The Reverend Doctor Robert Allan Hill, Dean

Please rise, as you are able.

ORDER OF SERVICE

I.  Introduction-Choral
II.  Menuet gothique
III.  Prière à Notre Dame

Easter Acclamation and Greeting

The Dean:  The Lord be with you.
People:  And also with you.
The Dean:  Alleluia! Christ is risen.
People:  Christ is risen indeed! Alleluia!

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!

Hymn 85  We believe in one true God  Ratisbon

Collect (in unison)

O God, whose Son Jesus is the good shepherd of your people; Grant that when we hear his voice we may know him who calls us each by name, and follow where he leads; who, with you and the Holy Spirit, lives and reigns, one God, for ever and ever. Amen.
Lesson 1 Peter 2:19–25

Lector: A lesson from the first epistle of Peter, chapter 2, verses 19–25:

For it is a credit to you if, being aware of God, you endure pain while suffering unjustly. If you endure when you are beaten for doing wrong, what credit is that? But if you endure when you do right and suffer for it, you have God's approval. For to this you have been called, because Christ also suffered for you, leaving you an example, so that you should follow in his steps. ”He committed no sin, and no deceit was found in his mouth.” When he was abused, he did not return abuse; when he suffered, he did not threaten; but he entrusted himself to the one who judges justly. He himself bore our sins in his body on the cross, so that, free from sins, we might live for righteousness; by his wounds you have been healed. For you were going astray like sheep, but now you have returned to the shepherd and guardian of your souls.

Lector: The Word of the Lord.
People: Thanks be to God.

Psalm 23

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

Cantor: The LORD is my shepherd; I shall not want.
People: He maketh me to lie down in green pastures:
he leadeth me beside the still waters.
Cantor: He restoreth my soul:
he leadeth me in the paths of righteousness for his name's sake.
People: Yea, though I walk through the valley of the shadow of death, I will fear no evil:
for thou art with me; thy rod and thy staff they comfort me.
Cantor: Thou preparrest a table before me in the presence of mine enemies:
thou anointest my head with oil; my cup runneth over.
People: Surely goodness and mercy shall follow me all the days of my life:
and I will dwell in the house of the LORD for ever.
**Gloria Patri** from ‘Magnificat in D major’  
*George Dyson* (1883–1964)

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**  
*John 10:1–10*

*Lector:* The Holy Gospel according to St. John, chapter 10, verses 1–10:  
*People:* Glory to you, O Lord.

Very truly, I tell you, anyone who does not enter the sheepfold by the gate but climbs in by another way is a thief and a bandit. The one who enters by the gate is the shepherd of the sheep. The gatekeeper opens the gate for him, and the sheep hear his voice. He calls his own sheep by name and leads them out. When he has brought out all his own, he goes ahead of them, and the sheep follow him because they know his voice. They will not follow a stranger, but they will run from him because they do not know the voice of strangers." Jesus used this figure of speech with them, but they did not understand what he was saying to them. So again Jesus said to them, "Very truly, I tell you, I am the gate for the sheep. All who came before me are thieves and bandits; but the sheep did not listen to them. I am the gate. Whoever enters by me will be saved, and will come in and go out and find pasture. The thief comes only to steal and kill and destroy. I came that they may have life, and have it abundantly."

*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 381** Savior, like a shepherd lead us (stanzas 1 and 4)  
*BRADBURY*

**Cantata** Christen, ätzet diesen Tag, BWV 63  
*J. S. Bach* (1685-1750)

I. Chorus

Christen, ätzet diesen Tag  
*Christians, engrave this day*  
In Metall und Marmorsteine!  
*In metal and marble!*

Kommt und eilt mit mir zur Krippen  
*Come and hasten with me to the manger*  
Und erweist mit frohen Lippen  
*And show with joyous song*  
Euren Dank und eure Pflicht;  
*Your gratitude and duty;*

Denn der Strahl, so da einbricht,  
*For the dawning radiance reveals itself*  
Zeigt sich euch zum Gnadscheine.  
*To you as the light of grace.*
II. Recitative (alto)

O selger Tag! o ungemeines Heute,
An dem das Heil der Welt,
Der Schilo, den Gott schon im Paradies
Dem menschlichen Geschlecht verhieß,
Nunmehro sich vollkommen dargestellt
Und sucht Israel von der Gefangenschaft
Und Sklavenketten
Des Satans zu erretten.
Du liebster Gott, was sind wir arme doch?
Ein abgefallnes Volk, so dich verlassen;
Und dennoch willst du uns nicht hassen;
Denn eh wir sollen noch nach dem Verdienst
Zu Boden liegen,
Eh muß die Gottheit sich bequemen,
Die menschliche Natur an sich zu nehmen
Und auf der Erden
Im Hirtenstall zu einem Kinde warden.
O unbegreifliches, doch seliges Verfügen!

O blessed day! O wondrous day
On which the Savior of the world,
The Shiloh promised by God in paradise
To the human race,
Reveals himself completely
And seeks to save Israel
From being imprisoned
And fettered by Satan’s slavish chains.
O most loving God! What are we, poor creatures?
A fallen race that has forsaken Thee.
And even then Thou does not hate us;
For rather than let us, as we deserve, writhe on the ground,
The Godhead itself deigns
To take on human shape,
And on earth
Be born in a stable.
Oh incomprehensible, yet blessed dispensation!

III. Duet (soprano and bass)

Gott, du hast es wohl gefüget,
Was uns itzo widerfährt.
Drum laßt uns auf ihn stets trauen
Und auf seine Gnade bauen,
Denn er hat uns dies beschert,
Was uns ewig nun vergnüget.

God, thou hast well ordained
What for us now comes to pass.
Let us then ever trust in him
And build upon his grace;
For he has bestowed on us this gift,
Which causes us eternal joy.

IV. Recitative (tenor)

So kehret sich nun heut
Das bange Leid,
Mit welchem Israel geängstet und beladen,
In lauter Heil und Gnaden.
Der Löw aus Davids Stamme ist erschienen,
Sein Bogen ist gespannt,
Das Schwert ist schon gewetzt,
Womit er uns in vor'ge Freiheit setzt.

And so today,
The anguish and the pain
Which beset and troubled Israel,
Gives way to pure salvation and mercy.
The lion from David’s line has appeared,
His bow is drawn tight,
His sword sharpened,
With these he shall bring us our former freedom.
V. Duet (alto and tenor)

Ruft und fleht den Himmel an,
Call and implore heaven,
Kommt, ihr Christen, kommt zum Reihen,
Come, ye Christians, come to the dance,
Ihr sollt euch ob dem erfreuen,
You should rejoice
Was Gott hat anheut getan!
At God’s deeds today!
Da uns seine Huld verpfleget
For He has accorded us such grace,
Und mit so viel Heil belet,
Bestowed on us such salvation,
Daß man nicht g’nuß danken kann.
More than we can thank him for.

VI. Recitative (bass)

Verdoppelt euch demnach, ihr heißen
May then your ardent flames of devotion
Andachtsflammen,
Be redoubled,
Und schlagt in Demut
Fall to your knees
brünstiglich zusammen!
Fervently in homage!
Steigt fröhlich himmelan
Rise joyously up to Heaven
Und danket Gott vor dies, was er getan!
And thank God for what he has done!

VII. Chorus

Höchster, schau in Gnaden an
Almighty God, gaze graciously on
Diese Glut gebückter Seelen!
The fervor of these humble souls!
Laß den Dank, den wir dir bringen,
May the thanks that we offer
Angenehme vor dir klingen,
Be pleasing unto Thee;
Laß uns stets in Segen gehn,
May we ever walk in grace,
Aber niemals nicht geschehn,
Let it never come to pass
Daß uns der Satan möge quälen.
That Satan should torment us.

Logan Trotter, soprano
Wee Kiat Chia, countertenor
Patrick T. Waters, tenor
Colin Campbell, tenor
Craig Juricka, baritone
Elizabeth England, oboe
Marsh Chapel Choir and Collegium
Scott Allen Jarrett, conducting

Offertory Sentences
At the Offertory  Sanctus in C major, BWV 237

J. S. Bach (1685–1750)

Sanctus, Sanctus, Sanctus,
Holy, Holy, Holy,
Dominus Deus Zeboath!
Lord God of Hosts.
Pleni sunt coeli et terra gloria ejus.
Heaven and earth are full of thy glory.

✠ Presentation of the Gifts (sung by all)  LASST UNS ERFREUEN; arr. John Rutter (b. 1945)

Praise God, from whom all blessings flow; praise God, all creatures here below:

Alleluia! Alleluia! Praise God, the source of all our gifts!

Praise Jesus Christ, whose pow'r uplifts! Praise the Spirit, Holy Spirit!

Alleluia! Alleluia! Alleluia! Alleluia!

✠ Offertory Prayer

✠ Hymn

1 From glory to glory advancing, we
2 Thanks-giving, and glory and worship, and

praise thee, O Lord; thy Name with the Father and
blessing and love, one heart and one song have the
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

Suite Gothique, Op. 25

IV. Toccata

Léon Boëllman (1862–1879)

The preachers are the Reverend Dr. Robert Allan Hill, Dean of the Chapel,
And Dr. Scott Allen Jarrett, Director of Music, the Arts, and Cultural Engagement.
The Marsh Chapel Choir and Collegiuminis conducted by Dr. Scott Allen Jarrett
The organist is Justin Thomas Blackwell, Associate Director of Music.
BACH Christen, ätzet diesen Tag, BWV 63

Three oboes, bassoon, four trumpets, timpani, strings, and continuo; SATB chorus and SATB solos. Duration: approximately 28 minutes.

J.S. Bach composed Christen, ätzet diesen Tag for Christmas Day 1714, during his first year writing once-monthly cantatas at the ducal court in Weimar. Unlike in Leipzig, where Bach’s cantatas generally followed consistent overarching plans, this cantata displays the formal irregularity of other cantatas he composed in Weimar. Four da capo arias are punctuated by recitatives; the opening and closing arias are set as choruses for all four voice parts, the two inner arias for different vocal duets. The conventional ABA da capo forms of each aria and aspects of the choruses’ festive style further set this cantata apart. Indeed, as Alfred Dürr has pointed out, many of the characteristics specific to Bach’s other Christmas music, such as a pastorale or the Gloria of the angels, are absent—leading him to speculate that the work may have originated as a lost secular original, repurposed by way of the present Christmas text by an anonymous librettist. That libretto lacks any excerpts from Scripture or Lutheran hymnody, presenting instead a free poetic meditation on the mystery and gift of the Nativity.

The opening chorus, in which the strings are joined by festive trumpets, percussion, and oboes, calls Christians to pay homage to the newborn Christ by “etching” (ätzen) the day in “metal and marble stones.” All of the instruments, even the strings and continuo, resemble brass fanfare with their leaps of fifths, fourths, and octaves punctuated by short melodic turns. The movement’s repetitive form is comparatively square for Bach. The A section, which sets the first two lines of the aria, is a straightforward construction comprising instrumental ritornello + chorus + chorus (different key) + ritornello (identical to opening). That entire A section is repeated literally as da capo. The less repetitive B section introduces the most indulgent text-painting of the movement: on the word “Strahl” (ray, here of God’s Grace), Bach shifts from a primarily syllabic texture to a melismatic fugal passage, the voices accompanied in unison by the strings and oboes.

The recitative for alto that follows is accompanied by sustained chords in the strings, a technique made famous in the recitatives sung by Jesus in the St. Matthew Passion but not uncommon in Bach’s cantatas. The first half of the recitative, in which the alto narrates the significance of the Nativity, is set in unadorned syllables. At the question, “what are we wretches?” (was sind wir arme?), the music shifts to an arioso texture with a more rhythmically complex and melismatic vocal line accompanied by more active strings and continuo; this aligns with a shift of perspective in the text, in which the singer now addresses God in humble incredulity at the Incarnation.
The next movement, a plaintive da capo aria for soprano and bass duet, features a solo oboe—the only internal aria to make even partial use of the festive wind ensemble that Bach called for in the opening and closing choruses. The aria text meditates on the previous recitative, encouraging trust and cooperation with God’s grace. As in many of Bach’s aria duets, the two voices unfold in polyphonic imitation adorned by the independent oboe.

The second, secco recitative for tenor similarly moves from a straightforward syllabic setting to an arioso with an active continuo accompaniment, the sweeping thirty-second notes of which may depict the “wetted sword” with which the “Lion from David’s tribe…restores our former freedom.” This leads to a joyful, lilting duet for alto, tenor, and strings, in yet another da capo aria calling for rejoicing and thanksgiving. Bach nevertheless avoids the literal repetition of the A section that appears in the cantata’s three other arias; indeed, this aria has the most fascinating form of the entire work, featuring Bach’s characteristic synthesis of vocal styles with the Italian ritornello-based concerto. The tenor and alto enter after the instrumental ritornello, as expected; atypically, however, the A section ends (at the words “kommt zum Reißen”) in the dominant key, leading without as much as a rest into the B section (at the words “Ihr sollt euch”). Yet that is not all: Bach had snuck in an entire statement of the instrumental ritornello in the dominant on top of the vocal A section. The B section develops the musical material of the A section, punctuated by another complete instrumental ritornello. Upon the return of the A section, Bach starts the da capo at the vocal entrance on “Ruft und fleht” (i.e., excerpting the first instrumental ritornello), but adds a two-measure transition that allows the same music that had ended on the dominant before, to end back in the tonic here. The final vocal cadence is followed by one last instrumental statement of the ritornello—in the tonic—for good measure.

The penultimate movement features the most elaborate recitative of them all, fully developed into the arioso style: all of the strings and oboes richly accompany the bass’s rousing encouragement to maintain the ardor of faith in the light of the Incarnation. The final chorus returns to the large festival ensemble that had accompanied the opening movement, here deployed in an even more elaborate manner. Bach arranges the groups of instruments antiphonally, opening first with trumpets, then oboes, then strings leading into a fully scored texture. Bach reprises the technique upon the entrance of the voices; homophonic declamation gives way to a grand colla parte fugue, in which the voices are doubled by various instruments in the ensemble. The B section unfolds largely in homophonic declamation punctuated by instrumental fanfares, followed by a literal repetition of the A section to round out the da capo.

Brett Kostrzewski, April 2023
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
Lillian Droscha
*Rose Lewis
Megan Miller
Emily Regier
Erin Sanborn
Céline Sandmaier
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
Steve Pinner
*Devon Russo
Oscar Soucy

* Choral Scholar

MARSH CHAPEL COLLEGIUM

First Violins: Renée Hemsing, Colleen Brannen, Aija Reke; Second Violins: Julia Connor, Emily Hale, Naeun Ju; Violas: Emily Rideout, Grace Wodarcyk

Oboes: Elizabeth England, Laura Shamu, Nathan Swain

Trumpets: Adam Gautille, Geoff Shamu, Ryan Noe, Daniel Casso; Timpani: Michael Weinfelde-Zell

Cello: Guy Fishman; Bassoon: Sam Childers; Bass: Pablo Kennedy; Organ: Justin Blackwell
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<tr>
<td>TODAY</td>
<td>9:45 a.m.</td>
<td>The Bach Experience (Nave)</td>
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<td>11:00 a.m.</td>
<td>Interdenominational Protestant Worship (Nave)</td>
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<tr>
<td>MONDAY</td>
<td>12:00–1:00 p.m.</td>
<td>Tai Chi: Advanced Course (Marsh Room)</td>
<td>Marsh Room</td>
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<td>5:00 p.m.</td>
<td>Community Dinner (Marsh Room)</td>
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<tr>
<td>TUESDAY</td>
<td>3:00–5:00 p.m.</td>
<td>Create Space (Thurman Room)</td>
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<td>WEDNESDAY</td>
<td>Last Day of Classes — Marsh Chapel Weekly Events End</td>
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<td></td>
<td>12:00–1:00 p.m.</td>
<td>Tai Chi: All Levels (Marsh Room)</td>
<td>Marsh Room</td>
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<td>5:15 p.m.</td>
<td>Ecumenical Service with Eucharist (Robinson Chapel)</td>
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<tr>
<td>THURSDAY</td>
<td>10am–5pm</td>
<td>Global Stress Relief Day (Lower Level, Marsh Chapel)</td>
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<tr>
<td>NEXT SUNDAY</td>
<td>11:00 a.m.</td>
<td>Interdenominational Protestant Worship (Nave)</td>
<td></td>
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Welcome to Marsh Chapel

Please scan the QR code on the right to complete our online Connection Form. This form allows us to gather new and updated contact information so that we can stay in touch with you. Thank you for joining us today!
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. Jessica Chicka, PhD STH’19, University Chaplain for International Students
The Reverend Dr. Karen Coleman, University Chaplain for Episcopal Ministry
Jonathan Byung Hoon Lee, MDiv Associate Chaplain for Student Outreach
Logan Abraham, Ministry Assistant
Rhea Brown-Bright, Ministry Assistant
Al Carroll, Ministry Assistant
Meghna Chhabra, Communications Intern
Hannah Hathaway, Ministry Associate
Alec Vaughn, Ministry Assistant

Scott Allen Jarrett, DMA CFA’08, Director of Music, the Arts, and Cultural Engagement
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
Wilsy Taveras, Hospitality Intern
Sylvie Adams, Vivian Chaing, Office Assistants
Nikhil Fereday, Emilio Latorre, Office Assistants
Jiqing Li, Zacharie Verdieu, Cinnie Zhang, Office Assistants

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