

MARSH CHAPEL AT BOSTON UNIVERSITY

University Interdenominational Protestant
Service of Worship

Sunday, January 29th, 2023 — 11:00 a.m.

The Fourth Sunday after the Epiphany

The Reverend Doctor Robert Allan Hill, Dean

✠ *Please rise, as you are able.*

ORDER OF SERVICE

Prelude

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.

Isaiah 60:1

✠ **Hymn 568** Christ for the world we sing ITALIAN HYMN

✠ **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.

Lesson 1 Corinthians 1:18–31

Lector: A lesson from Paul's first epistle to the Corinthians, chapter 1, verses 18–31:

For the message about the cross is foolishness to those who are perishing, but to us who are being saved it is the power of God. For it is written, "I will destroy the wisdom of the wise, and the discernment of the discerning I will thwart." Where is the one who is wise? Where is the scribe? Where is the debater of this age? Has not God made foolish the wisdom of the world? For since, in the wisdom of God, the world did not know God through wisdom, God decided, through the foolishness of our proclamation, to save those who believe. For Jews demand signs and Greeks desire wisdom, but we proclaim Christ crucified, a stumbling block to Jews and foolishness to Gentiles, but to those who are the called, both Jews and Greeks, Christ the power of God and the wisdom of God. For God's foolishness is wiser than human wisdom, and God's weakness is stronger than human strength. Consider your own call, brothers and sisters: not many of you were wise by human standards, not many were powerful, not many were of noble birth. But God chose what is foolish in the world to shame the wise; God chose what is weak in the world to shame the strong; God chose what is low and despised in the world, things that are not, to reduce to nothing things that are, so that no one might boast in the presence of God. He is the source of your life in Christ Jesus, who became for us wisdom from God, and righteousness and sanctification and redemption, in order that, as it is written, "Let the one who boasts, boast in the Lord."

Lector: The Word of the Lord.

People: Thanks be to God.

Psalm 15

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

♪ **Antiphon** (*sung by all*)



Cantor: O LORD, who may abide in your tent?

Who may dwell on your holy hill?

People: *Those who walk blamelessly, and do what is right,
and speak the truth from their heart;*

Cantor: who do not slander with their tongue,
and do no evil to their friends,
nor take up a reproach against their neighbors;

People: *in whose eyes the wicked are despised,
but who honor those who fear the LORD;
who stand by their oath even to their hurt;*

Cantor: who do not lend money at interest,
and do not take a bribe against the innocent.

People: *Those who do these things shall never be moved.* 🎵

✘ **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.

✘ **Gospel Lesson** Matthew 5:1–12

Lector: The Holy Gospel according to St. Matthew, chapter 5, verses 1–12:

People: *Glory to you, O Lord.*

When Jesus saw the crowds, he went up the mountain; and after he sat down, his disciples came to him. Then he began to speak, and taught them, saying: "Blessed are the poor in spirit, for theirs is the kingdom of heaven. Blessed are those who mourn, for they will be comforted. Blessed are the meek, for they will inherit the earth. Blessed are those who hunger and thirst for righteousness, for they will be filled. Blessed are the merciful, for they will receive mercy. Blessed are the pure in heart, for they will see God. Blessed are the peacemakers, for they will be called children of God. Blessed are those who are persecuted for righteousness' sake, for theirs is the kingdom of heaven. Blessed are you when people revile you and persecute you and utter all kinds of evil against you falsely on my account. Rejoice and be glad, for your reward is great in heaven, for in the same way they persecuted the prophets who were before you."

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 452** My faith looks up to thee OLIVET

Cantata

Sie werden aus Saba alle kommen, BWV 65

J. S. Bach (1685-1750)

I. Chorus

Sie werden aus Saba alle kommen
Gold und Weihrauch bringen
und des Herren Lob verkündigen.

*All they from Sheba shall come;
They shall bring gold and incense;
And they shall shew forth the praises of the Lord.*

II. Chorale

**Die Kön'ge aus Saba kamen dar,
Gold, Weihrauch, Myrrhen brachten sie dar,
Alleluja!**

*The Kings from Sheba came forth,
Gold, frankincense, myrrh they brought,
Alleluia!*

III. Recitative (bass)

Was dort Jesaias vorhergesehn,
Das ist zu Bethlehem geschehn.
Hier stellen sich die Weisen
Bei Jesu Krippe ein
Und wollen ihn als ihren König preisen.
Gold, Weihrauch, Myrrhen sind
Die köstlichen Geschenke,
Womit sie dieses Jesuskind
Zu Bethlehem im Stall beehren.
Mein Jesu, wenn ich itzt
An meine Pflicht gedenke,
Muß ich mich auch zu deiner Krippe kehren
Und gleichfalls dankbar sein:
Denn dieser Tag ist mir ein Tag der Freuden,
Da du, o Lebensfürst,
Das Licht der Heiden
Und ihr Erlöser wirst.
Was aber bring ich wohl, du Himmelskönig?
Ist dir mein Herze nicht zuwenig,
So nimm es gnädig an,
Weil ich nichts Edlers bringen kann.

*What Isaiah there foretold,
At Bethlehem it came to pass.
Here the Wise Men gather
Around the crib of Jesus,
And wish to proclaim Him as their king.
Gold, frankincense, myrrh
Are the most precious gifts,
With which they honor the little Jesus
In the stable at Bethlehem.
My Jesus, if I now
recall my duty,
I too must come to Thy crib
And likewise show my thanks:
Because this day, for me, is a day of joy,
When Thou, O Prince of Life,
Become the heathen' light
And their Redeemer.
But what shall I bring Thee, King of Heaven?
If Thou dost not deem my heart to little,
Accept it with grace,
For I have nothing more noble to bring.*

IV. Aria (bass)

Gold aus Ophir ist zu schlecht,
Weg, nur weg mit eitlen Gaben,
Die ihr aus der Erde brecht!
Jesus will das Herz haben.
Schenke dies, o Christenschar,
Jesu zu dem neuen Jahr!

*Gold from Ophir is too base,
Away, away with vain gifts,
That you tear from the bowels of the earth!
Jesus would have your heart.
Offer this, O Christian throng,
To Jesus at the New Year!*

V. Recitative (tenor)

Verschmähe nicht,
Du, meiner Seele Licht,
Mein Herz, das ich in Demut zu dir bringe;
Es schließt ja solche Dinge
In sich zugleich mit ein,
Die deines Geistes Früchte sein.
Des Glaubens Gold,
Der Weihrauch des Gebets,
Die Myrrhen der Geduld sind meine Gaben,
Die sollst du, Jesu, für und für
Zum Eigentum und zum Geschenke haben.
Gib aber dich auch selber mir,
So machst du mich zum Reichsten
Auf der Erden;
Denn, hab ich dich, so muß
Des größten Reichtums Überfluß
Mir dermaleinst im Himmel werden.

*Do not despise,
O Thou, the light of my soul,
My heart that I humbly bring Thee;
For it contains such things
Within it
Which are the fruits of Thy spirit.
The gold of faith,
The frankincense of prayer,
The myrrh of patience, these are my gifts,
Which Thou shalt, Jesus, evermore
Gave as Thine own, and as a gift from me.
But give Thyself to me as well,
Thou shall make me
The richest man on earth;
For, having Thee, I must inherit
The most abundant wealth
One day in Heaven.*

VI. Aria (tenor)

Nimm mich dir zu eigen hin,
Nimm mein Herz zum Geschenke.
Alles, alles, was ich bin,
Was ich rede, tu und denke,
Soll, mein Heiland, nur allein
Dir zum Dienst gewidmet sein.

*Take me to Thyself as Thine own,
Take my heart as a gift.
All and everything I am,
What I speak and do and think,
Shall, my Savior, be offered
To Thy service alone.*

VII. Chorale

Ei nun, mein Gott, so fall ich dir
Getrost in deine Hände.
Nimm mich und mach es so mit mir
Bis an mein letztes Ende,
Wie du wohl weißt, daß meinem Geist
Dadurch sein Nutz entstehe,
Und deine Ehr je mehr und mehr
Sich in ihr selbst erhöhe.

*Ah now, my God, I come to Thee
Consoled into Thy hands.
Take me and guide me
Until my final moment,
As Thou knowest well, that my soul
Thereby will be benefitted,
And Thine own honor
Be evermore exalted.*

Colin Campbell, tenor

Devon Russo, bass

Marsh Chapel Choir and Collegium

Scott Allen Jarrett, conducting

Offertory Sentences

At the Offertory

Omnes de Saba venient

Josef Rheinberger (1839–1901)

Omnes de Saba venient
Aurum et thus deferentes
et laudem Domini annuntiantes.

*All they from Saba shall come,
bringing gold and frankincense:
and shewing forth praise to the Lord.*

Surge et illuminare Jerusalem
Quia Gloria Domini super te orta est.
Alleluja.

*Arise, be enlightened, O Jerusalem: for thy
light is come, and the glory of the Lord is
risen upon thee. Alleluia.*

Vidimus stellam ejus in oriente, alleluja.
et venimus cum muneribus adorare
Dominum. Alleluja.

*We have seen his star in the East, alleluia
and are come with gifts to adore the Lord.
Alleluia.*

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

MARION

The music to this hymn is found on page 160 of the United Methodist Hymnal.

Praise God who reigns on high,
The Lord whom we adore,
The Father, Son, and Holy Ghost,
One God forevermore.

Rejoice, rejoice, give thanks and sing.

☒ **Offertory Prayer**

☒ **Hymn 451** Be thou my vision

SLANE

☒ **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.

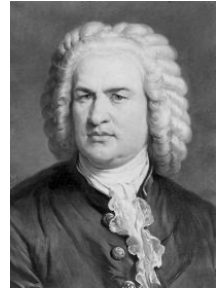
Old English Prayer from Sarum Primer

☒ **Postlude**

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

BACH *Sie werden aus Saba alle kommen*, BWV 65

Two recorders, two oboes da caccia, two horns, strings, and continuo; SATB chorus and TB solos. Duration: approximately 17 minutes.



In popular American culture, the Christmas season comes to a close on or soon after Christmas Day itself. In Bach's day, however, and long before, Christmas Day was only the beginning of the celebratory season. Advent, the liturgical season that precedes Christmas by roughly four weeks, was a relatively severe and penitential time of preparation. In Leipzig, Bach only composed cantatas for the First Sunday of Advent, otherwise reserving concerted music for Christmas and the weeks that followed. And similar to our secular calendar's culmination of the "holidays" on Christmas Day (or maybe New Year's Eve), Epiphany—two weeks after Christmas—marked the culmination of the Christmas season, as well as the beginning of a small season of its own.

Bach composed *Sie werden aus Saba alle kommen* BWV 65 for his first Epiphany in Leipzig, 6 January 1724. Its large festive ensemble—horns, recorders, and oboes da caccia—highlights the importance of the feast. The anonymous libretto closely relates to the two Scripture passages read at the day's service: Isaiah's prophecy (60:1-6), quoted literally in the opening chorus, of the Gospel narrative of the arrival of the Magi from the East (Matthew 2:1-12).

Upon taking up his duties as Leipzig Thomaskantor on Trinity Sunday 1723, Bach undertook the first of his complete annual cantata cycles, freshly composing a new cantata every week for the Sunday service. We do not know who wrote the libretti for Bach's cantatas until later in the 1720s, but many of the first-year cantatas share an underlying formal-theological approach. The opening movement typically extracts prose from Scripture, either directly from the day's readings or a tangential passage with some thematic connection. As the libretto unfolds, the recitatives and arias typically move from meditation on the Scripture readings of the day to the position of the believer vis a vis the lessons of those readings. In *Sie werden aus Saba alle kommen*, the librettist compares the believer with the Magi as gift-bearers and homage-givers to Christ: "I too must turn to Your crib...But what do I bring, You heavenly King?" In lieu of gold, incense, and myrrh, the believer—in the voice of the bass and tenor soloists, across all the recitatives and aria—offers his heart. In a beautiful image, the aria no. 4 states that the "gold from Ophir is too poor"; the heart, and later, "the incense of prayer" and "the myrrh of patience" are gifts truly worthy of Christ. The libretto culminates with verse 10 of Paul Gerhardt's chorale text *Ich hab in Gottes Herz und Sinn*, where the church militant collectively entrusts her soul to God in full.

Prose does not inspire any particular musical form, leaving Bach free to devise his own structure for the opening chorus. After the opening instrumental ritornello, Bach repeats the ritornello literally but with the chorus inserted into the texture, ending before the sequential passage; he then repeats this portion of the ritornello again, this time in the dominant. A fugue follows, introduced by each voice part in succession followed by a growing number of instruments. After a cadence, the fugue also repeats, re-presented as a double fugue with a countersubject accompanying each statement of the familiar main subject. In a flash of compositional wizardry, Bach starts the closing ritornello overlapped with last phrase of the double fugue; after completing the fugue, the singers plug into the ritornello, this time skipping to the sequential passage that Bach omitted earlier that leads to the chorus's grand conclusion. Atypically, a four-part chorale follows the opening chorus, setting the relevant verse from the German version of *Puer natus est nobis*, an ancient Christmas Day chant, linking Isaiah's prophecy with the specific tradition of the Lutheran church.

The reflective component of the cantata unfolds across two recitative-aria pairs, first for bass, then for tenor. The *secco* recitative for bass is followed by an aria scored for two oboes da caccia. If the opening chorus demonstrates Bach's mastery of form, this movement—a formally straightforward strophic aria—reveals his creativity with small melodic germs: the figure first presented by the oboes permeates the entire aria, hinting at a constant repetition of the aria's opening words.

After the tenor's own *secco* recitative, the full instrumental ensemble returns for the tenor aria. Its triple meter recalls the opening chorus, now emphasizing the place of the individual believer in the Epiphany narrative. In the next strophic aria, interestingly with the same rhyme scheme as the bass aria, the form of Bach's setting closely resembles that of the opening chorus in which partial statements of the ritornello are stitched together with and without the tenor, at different keys, around a through-composed middle section. Parallel thirds in the winds, most frequently in the recorders, lends a sweetness of character to the rich scoring. The final chorale verse is set in simple four-part harmony to close the cantata, thus closing also Bach's first Christmas season in Leipzig.

Brett Kostrzewski, September 2022

MARSH CHAPEL CHOIR

Scott Allen Jarrett, Conductor

Justin Thomas Blackwell, Associate Conductor

Margaret Weckworth, Music Program Administrator

Timothy Rodriguez, Assistant Music Manager

Sopranos

Lindsey Adams

Casey Crawford

Lillian Droscha

Elizabeth Huttner

*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 Mulchay

Britt Simonson

Tenors

*Colin Campbell

*Chance Jonas-O'Toole

Timothy Rodriguez

George Silvis, III

*Patrick T. Waters

*Choral Scholar

Basses

David Ames

Nathaniel Hontz

*Craig Juricka

Roberto Masetti

Steve Pinner

*Devon Russo

Oscar Soucy

MARSH CHAPEL COLLEGIUM

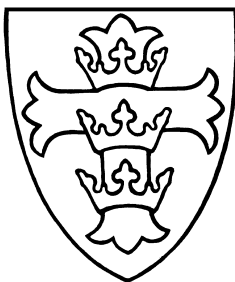
First Violins: Renée Hemsing, Julia Connor, Kenneth Mok; **Second Violins:** Nelli Jabotinsky, Ben Carson, Emily Hale; **Violas:** Chris Nunn, Joy Grimes

Recorders: Roy Sansom, Heloise Degrugillier; **Oboes da caccia:** Elizabeth England, Laura Shamu; **Horns:** Elisabeth Axtell, Marina Krickler

Cello: Guy Fishman; **Bass:** Pablo Kennedy; **Organ:** Scott Jarrett

THIS WEEK AT MARSH CHAPEL

TODAY	9:30 a.m. 11:00 a.m.	The Bach Experience (Nave) Interdenominational Protestant Worship (Nave) BACH <i>Sie werden aus Saba alle kommen</i> , BWV 65
MONDAY	12:00–1:00 p.m. 5:00 p.m.	Tai Chi: Advanced Course (Marsh Room) Community Dinner (Marsh Room)
TUESDAY	3:00–5:00 p.m.	Create Space (Thurman Room)
WEDNESDAY	12:00–1:00 p.m. 5:15 p.m.	Tai Chi: All Levels (Marsh Room) Ecumenical Service with Eucharist (Robinson Chapel)
THURSDAY	5:15–6:30 p.m.	Mind, Body, and Spirit Yoga (Robinson Chapel)
NEXT SUNDAY	11:00 a.m.	Interdenominational Protestant Worship (Nave)



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

Wilsa 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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