write a combination of long-running melismas and pointillistic eighth-notes on "*wachet!*" ("wait!"), contrasting with long notes and suspensions on "*betet!*" ("pray!"). The movement is organized in what would become a standard approach to da capo choruses for Bach. The instrumental ritornello that precedes the vocal entries forms the basis of the A section (here just the first line of text), into which Bach "inserts" the chorus. At the first vocal entrance, the voices sing a repetition of the first half of the ritornello in the tonic key; a sequential extension then folds into a neatly disguised repetition of the entire ritornello, now with the chorus, but in the dominant (listen for the sudden, simultaneous exclamations of "*wachet!*" that break up the dense counterpoint). Bach sets the B section (the remaining lines of text) in a very different texture, but the familiar fanfare figure from the opening hints at the music of the A section. The aria concludes with a literal repeat of the opening instrumental ritornello, this time including the voices singing the A section text.

In the first recitative, the triumphant fanfares of the opening movement are transformed into fearful drumbeats. The fully-scored *accompagnato* for bass calls humanity to the saving grace of faith in anticipation of God's judgment. The aria for alto and continuo that follows warns the sinner of the immediacy of the end of time, likening the current state of humanity with the plight of Israel in Egyptian bondage. Bach sets the entire text of the aria twice in succession; in addition to the

instrumental ritornello at the beginning and end, Bach constructs the aria in a concerto form around two full internal statements of the ritornello as well, each time with the singer inserted: first at the dominant, then again at the tonic, both statements masked by different music in the soloist and the avoidance of obvious section breaks at the beginning of each statement.

A brief *secco* recitative for tenor introduces the Lutheran opposition between grace and nature, resolved by Franck's aria, set by Bach for soprano and strings, in which Jesus enables the spirit's conquest of the flesh, and indeed the whole fallen world. Franck's choice of the da capo form here beautifully depicts the end of the world as a passing vision, not yet come to fruition in reality but a source of hope and strength in the face of the non-believer's mockery. Perhaps emphasizing the cantata's telescoping of the end of time onto the present day, Bach went out of his way to smoothen the boundaries between the A and B sections, presenting the text in the expected da capo sequence but musically hiding the move from A to B and back to A—a technique aided by his reliance yet again on internal repetitions of the ritornello with vocal insertion. In an exceptional textural technique, Bach supplements the first violin only sporadically with the second violin and viola in unison, sometimes for just a few notes in a single measure. Following the aria, another brief *secco* recitative for tenor leads to the part's concluding chorale, a four-part setting of verse 10 of *Feu dich sehr, o meine Seele*.

The second part of the cantata opens with an aria for tenor, strings, and oboe, with a warm celebration of the believers' entry into heaven. Franck's text plays with the da capo form: the second line leads into the third, but the first two lines are repeated without the third line at the end. Bach continues what is now a theme in this cantata of a ritornello-based, quasi-rounded form. The pseudo-B section on "*Ihr sollt in Eden grünen*" is set in a different key; the repeat of the opening lines at the end are sung to the same music as the pseudo-A section before the closing ritornello statement.

The final recitative aria-pair for bass presents perhaps the most intimate and dramatic music of the entire cantata. The recitative depicts the end of the world, with the trumpet intoning the chorale *Es ist gewißlich an der Zeit*. While we can't know which of the chorale's seven verses Bach may have had in mind—the entire chorale deals with the end of time and final judgment—verse 2 reads:

Posaunen wird man hören gehn
An aller Welte Ende,
Darauf bald werden auferstehn
All Toten gar behende;
Die aber noch das Leben han,
Die wird der Herr von Stunden an
Verwandeln und erneuen.

A trumpet loud shall then resound
And all the earth be shaken.
Then all who in their graves are found
Shall from their sleep awaken;
But all that live shall in that hour
By the Almighty's boundless pow'r
Be changed at His commanding.

Trans. Philip A. Peter (1880).

The bass, taking up the role as the individual believer—“Since *I* am a child of sin”—finds his comfort in the face of judgment through the light of Christ. In the final aria, the end of the world on the Last Day is transferred onto the everyday “death of the world” exhorted by St. Paul for every Christian, in favor of Jesus’ abundant delight and tranquility. The aria is set with a shocking intimacy: the *molto adagio* first section for bass and continuo presents a beautiful, meandering melody, free of the formal structure that have organized the arias thus far. A dramatic *presto* middle section in which the other instruments take part describes the private death of the world at the believer’s will, followed by a return to the aria’s initial intimacy for the believer’s rest in peace. The cantata concludes with a grand seven-part chorale setting of verse 5 from *Meinen Jesum laß ich nicht*.

MARSH CHAPEL CHOIR

Sopranos: Lindsey Adams, Casey Crawford, Lillian Droscha, Rose Lewis, Megan Miller, Erin Sanborn, Rose Silver, Sharon Solomon, Logan Trotter

Altos: Candace Brooks, Wee Kiat Chia, Kimi Macdonald, Clayton McCleskey, Cristina McFadden, Ashley Mulcahy, Britt Simonson

Tenors: Colin Campbell, Chance Jonas-O’Toole, Timothy Rodriguez, George Silvis, III, Patrick T. Waters

Basses: David Ames, Nathaniel Hontz, Craig Juricka, Roberto Masetti, Steve Pinner, Oscar Soucy

MARSH CHAPEL COLLEGIUM

First Violins: David Rubin, Julia Connor, Kay Rooney; **Second Violins:** Renée Hemsing, Kenneth Mok, Aija Reke; **Violas:** Emily Rideout, Joy Grimes

Oboe: Andrew Price; **Bassoon:** Sam Childers; **Trumpet:** Geoff Shamu

Cello: Guy Fishman; **Bass:** Reginald Lamb; **Organ:** Justin Blackwell; **Harpsichord:** Scott Jarrett

THIS WEEK AT MARSH CHAPEL		
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TODAY	11:00 a.m.	Interdenominational Protestant Worship (Nave)
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MONDAY	12:00–1:00 p.m.	Tai Chi: Advanced Course (Marsh Room)
	5:00 p.m.	Thanksgiving Community Dinner (Marsh Room)

Thanksgiving Break — Wednesday through Saturday — Chapel Offices Closed

NEXT SUNDAY	11:00 a.m.	Interdenominational Protestant Worship (Nave)
	12:00 p.m.	Advent Wreath Making (Marsh Room)

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

Rhea Brown-Bright, Ministry Assistant

Alec Vaughn, Ministry Assistant

The Reverend Dr. Jessica Chicka, PhD STH'19, University Chaplain for International Students

Al Carroll, Ministry Assistant

Meghna Chhabra, Communications Intern

Hannah Hathaway, 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

Heidi Freimanis-Cordts, MM CFA'09, Director of Marsh Chapel

Chloe McLaughlin, MDiv STH'22, Director of Hospitality

David Ames, Sacristan

Chloe McLaughlin, Kaitie Noe, Wedding Coordinators

Sylvie Adams, Vivian Chaing, Nicole Chen, Office Assistants

Nikhil Fereday, Emilio Latorre, Office Assistants

Jiqing Li, Cinnie Zhang, Office Assistants

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