

MARSH CHAPEL AT BOSTON UNIVERSITY
735 COMMONWEALTH AVENUE BOSTON, MA 02215

University Interdenominational Protestant

Service of Worship

Sunday, April 19th, 2026 — 11:00 a.m.

The Third Sunday of Easter

Series LXXVI №. 36

The Reverend Doctor Robert Allan Hill, Dean

✠ *Please rise, as you are able.*

ORDER OF WORSHIP

Prelude

Chorale Prelude on “Down Ampney”

Herbert Sumson (1899–1995)

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**

Praise and thanksgiving

adapted from Josef Rheinberger (1839–1901)

Praise and thanksgiving be to our God, source of all blessing.

Let the heavens be glad, let earth rejoice. Hallelujah!

Sing and be glad. Hallelujah!

✠ **Hymn 185**

When morning gilds the skies

LAUDES DOMINI

1. When morn-ing gilds the skies my heart a - wak-ing cries:
2. The night be-comes as day when from the heart we say:
3. Let all the earth a - round ring joy-ous with the sound:
4. Be this, while life is mine, my can - ti - cle di - vine:

May Je - sus Christ be praised! A - like at work and prayer,
 May Je - sus Christ be praised! The powers of dark-ness fear
 May Je - sus Christ be praised! In heaven's e - ter - nal bliss
 May Je - sus Christ be praised! Be this th'e - ter - nal song

to Je - sus I re - pair: May Je - sus Christ be praised!
 when this sweet chant they hear: May Je - sus Christ be praised!
 the love-liest strain is this: May Je - sus Christ be praised!
 through all the a - ges long: May Je - sus Christ be praised!

WORDS: *Katholisches Gesangbuch*, ca. 1744; sts. 1, 2, 4 trans. by Edward Caswall, 1854; LAUDES DOMINI
 st. 3 by Robert S. Bridges, 1899 666.666
 MUSIC: Joseph Barnby, 1868

✦ Collect (in unison)

O God, whose blessed Son made himself known to his disciples in the breaking of bread: Open the eyes of our faith, that we may behold him in all his redeeming work; who lives and reigns with you, in the unity of the Holy Spirit, one God, now and for ever. Amen.

Lesson

1 John 3:13–18

Love one another

Lector:

A lesson from the first epistle of St. John, chapter 3, verses 13–18:

Do not be astonished, brothers and sisters, that the world hates you. We know that we have passed from death to life because we love the brothers and sisters. Whoever does not love abides in death. All who hate a brother or sister are murderers, and you know that murderers do not have eternal life abiding in them. We know love by this, that he laid down his life for us—and we ought to lay down our lives for the brothers and sisters. How does God's love abide in anyone who has the world's goods and sees a brother or sister in need and yet refuses help? Little children, let us love not in word or speech but in deed and truth.

Lector:

The Word of the Lord.

People:

Thanks be to God.

The Psalter

Psalm 19:1–6

God's glory in creation and the law

♪ Antiphon *(sung by all)*



The law of God is just, re - viv - ing the soul.

Cantor: The heavens are telling the glory of God;
and the firmament proclaims his handiwork.

People: *Day to day pours forth speech,
and night to night declares knowledge.*

Cantor: There is no speech, nor are there words;
their voice is not heard;

People: *yet their voice goes out through all the earth,
and their words to the end of the world.*

Cantor: In the heavens he has set a tent for the sun,
which comes out like a bridegroom from his wedding canopy,
and like a strong man runs its course with joy.

People: *Its rising is from the end of the heavens,
and its circuit to the end of them;
and nothing is hid from its heat.* ♪

✠ Gloria Patri from 'Evening Service in B minor'

T. Tertius Noble (1867–1953)

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 14:16–24

Parable of the Great Banquet

Lector: The Holy Gospel according to St. Luke, chapter 14, verses 16–24:

People: *Glory to you, O Lord.*

“Someone gave a great dinner and invited many. At the time for the dinner he sent his slave to say to those who had been invited, ‘Come, for everything is ready now.’ But they all alike began to make excuses. The first said to him, ‘I have bought a piece of land, and I must go out and see it; please accept my regrets.’ Another said, ‘I have bought five yoke of oxen, and I am going to try them out; please accept my regrets.’ Another said, ‘I have just been married, and therefore I cannot come.’ So the slave returned and reported this to his master. Then the owner of the house became angry and said to his slave, ‘Go out at once into the streets and lanes of the town and bring in the poor, the crippled, the blind, and the lame.’ And the slave said, ‘Sir, what you ordered has been

done, and there is still room.' Then the master said to the slave, 'Go out into the roads and lanes, and compel people to come in, so that my house may be filled. For I tell you, none of those who were invited will taste my dinner.'"

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 422** Jesus, thine all-victorious love (stanzas 1–3 only) AZMON

1. Je - sus, thine all - vic - to - rious love shed
2. O that in me the sa - cred fire might
3. O that it now from heaven might fall and
4. Re - fin - ing fire, go through my heart, il -

in my heart a - broad; then shall my feet no
now be - gin to glow; burn up the dross of
all my sins con - sume! Come, Ho - ly Ghost, for
lu - mi - nate my soul; scat - ter thy life through

long - er rove, root - ed and fixed in God.
base de - sire and make the moun - tains flow!
thee I call, Spir - it of burn - ing, come!
ev - ery part and sanc - ti - fy the whole.

WORDS: Charles Wesley, 1740
MUSIC: Carl G. Gläser; arr. by Lowell Mason, 1839

AZMON
CM

Cantata

Die Himmel erzählen die Ehre Gottes, BWV 76

J. S. Bach (1685-1750)

PART ONE

I. Chorus

Die Himmel erzählen die Ehre Gottes,	<i>The heavens declare the glory of God,</i>
Und die Feste verkündigt seiner Hände Werk.	<i>and the firmament shows his handiwork.</i>
Es ist keine Sprache noch Rede,	<i>There is no speech or language,</i>
da man nicht ihre Stimme höre.	<i>since one does not hear their voices.</i>

II. Recitative (Colin Campbell, tenor)

So läßt sich Gott nicht unbezeugt!	<i>Thus God does not leave himself unwitnessed!</i>
Natur und Gnade redt alle Menschen an:	<i>Nature and grace speak to all mankind:</i>
Dies alles hat ja Gott getan,	<i>God has indeed done all this,</i>
Daß sich die Himmel regen	<i>so that the heavens move</i>
Und Geist und Körper sich bewegen.	<i>and spirits and bodies stir themselves.</i>
Gott selbst hat sich zu euch geneiget	<i>God himself has leaned down to you</i>
Und ruft durch Boten ohne Zahl:	<i>and calls to you through countless messengers:</i>
Auf, kommt zu meinem Liebesmahl!	<i>Rise up, come to my feast of love!</i>

III. Aria (Logan Trotter, soprano; Nelli Jabotinsky, violin)

Hört, ihr Völker, Gottes Stimme,	<i>Hear, you people, God's voice,</i>
Eilt zu seinem Gnadenthron!	<i>hasten to his throne of grace!</i>
Aller Dinge Grund und Ende	<i>The source and end of every thing</i>
Ist sein eingeborner Sohn:	<i>is his only begotten Son:</i>
Daß sich alles zu ihm wende.	<i>so that all might turn to him.</i>

IV. Recitative (Craig Juricka, bass)

Wer aber hört,	<i>Yet who listens,</i>
Da sich der größte Haufen	<i>when the greatest crowds</i>
Zu andern Göttern kehrt?	<i>turn to other gods?</i>
Der älteste Götze eigner Lust	<i>The willful desires of the oldest idols</i>
Beherrscht der Menschen Brust.	<i>rule the hearts of mankind.</i>
Die Weisen brüten Torheit aus,	<i>The wise are hatching foolishness,</i>
Und Belial sitzt wohl in Gottes Haus,	<i>and Belial sits right in God's house,</i>
Weil auch die Christen selbst	<i>since even Christians themselves</i>
Von Christo laufen.	<i>run from Christ.</i>

V. Aria (Craig Juricka, bass; Robinson Pyle, trumpet)

Fahr hin, abgöttische Zunft!

Sollt sich die Welt gleich verkehren,

Will ich doch Christum verehren,

Er ist das Licht der Vernunft.

Away, idolatrous guild!

Although the world be perverted,

yet I will honor Christ,

he is the light of reason.

VI. Recitative (Wee Kiat Chia, countertenor)

Du hast uns, Herr, von allen Straßen

Zu dir geruft

Als wir im Finsternis der Heiden saßen,

Und, wie das Licht die Luft

Belebet und erquickt,

Uns auch erleuchtet und belebet,

Ja mit dir selbst gespeiset und getränkt

Und deinen Geist geschenkt,

Der stets in unserm Geiste schwebet.

Drum sei dir dies Gebet demütigst zugeschickt:

You have, Lord, from all paths

called us to you

as we sat in heathen darkness,

and, as light enlivens

and refreshes the air,

we are also enlightened and enlivened,

indeed with you yourself fed and quenched

and given your spirit,

which continually hovers in our souls.

So may this prayer be humbly delivered to you:

VII. Chorale

Es woll uns Gott genädig sein

Und seinen Segen geben;

Sein Antlitz uns mit hellem Schein

Erleucht zum ewgen Leben,

Daß wir erkennen seine Werk,

Und was ihm lieb auf Erden,

Und Jesus Christus' Heil und Stärk

Bekannt den Heiden werden

Und sie zu Gott bekehren!

May God be gracious to us

and grant us his blessing;

may his countenance, with bright radiance,

shine upon us for eternal life,

that we may recognize his work,

and what is dear to him on earth,

and that Jesus Christ's blessing and strength

be known to the heathens

and convert them to God!

PART TWO

VIII. Sinfonia (Andrea Heyboer, oboe d'amore; Laura Jeppesen, viola da gamba)

IX. Recitative (Tae Woong An, bass)

Gott segne noch die treue Schar,

Damit sie seine Ehre

Durch Glauben, Liebe, Heiligkeit

Erweise und vermehre.

Sie ist der Himmel auf der Erden

Und muß durch steten Streit

God still blesses the faithful flock,

so that his honor,

through faith, love, and holiness,

they might display and magnify.

They are heaven on the earth

and must, through constant battle

Mit Haß und mit Gefahr
In dieser Welt gereinigt werden.

*with hatred and danger,
become purified in this world.*

X. Aria (Patrick T. Waters, tenor; Laura Jeppesen, viola da gamba)

Hasse nur, hasse mich recht,
Feindlichs Geschlecht!
Christum gläubig zu umfassen,
Will ich alle Freude lassen.

*Just hate me, hate me well,
enemy race!
To embrace Christ faithfully,
I will abandon all joy.*

XI. Recitative (Wee Kiat Chia, countertenor)

Ich fühle schon im Geist,
Wie Christus mir
Der Liebe Süßigkeit erweist
Und mich mit Manna speist,
Damit sich unter uns allhier
Die brüderliche Treue
Stets stärke und verneue.

*I feel already in my spirit
how Christ reveals
the sweetness of his love to me
and nourishes me with manna,
so that among us here
brotherly loyalty
is constantly renewed and strengthened.*

XII. Aria (Wee Kiat Chia, countertenor)

Liebt, ihr Christen, in der Tat!
Jesus stirbet für die Brüder,
Und sie sterben für sich wieder,
Weil er sich verbunden hat.

*Love, Christians, through your deeds!
Jesus died for his brothers,
and they die again for each other,
since he has bound them together.*

XIII. Recitative (Patrick T. Waters, tenor)

So soll die Christenheit
Die Liebe Gottes preisen
Und sie an sich erweisen:
Bis in die Ewigkeit
Die Himmel frommer Seelen
Gott und sein Lob erzählen.

*So should Christianity
praise God's love
and make it manifest in themselves:
until in eternity
the heaven of devout souls
proclaim God and his praise.*

XIV. Chorale

**Es danke, Gott, und lobe dich
Das Volk in guten Taten;
Das Land bringt Frucht und bessert sich,
Dein Wort ist wohlgeraten.
Uns segne Vater und der Sohn,
Uns segne Gott, der Heilige Geist,**

*May you, O God, be thanked and praised
by people in good works;
the earth brings forth fruit and improves itself,
your word is flourishing.
May the Father and the Son bless us,
may God, the Holy Spirit, bless us,*

Dem alle Welt die Ehre tu,
Für ihm sich fürchte allermeist
Und sprech von Herzen: Amen.

*to whom all the world gives honor,
and who is held in the greatest awe
and let us heartily say: Amen.*

Offertory Sentences

At the Offertory Liebster Jesu, wir sind hier, BWV 731

J. S. Bach (1685–1750)

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

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



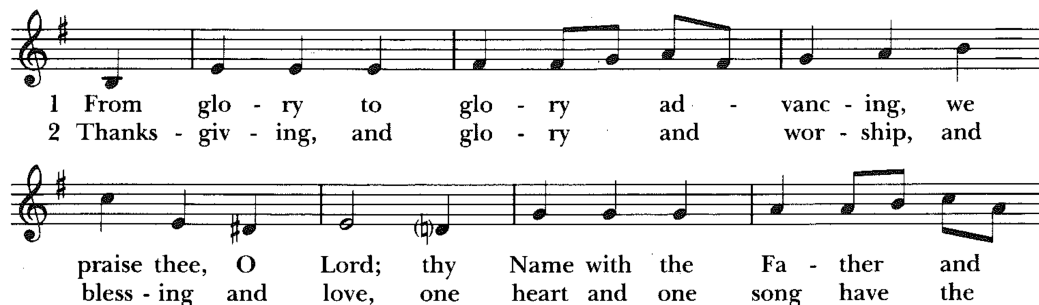
All praise and thanks to God The Fa-ther now be giv - en, The
Son, and him who reigns With them in high - est hea - ven, The
One e - ter - nal God, Whom heav'n and earth a - dore; For
thus it was, is now, And shall be ev - er - more. A - men.

✦ **Offertory Prayer**

✦ **Hymn**

From glory to glory advancing

ST. KEVERNE



1 From glo - ry to glo - ry ad - vanc - ing, we
2 Thanks - giv - ing, and glo - ry and wor - ship, and
praise thee, O Lord; thy Name with the Fa - ther and
bless - ing and love, one heart and one song have the

Spi - rit be ev - er a - dored. From strength un - to
saints up - on earth and a - bove. O Lord, ev - er -
strength we go for - ward on Zi - on's high -
more to thy ser - vants thy pres - ence be
way, to ap - pear be - fore God in the
nigh; ev - er fit us by ser - vice on
ci - ty of in - fi - nite day.
earth for thy ser - vice on high.

Words: Liturgy of St. James; tr. Charles William Humphreys (1840-1921)
Music: *St. Keverne*, Craig Sellar Lang (1891-1971)

14 14. 14 15

✦ Benediction

✦ Response

after "Abendlied"

adapted from Josef Rheinberger (1839-1901)

Stay with us in your mercy; May we live the song you teach us;
Stay with us Lord, O stay with us; Through Christ our Lord. Amen.

✦ Postlude

Allein Gott in der Höh sei Ehr, BWV 715

J. S. Bach (1685-1750)

Please join Bob and Jan Hill for their annual Marathon Monday Brunch, tomorrow, April 20 at 10:00 a.m., Cornwall's Restaurant, Kenmore Square. All are welcome!

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

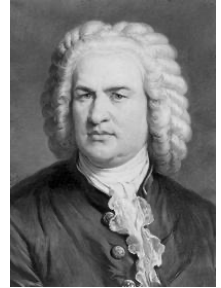
The Marsh Chapel Choir and Collegium are conducted by Dr. Scott Allen Jarrett, Director of Music.

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

BACH *Die Himmel erzählen die Ehre Gottes*, BWV 76

Two oboes, one oboe d'amore, one trumpet, viola da gamba, the usual compliment of strings, and continuo.

Duration: approximately 32 minutes.



The cantatas *Die Elenden sollen essen* BWV75 and *Die Himmel erzählen die Ehre Gottes* BWV76 were the first two cantatas performed under Johann Sebastian Bach upon beginning his position as Thomaskantor in Leipzig, the job that he would hold for the rest of his life. A contemporary publication rather drily reported that Bach's "first music" was performed "with good applause," in what remains the only bit of reception history for any of Bach's sacred church music.

These first two cantatas introduce a certain approach to text that would be standard through the first cycle, perhaps reflecting the taste or approach of whatever collaborator in Leipzig provided Bach with texts in 1723-24. The opening chorus states a passage from Scripture, either directly from that Sunday's readings or a related passage; the remaining recitatives and arias combine a sermon-like instructive attitude with an individual-experiential perspective of the day's Gospel.

For the First Sunday after Trinity, the Gospel reading from Luke tells the parable of the rich man and the poor Lazarus: after death, it is Lazarus who is comforted at the side of Abraham, the rich man who had refused to feed him stuck on the opposite side of a chasm in agony. Cantata 75's opening Psalm verse "Die Elenden sollen essen" ("the poor shall eat," or in another eighteenth-century understanding of the word *Elenden*, "those in exile") therefore sets the tone for the entire libretto: the ephemerality of earthly wealth, the redemption of the poor and hungry, and, ultimately, a trust, hope—longing?—in life after death.

Bach's second cantata in Leipzig, *Die Himmel erzählen die Ehre Gottes* BWV76, follows the general plan of its predecessor in many details of execution: it is divided into two parts, the second of which opens with an instrumental sinfonia; the first part also opens with a Psalm, and the overall sequence of recitatives, arias, and chorales is the same. The libretto, however, is far more general in character. The day's Gospel reading, also from Luke, tells the parable of the great supper: the wealthy reject the invitation to supper due to their various concerns, while the poor and crippled are welcomed. The librettist chose to focus on God's invitation and that which awaits those who accept his invitation. The recitatives take on the descriptive character of the previous cantata, but the arias move to the imperative voice of the preacher: "Hate then, hate me truly,/You hostile generation!" (no. 10) and "Love, you Christians, in your deeds!" (no. 12).

The opening chorus is of grand proportions, including a florid trumpet part and performance parts for ripieno singers, a second chorus that supplemented the concertists or "favored" singers at certain sections, familiar from the Passions but only occasionally deployed in cantatas. The festive,

declamatory opening of the chorus transitions to a permutation fugue on the text “Es ist keine Sprache...” (“There is no speech...”), stated first by the concertists before returning with the ripieno choir and instruments.

The poetry for the first recitative rhymes in the manner of a da capo aria, leading Bach to set a tripartite musical setting. The first two lines, introducing the mismatched rhymes, are set in recitative; the next three lines, which resolve the second of the opening rhymes, are set in arioso with rhythmically specific string accompaniment. The remaining three lines resolve the opening rhyme, and return to a typical recitative setting.

The first aria, for soprano and violin, is striking in its halting texture that is shared by the violin, soprano, and continuo alike. After the following recitative refers to those in the Gospel who rejected the invitation, a triumphant aria for bass and trumpet (with the full instrumental ensemble) repudiates the “idolatrous gang” in favor of Christ, “the light of reason.” The musical setting of the B section recalls the opening chorus, where the bass first sings these lines with continuo only before repeating them with the instruments, including the trumpet. A rhetorical pause precedes an Adagio setting of the final line before the return to the A section.

The final recitative of the first part takes on the corporate “we,” anticipating the chorale—which, like the previous cantata, sets a straightforward four-part setting to a concerted accompaniment in the instruments, the most active of which, unusually, goes to the continuo. The chorale is one of the few written by Martin Luther himself, asking God for his blessing.

The Sinfonia of the second part introduces viola da gamba alongside oboe d’amore, a neat demonstration of Bach’s ability to combine old and new instruments to create new and unfamiliar colors. The first aria of the second part, for tenor and continuo, introduces dissonant leaps, chopped phrases, and the added color of the viola da gamba in the continuo to depict the hate desired by the faithful Christian. The contours smoothen dramatically for the second half of the text, when the tenor embraces Christ in faith.

A similar rhyme scheme to the first recitative results in an arioso in the recitative for aria, preceding a breathtaking aria that adopts the instrumentation of the earlier sinfonia, but now with a drastically different texture of slow compound meter and winding melodies. Bach dwells on the instrumental ritornello and the opening line—a seeming contradiction to Luther’s *sola fides*, “Love, you Christians, in actions!” The aria hints at the Pietist interpretation of Lutheranism that favored a more felt, personal experience of Christian devotion that then manifested itself in a Christian lifestyle.

The cantata closes with a beautiful return to the opening psalm text, in which the tenor identifies the devout believer as the singer of God’s praises, dwelling on the second syllable of “erzählen,” “to declare.” The final chorale, again as with the previous cantata, repeats the chorale that concluded the first part.

—Brett Kostrzewski; rev. Scott Allen Jarrett

MARSH CHAPEL CHOIR

Scott Allen Jarrett, Director of Music, the Arts, and Cultural Engagement

Justin Thomas Blackwell, Associate Director of Music

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

Timothy Rodriguez, Manager and Librarian

Sopranos

Sulaf Al Jabal

†Sofia Chandler-Freed

*Abby Hanna

Edith Mora Hernández

PK Newby

Emily Regier

Erin Sanborn

Sharon Solomon

*Logan Trotter

Tenors

†Travis Benoit

*Colin Campbell

Dante de Tablan

David Jernigan

Timothy Rodriguez

Eojun Shin

*Patrick T. Waters

* Choral Fellow; †Guest

Altos

Sally Bremmer

Candace Brooks

*Wee Kiat Chia

Patrick Jaing

Kimi Macdonald

†Shannon Rose McAuliffe

*Ashley Mulcahy

Basses

David Ames

*Tae Woong An

†Heath Dill

†Craig Juricka

Daniel Krewson

Steve Pinner

*Devon Russo

MARSH CHAPEL COLLEGIUM

Violin I

Nelli Jabotinski, concertmaster

Kenneth Mok

Morgan Heissenbuettel

Violin II

Emily Dahl Irons

Julia Connor Leach

Darwin Chang

Viola

Emily Rideout

Joy Grimes

Cello

Rebecca Shaw

Bass

Yu-Hsuan Huang

Viola da gamba

Laura Jeppesen

Oboe

Andrea Heyboer

Laura Shamu

Oboe d'amore

Andrea Heyboer

Bassoon

Sam Childers

Trumpet

Robinson Pyle

Organ

Justin Blackwell



MARSH CHAPEL & RELIGIOUS LIFE



The Reverend Dr. Robert Allan Hill

*Dean of Marsh Chapel and Chaplain to the University
Professor of New Testament and Pastoral Theology*

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The Rev. Dr. Jessica Chicka		<i>University Chaplain for International Students</i>
The Rev. Dr. Karen Coleman		<i>University Chaplain for Episcopal Ministry</i>
The Rev. Jonathan Byung Hoon Lee		<i>Associate Chaplain for Student Outreach</i>
Darby McMonagle		<i>Ministry Assistant</i>
Emmanuel Segbedzi		<i>Ministry Assistant</i>
Shea Thompson		<i>Ministry Assistant</i>
Delvin Moody		<i>Food Ministry Coordinator</i>

MUSIC

Scott Allen Jarrett		<i>Director of Music, the Arts, and Cultural Engagement</i>
Justin Thomas Blackwell		<i>Associate Director of Music</i>
Sung Jin Choi		<i>Technical Director, Marsh Chapel Media</i>
Andrew Marshall		<i>Director, Inner Strength Gospel Choir</i>
Patrick T. Waters		<i>Assistant Director of Music, Special Projects and Publications</i>
Timothy Rodriguez		<i>Manager and Librarian, Marsh Chapel Choir</i>

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Chloe Kantharia		<i>Director of Hospitality and Weddings</i>
The Reverend Al Carroll		<i>Chapel Associate for Special Projects</i>
David Ames		<i>Sacristan</i>

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Luke Bardouille, Emily Cao, Kenneth Dela Cruz, Kaitlin Deng,
Stephanie Donahoe, Molly Fineberg, Eloise Knight, Bella Marquez,
Evelyn Ogbebor, Sophie Saucier, Zacharie Verdieu, Laura Zhang

The Chapel Office is open 9 a.m. – 4:30 p.m. weekdays, and on Sunday mornings.
(617) 353-3560 — chapel@bu.edu — www.bu.edu/chapel.

A heart for the heart of the city and a service in the service of the city