

**Arlington Street Church, Unitarian Universalist**

Boston, Massachusetts

<https://zoom.us/j/8958866876> (video)

or (929) 436-2866 (phone)

[Meeting ID is 895 886 6876]

SUNDAY, APRIL 17<sup>TH</sup>, 2022

JOYOUS PASSOVER!

HAPPY EASTER!

GOOD LUCK TO OUR BOSTON MARATHONERS!

**PRELUDE**

Aria (1989) ..... *Paul Otto Manz* (1919 – 2009)

Allein Gott in der Hoh sei Ehr, BWV 711 .... *Johann Sebastian Bach* (1685 – 1750)

Rodger Clinton Vine, organ

**PROCESSIONAL HYMN 269**

Lo, The Day of Days Is Here ..... text: *Frederick Lucian Hosmer* (1840 – 1929)

music: *Robert Williams* (1781 – 1821)

arrangement: *Mark David Buckles* (b. 1980)

Andrew Stack, baritone

Lo, the day of days is here, Alleluia!  
Festival of hope and cheer! Alleluia!  
At the south wind's genial breath, Alleluia!  
Nature wakes from seeming death, Alleluia!

Fields are smiling in the sun, Alleluia!  
Loosened streamlets seaward run, Alleluia!  
Tender blade and leaf appear, Alleluia!  
'Tis the springtide of the year, Alleluia!

Lo, the Eastertide is here, Alleluia!  
Music thrills the atmosphere, Alleluia!  
Join, you people all, and sing, Alleluia!  
Love and praise and thanksgiving, Alleluia!

**WELCOME, CHALICE LIGHTING, & GREETINGS**

Rev. Kim K. Crawford Harvie, Senior Minister

Rev. Beth Robbins, Executive Minister

*The flaming chalice is the symbol of our free faith.*

## HYMN 348

Guide My Feet ..... *African American Spiritual*  
arrangement: *Mark David Buckles* (b. 1980)

Mark David Buckles, guitar and vocals  
Julie Metcalf, violin and vocals

Guide my feet while I run this race  
Guide my feet while I run this race  
Guide my feet while I run this race  
For I don't want to run this race in vain!

Hold my hand...

Stand by me...

Search my heart...

Guide my feet...

## THE BLESSING OF THE RUNNERS

### COMMUNITY CANDLES OF SORROW & JOY

Sanctuary ..... *John W. Thompson and Randy Scruggs* (b. 1953)  
adaptation: *Crawford Harvie/Buckles*  
arrangement: *Mark David Buckles* (b. 1980)

Open my heart to be a sanctuary  
All made holy, loved and true  
With thanksgiving, I'll be a living  
Sanctuary for you

*To have your candle of sorrow or joy read during the service, please submit it in advance [here](#). During the service, candles are welcome in the Zoom chat.*

### AFFIRMATION AND COVENANT

Love is the spirit  
of this congregation,  
And service is our gift.

This is our great covenant:  
To dwell together in peace,  
To speak our truths in love,  
And to help one another.

El amor es el espíritu  
de nuestra congregación  
Y el servicio es nuestro regalo.  
Esto es a lo que nos comprometemos:  
Convivir en paz,  
Hablar nuestras verdades con amor,  
Y ayudarnos los unos a los otros.

## HYMN 270

O Day of Light and Gladness ..... text: *Frederick Lucian Hosmer* (1840 – 1929)  
music: *Henry Smart* (1813 – 1879)  
arrangement: *Mark David Buckles* (b. 1980)

Hannah Shanefield, soprano

O day of light and gladness, of prophecy and song  
What thoughts within us waken, what hallowed mem'ries throng!  
The soul's horizon widens, past, present, future blend  
And rises on our vision the life that has no end

Earth feels the season's joyance; from mountain range to sea  
The tides of life are flowing, fresh, manifold, and free  
In valley and on upland, by forest pathways dim  
All nature lifts in chorus the resurrection hymn

O Dawn of life eternal, to thee our hearts up-raise  
The Easter song of gladness, the Passover of praise  
Thine are the many mansions, the dead die not to thee  
Who fillest from thy fullness time and eternity

### **SERMON**

Nothing Short of Miraculous ..... Rev. Kim K. Crawford Harvie

### **SILENT REFLECTION, MEDITATION, AND PRAYER**

### **ANTHEM**

Cantata 150 ~ Nach dir, Herr, verlanget mich

music: *Johann Sebastian Bach* (1685 – 1750)

text: *Psalm 25* (Mvts. 2, 4, 6); *Anonymous* (Mvts. 3, 5, 7)

*(please see below for texts, translations, and program notes)*

### **OUR SHARED RESPONSIBILITY DURING THE GLOBAL PANDEMIC**

These are extraordinary times that call for extraordinary generosity. We continue to be called to one leap of faith after another; again and again, we have leapt, together! At the top of the pandemic, we shut down the sanctuary and committed to continue to pay our staff ... with no idea when we might reopen. Without missing a beat, our Tech Team pivoted to a virtual format — and so did we all. As the virus raged, we nourished a dream of the day when we might once again reopen the Great Doors and made wildly expensive upgrades to our sound system, purchased technology to support a hybrid service format, and readily agreed to make it available to the community partners who share our mission and this beautiful space. And all the while, Arlington Street members and friends have given with open, grateful hands.

Today, we invite you to be part of Arlington Street's pandemic story — a story of devotion, innovation, and transformational generosity. You can text the



word GIVE to (617) 300-0509 or scan the QR code to make a one-time donation of any size. If you're ready to give regularly, Liz Teixeira ([treasurer@ascboston.org](mailto:treasurer@ascboston.org)) would be delighted to assist you with setting up [automatic payments](#) via bank transfer or credit card. *We are so grateful! Thank you!*

### **OFFERTORY**

His Eye Is on the Sparrow ..... text: *Civilla D. Martin* (1866 – 1948)  
music: *Charles H. Gabriel* (1856 – 1932)

Joe Della Penna, piano and vocals

Why should I feel discouraged  
Why should the shadows come  
Why should my heart be lonely  
And long for heav'n and home  
When Jesus is my portion?  
My constant friend is he  
His eye is on the sparrow  
And I know he watches me

I sing because I'm happy  
I sing because I'm free  
His eye is on the sparrow  
And I know he watches me

“Let not your heart be troubled”  
His tender word I hear  
Resting upon his goodness  
I lose my doubts and fears  
Though by the path he leads me  
But one step I may see  
His eye is on the sparrow  
and I know he watches me

I sing because I'm happy  
I sing because I'm free  
His eye is on the sparrow  
And I know he watches me

Whenever I am tempted  
Whenever clouds arise  
When songs give place to sighing  
When hope within me dies  
I draw the closer to him  
from care he sets me free  
His eye is on the sparrow  
and I know he watches me

I sing because I'm happy  
I sing because I'm free  
His eye is on the sparrow  
And I know he watches me

## **PARISH HIGHLIGHTS**

### **SHARE THE PLATE: ARLINGTON STREET CHURCH MUSIC PROGRAM**

*Thanks to the generosity of the Tammy and Zoe Arcuri Giving Fund,  
your gift today will be matched.*

Each Sunday, we share the collection plate with a partner in our mission of love, service, justice, and peace. Since September, we have supported Hurricane Ida Relief (The Lowlander Center), NEADS Service Dogs, Refugee Families Arriving from Afghanistan (Refugee & Immigrant Assistance Center), Only a Child mission in Guatemala, The Memory Project, Friday Night Supper Program, Call Michelle Charity, Renewal House, World Central Kitchen (Ukraine), and Gay for Good. Each year on Easter Sunday, we celebrate our music program by sharing our gifts with them.

Under the inspired leadership of our Director of Music, Mark David Buckles, our operating budget supports vibrant music at Arlington Street, including our soloists Hannah Shanefield, Bek Zehr, Daniel Rosensweig, and Andrew Stack; our violinist Julie Metcalf; our pianist/organist Cheng Cheng; and the Arlington Street Church Choir. When the pandemic hit, Mark David and his staff pivoted from live, largely collaborative offerings to music made alone in

living rooms. Our choir sang together while apart, resulting in beautiful virtual performances. Gratefully, as of last month, all our singers are welcomed back in the sanctuary, and have continued to make beautiful music for our hybrid services. Let's show the music program our gratitude and love today as they continue to carry us through to the end of this extraordinary time. *Thank you for your generosity!*



**\*HYMN 61 OR 268**

Lo, The Earth Awakes Again ..... text: *Samuel Longfellow* (1819 – 1892)  
music: *Lyra Davidica Collection* (1708)

Daniel Rosensweig, tenor

Lo, the earth awakes again, Alleluia!  
From the winter's bond and pain, Alleluia!  
Bring we leaf and flower and spray, Alleluia!  
To adorn this happy day, Alleluia!

Once again the word comes true, Alleluia!  
All the earth shall be made new, Alleluia!  
Now the dark, cold days are o'er, Alleluia!  
Spring and gladness are before, Alleluia!

Change, then, mourning into praise, Alleluia!  
And, for dirges, anthems raise, Alleluia!  
How our spirits soar and sing, Alleluia!  
How our hearts leap with the spring! Alleluia!

OR

Jesus Christ is Risen Today ..... text: *Charles Wesley* (1707 – 1788), alt.

Jesus Christ is risen today, Alleluia!  
Earth and heaven in chorus say, Alleluia!  
Raise your joys and triumphs high, Alleluia!  
Sing, ye heavens, and earth reply, Alleluia!

Love's redeeming work is done, Alleluia!  
Fought the fight, the battle won, Alleluia!  
Death in vain forbids him rise, Alleluia!  
Christ has opened paradise, Alleluia!

Soar we now where Christ has led, Alleluia!  
Living out the words he said, Alleluia!  
Made like him, like him we rise, Alleluia!  
Ours the cross, the grave, the skies, Alleluia!

**BENEDICTION AND EXTINGUISHING THE CHALICE**

For our benediction, you are invited to put your hands over your heart in Namaste  
*I bow to the Divine in You.*

## RECESSIONAL

Where You Go (I Will Go) ..... *Shoshana Jedwab* (b. 1964)  
arrangement: *Mark David Buckles* (b. 1980)

Where you go I will go, beloved  
Where you go I will go  
Where you go I will go, beloved  
Where you go I will go  
For your people are my people  
Your people are mine  
Your people are my people  
Your divine, my divine

## POSTLUDE

Trumpet Tune in D Major (1962) ..... *David N. Johnson* (1922 – 1987)  
Rodger Clinton Vine, organ



Need help? The Tech Team will be monitoring Arlington Street's Facebook page on Sunday morning. If you need assistance, please post a comment to [www.facebook.com/ArlingtonStreetChurch](http://www.facebook.com/ArlingtonStreetChurch), send a Facebook message, or email [Outreach@ASCBoston.org](mailto:Outreach@ASCBoston.org).

This morning's pulpit flowers are a gift  
from an anonymously and generously endowed Easter flower fund.

## CANTATA 150 ~ NACH DIR, HERR, VERLANGET MICH

BY JOHANN SEBASTIAN BACH

Mark David Buckles, conductor

Hannah Shanefield, soprano

Bek Zehr, mezzo soprano

Daniel Rosensweig, tenor

Andrew Stack, baritone

Karen Burciaga, violin

Julie Metcalf, violin

Ariel Friedman, violoncello

Sam Childers, bassoon

Cheng Cheng, organ

&

The Arlington Street Church Choir

## PROGRAM NOTES

What does one make of a holiday such as Easter these days, over two years into a global pandemic, with war and suffering in Ukraine, Ethiopia, Yemen, Afghanistan, and so many places throughout the world? Life is complex, and simple answers are unsatisfying. Yet in a time filled with hardships, we are called to acknowledge the possibility of beauty, rebirth, consolation, and hope.

All of these feelings led me back to one of my favorite Bach cantatas, *Nach dir, Herr, verlanget mich*, BWV 150. In the text and the music, our trajectory is joy, but our pathway is laden with longing, struggle, and oftentimes pain.

As our choir has just recently begun to sing together again, it has been heart-opening to work ~~on this piece together, to hear one another's~~ voices singing in the same room, and to have the opportunity to lean into the complexity of our complicated feelings through experiencing truly great art. I hope this piece touches you the same way today. Its theology is specifically Christian; please follow along with the translation and/or the musical descriptions if they speak to you. If not, I invite you to sit back and simply breathe in the sounds of the voices, the instruments, and the poetry, speaking to us from across the centuries.

*Nach dir, Herr, verlanget mich*, BWV 150 is one of Bach's earliest surviving cantatas. Although the exact date of composition and occasion for which it was written are unknown, it was most likely composed between 1708 and 1710 and first performed in Mülhausen, Germany.

Cantata 150 is unique among Bach's cantatas in its sparse orchestration (two violins, bassoon, and basso continuo – played here by portative organ and violoncello) and in the independence and prominence of the chorus, which is featured in four out of seven movements. It shares several elements with other early cantatas, including 131, 71, and 106. The form is that of alternating choruses and arias; there are no recitatives, no da capo repeats, and perhaps most notably, no chorale tune. Bach makes extensive use of choral fugues and imitative polyphony, and often shifts the tempo and character of the music within movements very quickly to accommodate a new musical idea with each successive phrase of text. This occurs most distinctly in the second and fourth movements.

The libretto alternates between Biblical verses and free poetry (a rarity among Bach's early cantatas). The Biblical verses are all taken from Psalm 25; the author of the poetry is unknown. Both depict themes of longing and trust. Many of Bach's religious cantatas begin on themes such as despair, grief, or guilt; and end on notes of joy, consolation, or hope. Bach's setting of this libretto amplifies this effect, suggesting a thematic tension between longing and faith within every movement.

The *sinfonia* and the opening choral movement are both based on the motive of an octave leap followed by five descending half steps. This chromatic figure, sometimes dubbed the "lamento bass," has been utilized by composers as early as Monteverdi as a musical representation of anguish, pain, and longing. This mournful state is interrupted with breathless faster tempos intimating

a pleading sense of urgency. The concluding choral fugue of the second movement makes the embittered wish that “my enemies not rejoice over me.”

Movement three is a brief soprano aria displaying both *toben* (rages) and *vergnünt* (contentment). Several vivid images are present: death and hell are pictorialized by a falling diminished seventh, and the violins, who are in unison, grind repeated aggressive double-stops at the text “cross, storm.” The sublimity of the opening and closing verses affirm perpetual contentment, despite the trials of worldly life.

The fourth movement, *Leite mich* (“Lead me”) begins with a plea for guidance and ends with a pledge of fidelity: “Daily, I await thee.” In the opening, Bach weaves a long, continuously ascending scale up from the basses’ low B-natural, through each voice part, and finally into the violins, spanning more than three octaves – both a pun on the German words for “scale” (*leiter*) and “to lead” (*leiten*) and an arresting musical gesture.

One of only a handful of vocal trios to be found in Bach’s oeuvre, movement five is also the only movement in the cantata in the major mode, shifting from B minor to D major. Tumultuous and unrelenting 16th notes in the cello paint the image of cedars being tossed by the winds. Over this noise, the alto, tenor, and bass soloists gently sustain, adding a bit of momentary agitation only at the phrase “heed not what clamors” and ending simply on a beatific unison.

During the opening of movement six, “My eyes gaze continually at the Lord,” the violins have a beautiful duet, crossing and recrossing, surrounding the singers sonically on either side. The music shifts to an allegro fugue at the words “for he will pull my foot out of the net.” The entanglement is portrayed through the cross-rhythms caused by a hemiola in the fugue subject, as well as the tangled chromaticism in the tenor and bass voices at the close of the movement that underlie an exquisite chain of suspensions in the alto and soprano voices.

The final movement is a chaconne, built on a ground bass that progresses through a series of modulations. The first line of verse sums up the theme of the piece: “My days in suffering, G\*d will nevertheless end in joy.” The blocks of vocal harmony at the first entrance give way to wavering 6ths between the sopranos and altos on the word “joy.” Several short solos and a tempestuous instrumental interlude follow before the final choral statements.

Some have called the ending of this cantata triumphant and majestic, but there is pain in this music, too. The struggle between suffering and joy is cast as a battle, fought daily. The conclusion of Cantata 150 is filled with longing, but ultimately, and simultaneously, with trust and hope.

*~Mark David Buckles*



## Original German Text

### I. Sinfonia

### II. Chorus

Nach dir, Herr, verlanget mich.  
Mein Gott, ich hoffe auf dich.  
Laß mich nicht zuschanden werden,  
dass sich meine Feinde nicht freuen  
über mich.

### III. Aria (Soprano)

Doch bin und bleibe ich vergnügt,  
Obgleich hier zeitlich toben  
Kreuz, Sturm und andre Proben,  
Tod, Höll und was sich fügt.  
Ob Unfall schlägt den treuen Knecht,  
Recht ist und bleibt ewig Recht.

### IV. Chorus

Leite mich in deiner Wahrheit und  
lehre mich;  
denn du bist der Gott, der mir hilft,  
täglich harre ich dein.

### V. Trio (Alto, Tenor, Bass)

Zedern müssen von den Winden  
Oft viel Ungemach empfinden,  
Oftmals werden sie verkehrt.  
Rat und Tat auf Gott gestellet,  
Achtet nicht, was widerbellet,  
Denn sein Wort ganz anders lehrt.

### VI. Chorus

Meine Augen sehen stets zu dem  
Herrn;  
denn er wird meinen Fuß aus dem  
Netze ziehen.

### VII. Chorus

Meine Tage in dem Leide  
Endet Gott dennoch zur Freude;  
Christen auf den Dornenwegen  
Führen Himmels Kraft und Segen.

Bleibet Gott mein treuer Schutz,  
Achte ich nicht Menschentruz,  
Christus, der uns steht zur Seiten,  
Hilft mir täglich sieghaft streiten.

## English Translation

### I. Sinfonia

### II. Chorus

For you, Lord, is my longing.  
My G\*d, I hope in you.  
Let me not be put to shame,  
so that my enemies may not rejoice  
over me.

### III. Aria (Soprano)

But I am and remain content,  
although here for a time there rage  
cross, storm and other trials,  
death, hell and what is ordained.  
Even if misfortune strikes your faithful  
servant,  
right is and always remains right.

### IV. Chorus

Lead me in your truth and teach me:  
for you are the G\*d, who helps me,  
everyday I wait on you.

### V. Trio (Alto, Tenor, Bass)

Cedars must before the wind  
often feel much hardship,  
often they are overturned.  
Thought and action entrust to G\*d,  
pay no attention to what howls  
against you,  
for his word teaches quite otherwise.

### VI. Chorus

My eyes look always towards the Lord  
for he will pull my foot out of the net.

### VII. Chorus

My days spent in sorrow  
G\*d ends nevertheless with joy;  
Christians on the thorny ways  
are led by heaven's strength  
and blessing.  
If G\*d remains my faithful protection,  
I do not care for men's spite.  
Christ, who stands at our side,  
helps me everyday to strive  
victoriously.

*\* Out of respect for Arlington Street Church members and friends who are Jewish,  
we follow the tradition of not spelling out G\*d's name.*