

# HARVARD

The Memorial Church



## ORDER OF WORSHIP

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The Last Sunday after Pentecost

Sunday, November 22, 2015

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



# ORDER OF WORSHIP

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## PRELUDE

Pavan in E Minor

*Performed by members of Music 181r*

*John Jenkins (1592–1678)*

## HYMN

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

*The congregation standing*

*Old Hundredth*

## CALL TO WORSHIP

*Minister:* We enter this place with thanksgiving  
because we know that the Lord to whom we belong  
is our Shepherd and our King.

*People:* We rejoice over the steadfast love and faithfulness of God  
enduring forever to all generations.

*Minister:* Come, let us worship God with praise and joy  
and with thanksgiving in our hearts.

*Adapted from Psalm 100*

## HYMN

No. 13, “Come, O Come, in Pious Lays”

*The congregation standing*

*Salzburg*

## INVOCATION

## CONFESSION

*In unison:*

Lord God Almighty, we come to you confessing that we have tried to close off your reign. We have put up walls to keep others out: those who look different than us, those who love different than us, those who live in different places and speak different languages than us. You continue to break down the walls we build up. You continue to open doors where we think gates are locked shut. Forgive us when we err on the side of exclusion instead of the side of love. Call us into your reign here on earth, so that we might pursue the path of justice and mercy that leads to your reign beyond this world. Amen.

## ASSURANCE OF PARDON

## THE PEACE

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

## GREETINGS

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

## OFFERTORY

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

Ye Sacred Muses

*William Byrd (c. 1540–1623)*

*Joy Wang '16, soprano*

Ye sacred Muses, race of Jove,  
Whom Music's lore delighteth,  
Come down from crystal heaven's above  
To earth, where sorrow dwelleth,  
In mourning weeds, with tears in eyes:  
Tallis is dead, and Music dies.

*(In memory of Thomas Tallis, who died on November 23, 1585)*

O God be-yond all prais-ing, we wor-ship you to - day and  
sing the love a - ma-zing that songs can-not re - pay; for we can on-ly  
won-der at ev - 'ry gift you send, at bless-ings with-out num-ber and  
mer-cies with-out end: we lift our hearts be - fore you and wait u-pon your  
word, we hon - or and a - dore you, our great and might-y Lord.

Music: THAXTED, Gustav Holst, 1921, alt.

Text: Michael Perry; © by Jubilate Hymns, Ltd. (admin. by Hope Publishing Co., Carol Stream, IL 60188).

## PSALTER

Psalms 132:1-12

*Pew Bible, page 537 (OT)*

*To be read responsively; the congregation standing*

## GLORIA PATRI

*See Hymn No. 371*

## FIRST LESSON

2 Samuel 23:1-7

*Pew Bible, page 278 (OT)*

## ANTHEM

Great Lord of Lords

*Orlando Gibbons (1583–1625)*

Great Lord of Lords, supreme immortal king,  
O! give us grace to sing  
Thy praise which makes earth, air, and heav'n to ring.

O Word of God, from ages unbegun.  
The Father's only Son,  
With him in pow'r and substance, thou art one.

O Holy Ghost, whose care doth all embrace,  
Thy watch is o'er our race,  
Thou source of life, thou spring of peace and grace.

One living Trinity, one unseen light,  
All is thine, thy sight  
Beholds alike the bounds of depth and height. Amen.

*Henry Ramsden Bramley (1833–1917)*

## SECOND LESSON

John 18:33–37

*Pew Bible, page 99 (NT)*

## THE PRAYERS OF THE PEOPLE

*Minister:* The Lord be with you.  
*People:* And also with you.  
*Minister:* Let us pray.  
Lord, show us your love and mercy.  
*People:* For we put our trust in you.  
*Minister:* In you, Lord, is our hope.  
*People:* And we shall never hope in vain.

*Each time the minister says "Lord, in your mercy," the congregation will respond with "Hear our prayer."*

## 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. 249, “Holy Spirit, Truth Divine”  
*The congregation standing*

*Song 13*

SERMON

Sovereignty: Delights and Dangers

HYMN

No. 19, “O Praise Ye the Lord! Sing Praise in the Height”  
*The congregation standing*

*Laudate Dominum*

BENEDICTION

POSTLUDE

Praeludium in G Major

*Nicolaus Bruhns (1665–1697)*

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OUR MISSION:

*The Memorial Church of Harvard University is a space of grace in the center of the Yard, rooted in the good news of Jesus Christ. Affectionately known as “MemChurch,” we pursue partnerships within and beyond Harvard, empowering community members to serve the world as well-informed, compassionate, moral citizens. Through worship and ministry outreach, MemChurch aims to promote justice and mercy by confronting life’s challenges, differences, and our own imperfections with courage, empathy, and an ethic of love. By doing so, the Memorial Church seeks to educate minds, expand hearts, and enrich lives.*

# ANNOUNCEMENTS

Sunday, November 22, 2015

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## WELCOME

Today is the Last Sunday after Pentecost. The preacher is Rabbi Dr. Jonah Chanan Steinberg, Executive Director of Harvard Hillel. The service is led by the Reverend Dr. Lucy A. Forster-Smith, Sedgwick Chaplain to Harvard University and Senior Minister in the Memorial Church; the Reverend Alanna Copenhaver, Ministry Fellow in the Memorial Church; and Seminararians Patrick Jackson MDiv II and Danny Ballon MTS II. The first lesson is read by Danny Ballon MTS II. The second lesson is read by Elizabeth Keto '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.

## WELCOME TABLE

Want to learn about the Memorial Church? Stop by the Welcome Table to learn more about our array of events, programs, and ministries. Questions are encouraged!

## PRAYER REQUEST CARDS

Prayer request cards are available in the pew card holders or in the church lobby. We would be honored to pray for your specific needs. Please place prayer request cards in the offering plates during worship services or in the prayer request box in the church lobby.

## HBCO 20<sup>TH</sup> ANNIVERSARY CONCERT

A concert in celebration of the Harvard Baroque Chamber Orchestra's twentieth-anniversary season, featuring the Choral Fellows, will be held this evening at 7:00 p.m. in the sanctuary of the Memorial Church. The concert is free; all are welcome.

## MORNING PRAYERS SPEAKERS: NOVEMBER 23 – 28, 8:45 A.M.

Monday: Septemmy Lakawa; Tuesday: Margit Hammerstrom; Wednesday–Saturday: No Services of Morning Prayers — Thanksgiving Recess

## GRIEF SUPPORT GROUP

The Memorial Church will hold a Grief Support Group for students during the Fall Term. The group will be limited to 10 participants and will meet on Wednesdays, December 2 & 9, from 4:00 – 5:30 p.m. If you are interested in being a part of the Grief Support Group, please contact the Reverend Alanna Copenhaver at [alanna\\_copenhaver@harvard.edu](mailto:alanna_copenhaver@harvard.edu) or 617-496-1426.

## FAITH & LIFE FORUM

Please note that the Faith & Life Forum will not meet on Sunday, November 29. The next Faith & Life Forum will be held on Sunday, December 6 at 9:30 a.m.; Dr. Marla F. Frederick, Professor of African and African American Studies and of Religion at Harvard University, will give the presentation.

## CHURCH SCHOOL FOR CHILDREN

Please note that the Church School will not meet on Sunday, November 29. For more information about the Church School, contact Wes at [westley\\_conn@harvard.edu](mailto:westley_conn@harvard.edu).

## STAY CONNECTED TO THE MEMORIAL CHURCH

**E-mail List:** Join our e-mail list and stay up-to-date with all the happenings in the Memorial Church. To sign up, visit our website at [memorialchurch.harvard.edu](http://memorialchurch.harvard.edu). **Facebook:** Like us on Facebook: [facebook.com/memorialchurch](https://facebook.com/memorialchurch). **Twitter:** Follow us on Twitter: [twitter.com/MemChurch](https://twitter.com/MemChurch).

## NEXT SUNDAY'S SERVICE

Next Sunday is the First Sunday of Advent. The preacher will be the Reverend Dr. Lucy A. Forster-Smith.

## MUSIC NOTES

This morning it is a pleasure to welcome Professor Kate van Orden, Laura Jeppesen, and the students of Music 181r who join the Harvard University Choir for a celebration of collaborative music-making on the feast day of music's patron saint, Saint Cecilia.

The viola da gamba enjoyed a unique popularity in sixteenth- and seventeenth-century England: Henry VIII hired Italian gambists and played viol himself, the choirboys at St. Paul's Cathedral had a professional consort that "gigged" in London theaters, and playing viol was eventually embraced as a social pastime. The cultivated person learned to read music and families of means acquired chests of viols in three sizes—treble, tenor, and bass—to suit every member of the household. The reedy sound of the viols combined particularly well with voices, with the result that composers began to write for mixed groupings of singers and viol consorts.

John Jenkins was a hugely prolific composer in mid-17th century England; today we have over 800 surviving works by him. He wrote a great deal of shorter instrumental pieces that were to become the mainstay of amateur music-making in Stuart England. Jenkins's *Pavan in E Minor* is the epitome of this readily accessible style, harking back to the polyphonic richness and intricacy of William Byrd. As a form, the *pavan* is a slow, dignified dance that often appeared as a processional number in a suite, making it perfectly suited to its position as a prelude for today's service.

William Byrd, once described as "a Father of Musick," was a composer of incomparable stature. He served at the Chapel Royal from 1572 until his death (though he went into semi-retirement in 1594). Under the Protestant Queen, Elizabeth I, his settings of the Anglican service—particularly his choral anthems—established new genres of sacred music in English that composers emulated for centuries. *Ye Sacred Muses* is an elegy written at the death of the composer Thomas Tallis (c. 1505–1585), Byrd's close friend, business partner, and mentor, and has been described as "surely the greatest consort song ever written." It epitomizes Byrd's skillful use of counterpoint to highlight the singer's words and create a rich texture in which voice and viols complement each other in perfect balance. Our performance commemorates Tallis, who died on November 23, 1585 (Julian calendar).

Orlando Gibbons was one of the most prominent composers of vocal, keyboard, and mixed ensemble music in Jacobean England. He was principally known for his polyphonic sacred compositions, of which *Great Lord of Lords* is a prime example. A "verse anthem" for five voices, the verses are set for solo voices accompanied by viols, in alternation with full chorus. Originally titled *Great King of Gods*, it was first performed in Scotland for the visit of King James I in 1617, most likely by the Edinburgh Holyrood chapel choir and the consort of instrumentalists (including Gibbons as organist) that accompanied the king in his travels. Its celebratory tone is perfect for this, the last Sunday of the liturgical year.

Born into a musical family, Nicolaus Bruhns was a child prodigy who, at the age of sixteen, moved to Lübeck to study with the renowned Dieterich Buxtehude. In addition to being a famed organist, Bruhns was also a violin virtuoso, and the composer and theorist Johann Mattheson witnessed a fascinating scene of Bruhns seated at the organ: "[Bruhns] played the upper parts on the violin, while he accompanied himself by an appropriate pedal bass part with his feet." The *Praeludium in G Major* is modeled after Buxtehude's five-section form, which alternates passages of virtuosic fantasia-style with stricter fugal sections.

*(Music notes provided by students in the class.)*

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*For more information on upcoming services and events:*

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*To subscribe to the Memorial Church e-mail list, visit our website: memorialchurch.harvard.edu.*