

MARQUAND READER

Volume 8, Issue 21: Week of April 11, 2011

A newsletter furthering the educational mission of Ecumenical Daily Worship at YDS.

THIS WEEK IN MARQUAND

Services begin at 10:30 a.m. All are welcome!

Monday, April 11: *Cultivating Wonder: Living in Peace with Creation*, led by FERNS

Tuesday, April 12: *A Service of the Word*, graduating student Greg Griffin preaching

Wednesday, April 13: *Sung Morning Prayer*, a Lenten setting with homily offered by
graduating student Ally Brundige

Thursday, April 14: *A Palm Sunday Cantata* with the Marquand Chapel Choir

Friday, April 15: *Community Eucharist*, our last of the year, Dean Emilie Townes
preaching and presiding

A Palm Sunday Cantata

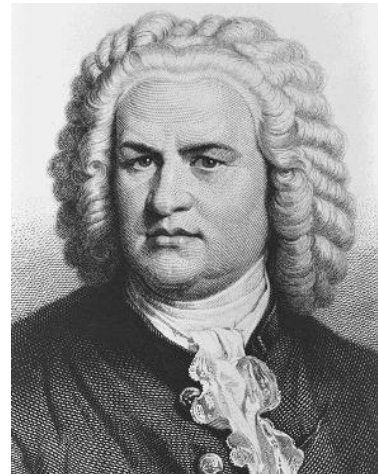
-- by Sara Marks

On Thursday, the Marquand Chapel Choir will present "Himmelskönig, sei willkommen" (King of Heaven, welcome), BWV 182, a church cantata by Johann Sebastian Bach, as part of our regular morning worship. The choir will be joined by several guest instrumentalists and soloists.

Bach composed the cantata in Weimar for Palm Sunday, and first performed it on March 25, 1714. Alfred Dürr, a renowned Bach scholar, maintains that this piece is Bach's first cantata for the court of Weimar.

Tempus clausum, or 'closed time', was observed during Lent in Leipzig, Bach's home, and therefore no cantatas were permitted. This was a time of reflection and meditation, and there were to be no jubilant events, no weddings, and the music was extremely restricted as well. Because of this, Bach could perform in Weimar a cantata especially meant for the Entry of Jesus into Jerusalem.

The court poet, Salomon Franck, wrote the poetry for this cantata, although the work is not found in his printed editions. This cantata is unusual because there is a lack of recitatives between arias, the only one being sung by the bass, which quickly, after only 2 measures, turns into an arioso before his aria. Franck compares the Entry into Jerusalem with Christ's entry into the heart of the believer, who will be given the joys of heaven in exchange for allowing Christ to reside in his or her heart. This dwelling of Christ in the believer's heart is called *Inhabitatio*, which, from the theology of Bernard of Clairvaux in the 17th century on, was and is considered to be an essential concept of being a Christian.



Johann Sebastian Bach, 1685-1750

The cantata is scored for alto, tenor, and bass soloists, a four-part choir, recorder, two violins, two violas and basso continuo. There are 8 movements: A sonata, a choral movement, a bass recitative and aria, an alto aria, a tenor aria, an ornamented chorale, and a final choral movement. The following scriptural quote is set as the only recitative of the cantata: "Behold, I come, in the Book it is written of me; Your will, my God, I do gladly" (Psalm 40:7-8). It is given to the bass as the Vox Christi (voice of Christ) and expands to an Arioso. The instrumentation of the three arias decreases in number, and turns from the crowd in the biblical scene to the individual believer. The first aria is accompanied by violin and divided violas, the second by a recorder, the last only by the continuo.



Entry into Jerusalem, Pedro Orrente c. 1620

Like many of Bach's cantatas, the chorale of this cantata is modeled after Pachelbel. Every line is first prepared in the lower voices, then the soprano sings the cantus firmus (a melody, usually a chant or chorale, that is used as the basis for a composition). While the soprano sings the melody, the other voices interpret the text beneath, for example by quick movement on the word "Freude" (joy). This movement makes pastoral references, especially with the phrase "Meines Herzens Weide," or "My heart's pasture." This addresses Jesus as the good

shepherd, who leads his flock, or in other words, his followers. This comparison of Jesus and shepherd is found in many pieces of scripture, for example in the book of John, chapter 10. Jesus tells us in verse 11: "I am the good shepherd. The good shepherd lays down his life for the sheep." According to conductor John Eliot Gardiner, the closing chorus is "a sprightly choral dance that could have stepped straight out of a comic opera of the period".

Please join us on Thursday for this marvelous work, as we prepare for Holy Week.

The Marquand Reader is edited by the chapel staff and issued every Monday when classes are in session. It highlights the week's services and other special opportunities and events. Additional articles by the Chapel Staff and the faculty in Liturgical Studies will explore historical, liturgical, and denominational topics, in order to further the educational goals of Marquand Chapel. Contact one of the chapel staff if you have any suggestions, comments, or questions.

The Marquand Chapel Team:

Adele Crawford, *Interim Dean of Chapel* * Colin Britt, *Acting Director of Chapel Music*

Christa Swenson, *Liturgical Coordinator*

Kyle Brooks, Christian Brost, James deBoer, Alex Peterson, *Chapel Ministers*

Mark Miller, *Gospel Choir Director* * Sara Marks and Michael Sansoni, *Chapel Choir Directors*

Nat Gumbs, Benjamin Straley, Noah Wynne-Morton, *Organists*