

# HARVARD

The Memorial Church



## ORDER OF WORSHIP

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The Twentieth Sunday after Pentecost

Sunday, October 26, 2014

PLEASE SILENCE ALL ELECTRONIC DEVICES UPON ENTERING  
THE SANCTUARY OF THE MEMORIAL CHURCH.

# ORDER OF WORSHIP

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## PRELUDE

Prelude and Fugue in C Minor, BWV 546

*Johann Sebastian Bach (1685–1750)*

## HYMN

No. 1, verses 1 & 4, “All People That on Earth Do Dwell”  
*The congregation standing*

*Old Hundredth*

## CALL TO WORSHIP

Psalm 36:5–9

*Minister:* Your steadfast love, O Lord, extends to the heavens,  
Your faithfulness to the clouds.

*People:* Your righteousness is like the mighty mountains,  
Your judgments are like the great deep;  
You save humans and animals alike, O Lord.

*Minister:* How precious is your steadfast love, O God!  
All people may take refuge in the shadow of your wings.

*People:* We feast on the abundance of your house,  
And you give us drink from the river of your delights.

*Minister:* For with you is the fountain of life;

*People:* In your light we see light.

## INVOCATION

## CONFESSION

*In unison:*

Eternal God, in whom we live and move and have our being, whose face is hidden from us by our sin, and whose mercy we forget: Cleanse us from all offenses, and deliver us from proud thoughts and vain desires; that humbly we may draw near to thee, confessing our faults, confiding in thy grace, and finding in thee our refuge and our strength, through Jesus Christ our Lord.

## ASSURANCE OF PARDON

## THE LORD’S PRAYER

*In unison:*

Our Father, who art in heaven, hallowed be thy name. Thy Kingdom come. Thy will be done, on earth, as it is in heaven. Give us this day our daily bread. And forgive us our trespasses, as we forgive those who trespass against us. And lead us not into temptation, but deliver us from evil. For thine is the kingdom, the power, and the glory, for ever and ever. Amen.

## THE GRACE

The Grace of Our Lord Jesus Christ, the love of God, and the fellowship of the Holy Spirit be with us all. Amen.

## HYMN

No. 280, "O God, Thou Faithful God"  
*The congregation standing*

*O Gott, du frommer Gott*

## GREETINGS

*Children now join their teachers in the Church School.*

## THE PEACE

*All are invited to join in the singing of Hymn No. 27, verse 1.*

## AT THE OFFERTORY

"Largo, ma non tanto" from *Concerto in D Minor for Two Violins*, BWV 1043  
*Joy Wang '16 and Andy Troska '17, violins*

*J. S. Bach*

*Here an offering is received for the work of the Church within and beyond the University. Usbers will begin the collection from the back of the Church forward.*

Praise God, from whom all blessings flow,  
Praise God, all creatures here below;  
Praise God above, ye heavenly host;  
Praise Father, Son, and Holy Ghost. Amen.

## PSALTER

Psalms 90  
*To be read responsively; the congregation standing*

*Pew Bible, page 510 (OT)*

## GLORIA PATRI

*See Hymn No. 371*

## LESSON FROM THE OLD TESTAMENT

Micah 6:6-8

*Pew Bible, page 819 (OT)*

## ANTHEM

Komm, Jesu, komm

*J. S. Bach*

Komm, Jesu, komm, mein Leib ist müde,  
die Kraft verschwindt je mehr und mehr,  
ich sehne mich, nach deinem Frieden;  
der saure Weg wird mir zu schwer!

*Come, Jesus, come, my flesh is weary,  
My strength declines from day to day,  
I long for your peace;  
Life's bitter path becomes too hard.*

Komm, ich will mich dir ergeben,  
du bist der rechte Weg, die Wahrheit und das Leben.

*Come, I yield myself to you,  
You are the way, the truth, and the life.*

Drauf schliess ich mich in deine Hände  
und sage, Welt, zu guter Nacht!  
Eilt gleich mein Lebenslauf zu Ende,  
ist doch der Geist wohl angebracht.  
Er soll bei seinem Schöpfer schweben,  
weil Jesus ist und bleibt der wahre Weg zum Leben.

*So I give myself into your hands,  
And bid this world farewell;  
As my life is hurrying away,  
So my spirit hastens to dwell in bliss.  
My soul shall be with my creator,  
Because Jesus remains the true way of life.*

LESSON FROM THE NEW TESTAMENT

Mark 8:22–25

*Pew Bible, page 38 (NT)*

HYMN

No. 249, “Holy Spirit, Truth Divine”  
*The congregation standing*

*Song 13*

SERMON

Seeing Navy

Text: “And the man looked up and said, ‘I can see people, but they look like trees, walking.’”

*Mark 8:24*

HYMN

No. 229, “He Comes to Us as One Unknown”  
*The congregation standing*

*Lobt Gott, ihr Christen*

BENEDICTION

POSTLUDE

Fugue in G Minor, BWV 542

*J. S. Bach*

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*For more information on upcoming services and events, please visit our website at [www.memorialchurch.harvard.edu](http://www.memorialchurch.harvard.edu). You can also find us on Facebook ([www.facebook.com/memorialchurch](http://www.facebook.com/memorialchurch)) and Twitter ([twitter.com/MemChurch](http://twitter.com/MemChurch)).*

# ANNOUNCEMENTS

Sunday, October 26, 2014

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## WELCOME

Today is the Twentieth Sunday after Pentecost. The preacher is Pastor Deb Richardson Moore, Triune Mercy Center, Greenville, SC. The service is led by Professor Jonathan L. Walton, Plummer Professor of Christian Morals and Pusey Minister in the Memorial Church; the Reverend Dr. Lucy A. Forster-Smith, Sedgwick Chaplain to the University and Senior Minister in the Memorial Church, Harvard University; and Seminarian Lauren Seganos. The first lesson is read by Justine Liu '15. The second lesson is read by Karen-Alexandra Noguez '18.

Listening devices are available to help the hearing impaired participate in the service; please ask an usher for assistance. Following the service, the congregation is invited to a reception in the Memorial Room.

## CHANCEL FLOWERS

The flowers in the chancel are given to the glory of God and in loving memory of Theodore R. Sizer MA '57, PhD '61 (June 23, 1932–October 21, 2009) by his daughter, Judith R. Sizer.

## MORNING PRAYERS SPEAKERS: OCTOBER 27 – NOVEMBER 1, 8:45 A.M.

Monday: Julian Nunally '18; Tuesday: Jonathan Walton; Wednesday: Xiao-Li Meng; Thursday: Michael Smith; Friday: Tamara Rogers; Saturday: David Hysong MDiv III

*Following each service of Morning Prayers on Wednesdays, free coffee and snacks will be available at MemCafé from 9:00–10:15 a.m. on the steps of the church across from Widener Library. All are welcome!*

## GRADUATE STUDENT DAY AT ACURA

Please join us for Graduate Student Day at the Association for College and University Religious Affairs (ACURA) Annual Meeting on Tuesday, October 28 from 8:45–11:30 a.m. in the Memorial Church. Networking with University Chaplains from across the country will happen from 9:00–9:45 a.m. followed by a panel discussion, “Theological Education for Changing Chaplaincies,” from 9:45–11:30 a.m. The event is free for graduate students, but please e-mail [zachary.cole@tufts.edu](mailto:zachary.cole@tufts.edu) to register.

## HALLOWEEN ORGAN RECITAL & STUDY BREAK

The Memorial Church and the Freshman Dean's Office are sponsoring a Halloween Study Break for current students in the Memorial Room on Thursday, October 30 at 11:30 p.m. followed by the Harvard Organ Society's annual Halloween Organ Recital at midnight. Wear your costume!

## TUESDAY ORGAN RECITAL SERIES

The Memorial Church's biweekly Tuesday organ recital series continues on November 4 at 7:30 p.m. Anthony Hammond, English Concert Organist and Cochereau Biographer, will present a lecture-recital on the life and music of Pierre Cochereau. The concert is free, and all are invited.

## FAITH & LIFE FORUM

The Faith & Life Forum seeks to deepen our devotional lives by promoting religious literacy and cultural competency concerning communities of faith. Held every Sunday morning during the Term before the 11:00 a.m. worship service, the presentations take place in the Pusey Room of the Memorial Church from 9:30–10:30 a.m., but you are invited to gather for coffee and conversation at 9:00 a.m. The next Faith & Life Forum will be held on Sunday, November 2. Jennifer Knust, Associate Professor of New Testament and Christian Origins, will give the presentation.

## MUSIC NOTES

Unlike the cantatas, passions, and oratorios of Johann Sebastian Bach, which were written as part of his duties as cantor in St. Thomas's Church, Leipzig, and which were neglected for a long period after the composer's death in 1750, the six motets were written for specific private commissions, and have remained in the repertory since their inception. Mozart famously heard a performance of the first motet in 1789, and many credit this event with his subsequent interest in contrapuntal mastery. During Bach's lifetime, the German motet was already an antiquated form: the cantata held the position of prime importance within the service, and although motets were still sung, they were usually drawn from the existing repertory. BWV 229, "Komm, Jesu, komm" is a setting of Paul Thymich's paraphrase of John 14:6, originally written in 1684 for the funeral of Jacob Thomasius, rector of St. Thomas's school, and set to music by one of Bach's predecessors, Johann Schelle. Bach's setting uses only the first and last stanzas of Thymich's text, and was composed at some point prior to 1732. The motet is scored for eight-part chorus and is in the traditional motet-style, whereby each phrase of text is set to an enclosed musical phrase. Bach responds to this evocative text in a very personal and emotional way, with a strong sense of musical imagery employed throughout. Indeed Bach's true genius is here revealed: the ability to manipulate his encyclopedic knowledge of all compositional styles to the required *affekt* presented by the text, which in this case ranges from utter despair to joy and near ecstasy. A few examples will suffice: the initial sense of supplication heightened by the repetitions of the word "komm"; the dissonant intervals on the words "der saure Weg" ("the bitter path"); the dance-like enthusiasm of "du bist der rechte Weg, die Wahrheit und das Leben" ("You are the way, the truth, and the life"). The motet ends with a beautiful chorale, probably of Bach's own invention, filled with hope and anticipation at the thought of a heavenly union with "the true way of life."

This morning's prelude opens with a grand statement of chordal dialogue between the hands, which alternates throughout the piece with fugal episodes comprising fluid triplet figurations. The fugue is smaller in scale though not in scope: the subject is a chromatic one which enables the composer to fashion a work dominated by harmonic dissonance and tension.

The postlude is thought to date from 1720, on the occasion when Bach applied (in the end unsuccessfully) for the position of organist at St. Jacob's Church, Hamburg. The fugue subject appears to be based on a lively Dutch folk tune, possibly in homage to the aged Dutch organist Adam Reinken, who was present at the audition. The unmistakable joviality of the theme, filled with running sequences and octave leaps, sets the scene for a relentless and thrilling contrapuntal journey.

## CHURCH SCHOOL FOR CHILDREN

The Church School offers Christian education classes for children ages three through twelve. Classes are held in the Buttrick Room during Sunday services, and emphasize biblical themes and scripture. At the conclusion of the worship service, parents are asked to promptly pick their children up in the Buttrick Room. A committed staff of undergraduate teachers work closely with Church School Director Westley Conn. Contact Wes at [memorialchurchschool@harvard.edu](mailto:memorialchurchschool@harvard.edu) for more information.

## NEXT SUNDAY'S SERVICE

Next Sunday is the Commemoration of All Saints and All Souls, Holy Communion, and the Twenty-First Sunday after Pentecost. The preacher will be Professor Jonathan L. Walton.

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*For more information on upcoming services and events:*

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