

MARSH CHAPEL AT BOSTON UNIVERSITY

University Interdenominational Protestant
Service of Worship

Sunday, April 28th, 2024 — 11:00 a.m.

The Fifth Sunday of Easter

The Reverend Doctor Robert Allan Hill, Dean

✠ *Please rise, as you are able.*

ORDER OF WORSHIP

Prelude

Easter Acclamation and Greeting

Leader: The Lord be with you.

People: And also with you.

Leader: 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!

Isaiah 12, adapted

✠ **Hymn 160** Rejoice, ye pure in heart

MARION

1. Re - joice, ye pure in heart; re - joice, give
2. Your clear ho - san - nas raise, and al - le -
3. Yes, on through life's long path, still chant - ing
4. At last the march shall end; the wea - ried
5. Praise God who reigns on high, the Lord whom

thanks, and sing; your glo - rious ban - ner
 lu - ias loud; whilst an - swering ech - oes
 as ye go; from youth to age, by
 ones shall rest; the pil - grims find their
 we a - dore, the Fa - ther, Son, and

wave on high, the cross of Christ your King.
 up - ward float, like wreaths of in - cense cloud.
 night and day, in glad - ness and in woe.
 heaven - ly home, Je - ru - sa - lem the blest.
 Ho - ly Ghost, one God for - ev - er - more.

Refrain
 Re - joice, re - joice, re - joice, give thanks and sing.
 Re-joyce, re-joyce, re-joyce,

WORDS: Edward H. Plumptre, 1865 (Ps. 20:4; 147:1; Phil. 4:4)
 MUSIC: Arthur H. Messiter, 1889

MARION
 SM with Refrain

✕ Collect (*in unison*)

Almighty God, whom truly to know is everlasting life: Grant us so perfectly to know your Son Jesus Christ to be the way, the truth, and the life, that we may steadfastly follow his steps in the way that leads to eternal life; through Jesus Christ your Son our Lord, who lives and reigns with you, in the unity of the Holy Spirit, one God, for ever and ever. Amen.

Lesson

1 John 4:7–12

Lector: A lesson the first epistle of John, chapter 4, verses 7–12:

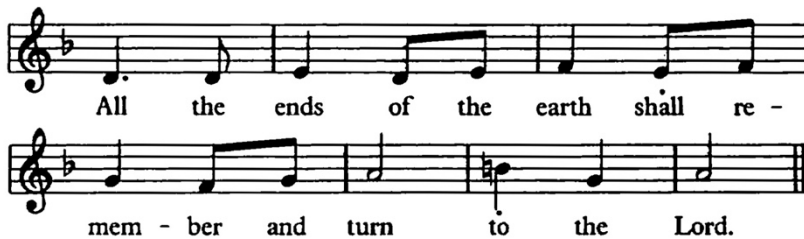
Beloved, let us love one another, because love is from God; everyone who loves is born of God and knows God. Whoever does not love does not know God, for God is love. God's love was revealed among us in this way: God sent his only Son into the world so that we might live through him. In this is love, not that we loved God but that he loved us and sent his Son to be the atoning sacrifice for our sins. Beloved, since God loved us so much, we also ought to love one another. No one has ever seen God; if we love one another, God lives in us, and his love is perfected in us.

Lector: The Word of the Lord.

People: Thanks be to God.

Psalm 22:25–31

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



Cantor: From you comes my praise in the great congregation;
my vows I will pay before those who fear him.

People: *The poor shall eat and be satisfied;
those who seek him shall praise the LORD.
May your hearts live forever!*

Cantor: All the ends of the earth shall remember and turn to the LORD;
and all the families of the nations shall worship before him.

People: *For dominion belongs to the LORD,
and he rules over the nations.*

Cantor: To him, indeed, shall all who sleep in the earth bow down;

People: *before him shall bow all who go down to the dust,
and I shall live for him.*

Cantor: Posterity will serve him;
future generations will be told about the Lord,

People: *and proclaim his deliverance to a people yet unborn,
saying that he has done it. ♪*

✦ **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 15:1–8

Lector: The Holy Gospel according to St. John, chapter 15, verses 1–8:

People: *Glory to you, O Lord.*

"I am the true vine, and my Father is the vinegrower. He removes every branch in me that bears no fruit. Every branch that bears fruit he prunes to make it bear more fruit. You have already been cleansed by the word that I have spoken to you. Abide in me as I abide in you. Just as the branch cannot bear fruit by itself unless it abides in the vine, neither can you unless you abide in me. I am the vine, you are the branches. Those who abide in me and I in them bear much fruit, because apart from me you can do nothing. Whoever does not abide in me is thrown away like a branch and withers; such branches are gathered, thrown into the fire, and burned. If you abide in me, and my words abide in you, ask for whatever you wish, and it will be done for you. My Father is glorified by this, that you bear much fruit and become my disciples.

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

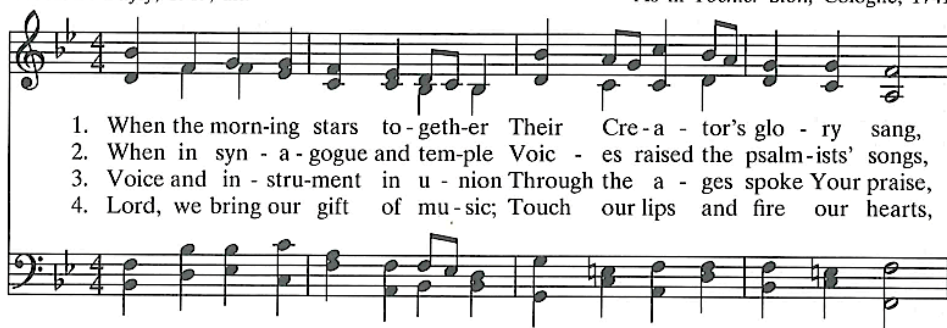
✦ Hymn

When the morning stars together

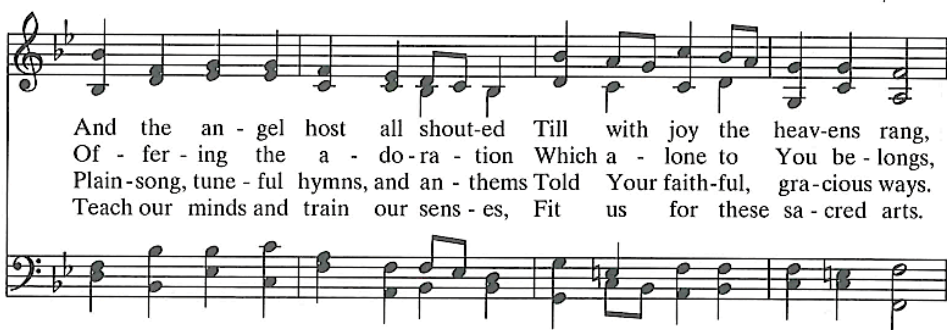
WEISSE FLAGGEN

Albert F. Bayly, 1969; alt.

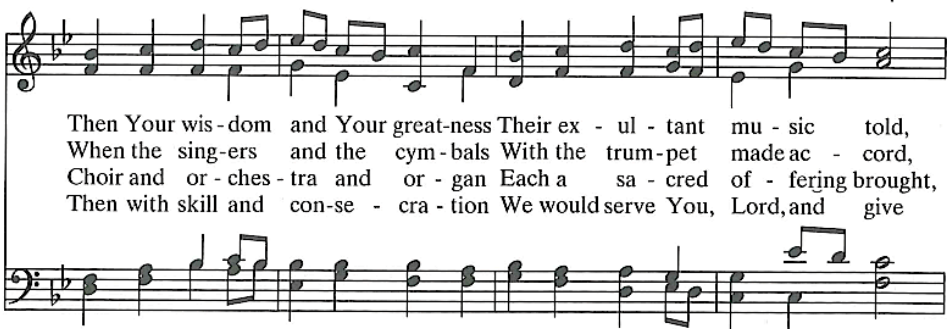
As in *Tochter Zion*, Cologne, 1741



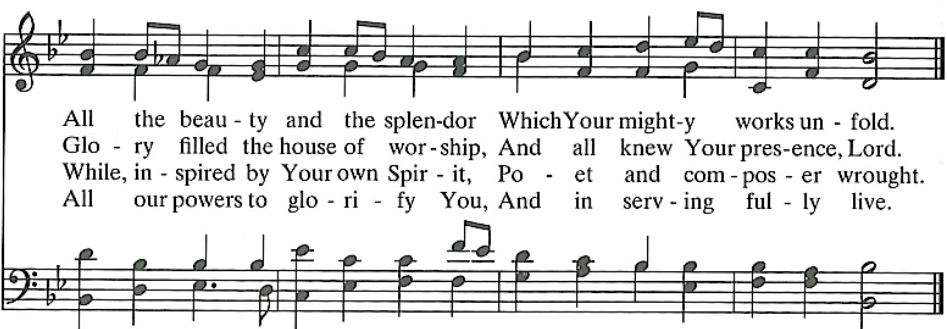
1. When the morn-ing stars to-geth-er Their Cre-a - tor's glo - ry sang,
 2. When in syn - a - gogue and tem-ple Voic - es raised the psalm-ists' songs,
 3. Voice and in - stru-ment in u - nion Through the a - ges spoke Your praise,
 4. Lord, we bring our gift of mu-sic; Touch our lips and fire our hearts,



And the an - gel host all shout-ed Till with joy the heav-ens rang,
 Of - fer - ing the a - do-ra - tion Which a - lone to You be - longs,
 Plain-song, tune - ful hymns, and an - thems Told Your faith-ful, gra-cious ways.
 Teach our minds and train our sens - es, Fit us for these sa - cred arts.



Then Your wis-dom and Your great-ness Their ex - ul - tant mu - sic told,
 When the sing-ers and the cym-bals With the trum-pet made ac - cord,
 Choir and or - ches-tra and or - gan Each a sa - cred of - fer-ing brought,
 Then with skill and con-se - cra - tion We would serve You, Lord, and give



All the beau - ty and the splen-dor Which Your might-y works un - fold.
 Glo - ry filled the house of wor-ship, And all knew Your pres-ence, Lord.
 While, in - spired by Your own Spir - it, Po - et and com-pos - er wrought.
 All our powers to glo - ri - fy You, And in serv - ing ful - ly live.

Cantata

O ewiges Feuer, o Ursprung der Liebe, BWV 34

J. S. Bach (1685-1750)

Librettist unknown

I. Chorus

O ewiges Feuer, o Ursprung der Liebe,
Entzünde die Herzen und weihe sie ein.

Laß himmlische Flammen
durchdringen und wallen,
Wir wünschen, o Höchster,
dein Tempel zu sein,
Ach, laß dir die Seelen
im Glauben gefallen.

*O eternal fire, o source of love,
ignite our hearts and consecrate them.*

*Let heavenly flames
penetrate and surge over us,
we wish, o Highest,
to be Your temple,
Ah, may our souls
be pleasing to you in faith!*

(da capo)

II. Recitative (tenor)

Herr, unsre Herzen halten dir
Dein Wort der Wahrheit für:
Du willst bei Menschen gerne sein,
Drum sei das Herze dein;
Herr, ziehe gnädig ein.
Ein solch erwähltes Heiligtum
Hat selbst den größten Ruhm.

*Lord, our hearts keep
Your word of truth fast:
You delight to be with mankind,
Therefore let our heart be Yours;
Lord, enter graciously in.
Such a chosen shrine
will itself receive the greatest fame.*

III. Aria (alto)

Wohl euch, ihr auserwählten Seelen,
Die Gott zur Wohnung ausersehn.
Wer kann ein größer Heil erwählen?
Wer kann des Segens Menge zählen?
Und dieses ist vom Herrn geschehn.

*It is well for you, you chosen souls,
whom God has chosen as his dwelling.
Who could choose a greater bliss?
Who can count the throng of blessings?
And this has come from the Lord.*

(da capo)

IV. Recitative (bass)

Erwählt sich Gott die heiligen Hütten,
Die er mit Heil bewohnt,
So muß er auch den Segen auf sie schütten,
So wird der Sitz des Heiligtums belohnt.
Der Herr ruft über sein geweihtes Haus
Das Wort des Segens aus:

*If God chooses the holy dwellings
that He inhabits with salvation,
so must He also scatter blessings upon them,
so will the site of the sacrament be rewarded.
The Lord pronounces over His consecrated house
this word of blessing:*

V. Chorus

Friede über Israel.

Dankt den höchsten Wunderhänden,

Dankt, Gott hat an euch gedacht.

Ja, sein Segen wirkt mit Macht,

Friede über Israel,

Friede über euch zu senden.

(Psalm 128:6)

Peace upon Israel.

*Thank the exalted wondrous hands,
give thanks, God has considered you.*

*Indeed, His blessing works with power,
to send peace upon Israel,
peace upon you.*

Ashley Mulcahy, mezzo soprano

Colin Campbell, tenor

Devon Russo, bass-baritone

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)*

LASST UNS ERFREUEN; *arr. John Rutter (b. 1945)*


Praise God, from whom all bless-ings flow; praise God, all crea-tures here be - low:

Al - le - lu - ia! Al - le - lu - ia! Praise God, the source of all our gifts!

Praise Je - sus Christ, whose pow'r up - lifts! Praise the Spir - it, Ho - ly Spir - it!

Al - le - lu - ia! Al - le - lu - ia! Al - le - lu - ia!

✦ Offertory Prayer



1. In thee is glad-ness, a-mid all sad-ness, Je-sus,
By thee are giv-en the gifts of heav-en, thou the

2. If God be ours, we fear no pow-ers, not of
God sees and bless-es in worst dis-tress-es, and can

sun-shine of my heart.
true Re-deem-er art. (1) Our souls thou mak-est,
Our hearts are pin-ing

earth or sin or death.
change them in a breath. (2) Where-fore the sto-ry
We shout for glad-ness,

(1) our bonds thou break-est; who trusts thee sure-ly hath built se-
to see thy shin-ing; dy-ing or liv-ing, to thee are

(2) tell of God's glo-ry with heart and voic-es; all heaven re-
tri-umph o'er sad-ness, lov-ing and prais-ing, voic-es still

(1) cure-ly, and stands for-ev-er. Al-le-lu-ia!
cleav-ing; naught can us sev-er. Al-le-lu-ia! (to stanza 2)

(2) joic-es, sing-ing for-ev-er: Al-le-lu-ia!
rais-ing glad hymns for-ev-er: Al-le-lu-ia!

✕ 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

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

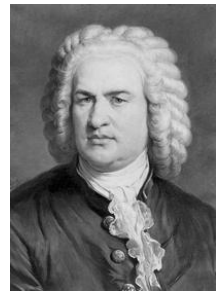
The Marsh Chapel Choir and Collegium is conducted by Dr. Scott Allen Jarrett.

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

BACH *O ewiges Feuer, o Ursprung der Liebe*, BWV 34

Two flutes, two oboes, three trumpets, timpani, strings, and continuo. SATB chorus and ATB solos.

Duration: approximately 16 minutes.



The Leipzig congregation heard *O ewiges Feuer, o Ursprung der Liebe* BWV34 toward the end of Bach's life, in 1746 or 1747—thus, as late as three years before his death. Yet the music of the cantata dates from substantially earlier.

Bach originally composed it as part of the much longer wedding cantata *O ewiges Feuer, o Ursprung der Liebe* BWV34a (they share the same first line of text) in 1725–6. Bach's artistic genius did not come at the expense of a businesslike maximization of hard work already completed: while sacred cantatas could be used as often as every year when the relevant Sunday or feast came around, secular cantatas were restricted to the occasion for which they were originally composed. Thus, Bach regularly pilfered music from his secular music to fill out the church year, especially later in life as workplace politics and old age slowed him down.

Perhaps the most famous example of this procedure is his *Mass in B minor* BWV232, which is almost entirely comprised of music drawn from vocal music he had already composed. Yet in that case, the text of the Mass was already set; he thus had to select music that could be accommodated to that text relatively smoothly, both in syllable count and musical affect. The more common parody procedure entailed Bach's consulting a poet to compose a new text with an identical rhyme and syllable scheme to the original; sensitivity to Bach's musical ideas was a bonus. In this case, the poet had to adapt a wedding cantata to the major feast of Pentecost, celebrating the descent of the Holy Spirit on the Apostles fifty days after Easter and seven days after Jesus' Ascension into heaven. Perhaps Bach was inspired to re-work this cantata because the original opening line was so relevant to Pentecost with its evocation of the "eternal fire." The new libretto does not get overly specific with respect to the day's feast, but the general sentiment of God's presence in our hearts pervades the text of all five movements.

The cantata's secular origins are revealed by the inclusion of trumpets and timpani and their triumphant fanfares in the opening chorus. This expansive movement, in the form of a da capo aria, displays Bach's skill at combining musical variety with the efficient use of material in rounded forms. The choral aria's A section, which sets the first two lines of text, almost entirely comprises repetitions of the lengthy opening instrumental ritornello with the chorus "inserted" into the texture: first at the tonic, then at the dominant, before plugging into a partial repetition that moves back to the tonic for the end of the da capo. The B section characteristically explores a distant

harmonic area, but not without Bach's skillfully integrating motivic material from the A section that unites the two sections into a coherent whole.

The first of two recitatives, the only newly composed movements in text and music for this cantata, invites Jesus into the believer's heart now that His physical body has left this world. The short recitative leads into an aria for alto, exceptionally scored for two flutes playing in doubled octaves with muted violins—showcasing Bach's penchant for unique timbres even within standard instrumental combinations. The smooth, lilting melodies and sustained notes in the viola and continuo reflect the pastoral nature of the aria's original text from the wedding cantata, which addressed the "blessed sheep" of the congregation of the bridegroom, who was a minister. Here, the flock is expanded to the entire Christian community (albeit without the allusion to the shepherd). This da capo aria features one of Bach's tonally open A sections, which introduces an additional layer of musical tension when the A section is repeated in the da capo. At the conclusion of the A section, on ...*Wohnung ausersehn*, Bach has moved from the tonic A major to the dominant E major. When he reprises these two lines of text for the repetition of the A section in the da capo, however, Bach excised three measures of instrumental music from the first statement and then transposed the remaining measures of the A section down a fourth—allowing the music to simply resolve itself into the tonic at the end without him having to compose another note of new music.

Another brief recitative prepares the final chorus; notably, and no doubt reflecting the minimal changes Bach wished to make to the original wedding cantata, there is no chorale setting in final position. A joyful chorus of praise and thanksgiving, it opens with an exceptional slow homophonic statement of the verse, *Friede über Israel!* ("Peace upon Israel!"). The remaining text of the movement is organized as a da capo aria, but the musical structure approaches this form rather unconventionally. A rollicking instrumental ritornello that follows the opening exclamation is repeated exactly with the next two lines of the A section (*Dankt den höchsten Wunderhänden, / Dankt, Gott hat an euch gedacht!*). Upon reaching a tutti cadence, a new instrumental ritornello (at the dominant) is introduced; Bach duplicates the same procedure as the A section, repeating the music identically with the three lines of text from the B section inserted by the chorus. The movement concludes with a restatement of the choral version of the A section only, albeit slightly recomposed such that it ends in the tonic instead of the dominant—bringing the cantata to a triumphant and joyful close.

—Brett Kostrzewski, April 2023

MARSH CHAPEL CHOIR

Sopranos: *Rose Lewis, PK Newby, Emily Regier, Erin Sanborn, Rose Silver, Sharon Solomon,
*Logan Trotter

Altos: Ivy Alphonse-Leja, Candace Brooks, *Wee Kiat Chia, Kimi Macdonald, Cristina
McFadden, *Ashley Mulcahy

Tenors: *Colin Campbell, Timothy Rodriguez, George Silvis, III, *Patrick T. Waters

Basses: David Ames, Nathaniel Hontz, *Craig Juricka, Steve Pinner, *Devon Russo, Oscar Soucy

* Choral Scholar

THE MARSH CHAPEL COLLEGIUM

Violin I

Heather Braun Bakken
Julia Connor
Subaiou Zhang Carter

Violin II

Nelli Jabotinsky
Kenneth Mok
Bryce Martin

Viola

Chris Nunn
Joy Grimes

Cello

Rebecca Shaw

Contrabass

Pablo Kennedy

Flutes

Jessica Lizak
Caitlyn Schmidt

Oboe

Laura Shamu
Mary Cicconetti

Bassoon

Sam Childers

Trumpet

Terry Everson
Geoff Shamu
Ryan Noe

Timpani

Jonathan Hess

Organ

Justin Blackwell

✠ THIS WEEK AT MARSH CHAPEL ✠

TODAY	9:30 a.m.	The Bach Experience (Nave)
	11:00 a.m.	Interdenominational Protestant Worship (Nave) <i>BACH O ewiges Feuer, o Ursprung der Liebe, BWV 34</i>
MONDAY	12:00–1:00 p.m.	Tai Chi: Advanced Course (Marsh Room)
	5:00 p.m.	Community Dinner (Marsh Room)
TUESDAY	12:00–2:00 p.m.	Create Space (Thurman Room)
WEDNESDAY	12:00–1:00 p.m.	Tai Chi: All Levels (Marsh Room)
	1:00 p.m.	Mind, Body, and Spirit Yoga (Robinson Chapel)
	5:15 p.m.	Ecumenical Service with Eucharist (Robinson Chapel)
	5:45 p.m.	Dinner—BU students with valid ID (Marsh Room)
THURSDAY	10am–5pm	Global Stress Relief Day (Lower Level, Marsh Chapel)
NEXT SUNDAY	11:00 a.m.	Interdenominational Protestant Worship (Nave)

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! 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.

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

Sut Hting Mung Awn, Graduate Assistant

Yanqing Cao, Ministry Associate

The Reverend Al Carroll, Ministry Assistant

Laurel Oberstadt-Petrik, Food Ministries Associate

Scott Allen Jarrett, DMA CFA'08, Director of Music, the Arts, and Cultural Engagement

Justin Thomas Blackwell, MM CFA'09, Associate Director of Music

Sung Jin Choi, Technical Director, Marsh Chapel Media

Patrick T. Waters, Assistant Director of Music, Special Projects and Publications

Rose Lewis, Music Program Administrator

Timothy Rodriguez, Manager and Librarian, Marsh Chapel Choir

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

Chloe Kantharia, MDiv STH'22, Director of Hospitality

David Ames, Sacristan

Chloe Kantharia, Kaitie Noe, Wedding Coordinators

Anne Joseph, Wilsa Taveras, Communications Interns

Manting Yu, Hospitality Intern

Luke Bardouille, Emily Cao, Rubing Chen, Kaitlyn Davis, Office Assistants

Stephanie Donahoe, Nikhil Fereday, Ariana Lim, Office Assistants

Bella Marquez, Miranda Saad, Zacharie Verdieu, Office Assistants

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