

## WELCOME TO FIRST UNITARIAN CHURCH

Welcome to our worship service. We hope it will touch your heart, engage your mind, and inspire your soul. We want to encourage you in your journey of personal faith, and in offering your unique gifts in service to the world. All souls are welcome here without regard to race, national origin, economic circumstance, sexual orientation, or physical challenges. Since 1785, this congregation has been meeting to worship in the 400-year-old traditions of the free church.

### Mission Statement

In loving fellowship we strive to

Honor the sacred

*We worship together in the sacred space of our sanctuary through the spoken word and music. We are committed to nurturing the spiritual lives of our children.*

Connect with each other

*We choose to live in community. We are called to be present to one another in suffering, to risk being uncomfortable, and to celebrate the holy in each other and in the world around us.*

Serve justice

*We are committed to standing on the side of love and justice for our fellow human beings and all the earth. We are committed to caring for the global environment and future generations.*

*(Adopted January 31, 2016)*

Church Office Hours: Weekdays from 9:00 a.m. to 3:00 p.m.

Telephone: (508) 757-2708 • Fax: (508) 753-9332

Email: [office@firstunitarian.com](mailto:office@firstunitarian.com) • Visit Our Website: [www.firstunitarian.com](http://www.firstunitarian.com)

Our church is handicapped accessible

Minister: Rev. Sarah C. Stewart

Minister Emerita: Rev. Dr. Barbara Merritt

Director of Faith Development: Samantha Nemeth

Assistant Director of Faith Development: Abigail Hannaford-Ricardi

Director of Music: Dr. Allegra Martin

Director of Music Emeritus: Will Sherwood

Asst. Director of Music: James Haupt

Moderator: Brian Shea • Vice Moderator: Laura Kirshenbaum

*For a complete listing and contact information, please view the Staff page on our web site.*



## First Unitarian Church of Worcester

### Music Sunday

### October 27, 2024

Assistive Listening devices are available at the rear of the sanctuary. Large Print hymnals and Orders of Service are also available. Please ask an usher for assistance.

Please be aware that the service is being live streamed.  
Childcare is available in the Nursery downstairs.

You may come forward to the front left of the sanctuary  
to light a candle for any joy, sorrow, or prayer you may have.  
You may also fill out a Prayer Card to be read aloud during the service.

## **Music Sunday      October 27, 2024      10:30 a.m.**

Please silence your cell phones.

PRELUDE      Adagio from *Concerto for two violins in D minor, BWV 1043*  
Johann Sebastian Bach (1685-1750)

### ANNOUNCEMENTS & WELCOME

LEADER: This is the day the Lord has made

**ALL:      Let us rejoice and be glad in it**

CALL TO WORSHIP      Music as a Means of Grace (adapted)  
James Luther Adams (1901-1994)

### CHALICE LIGHTING

LEADER: In the spirit of love

**ALL:      We light this chalice**

### \* COVENANT

**In the love of truth and in the spirit of Jesus  
We unite for the worship of God and the service of all**

### \* DOXOLOGY

**From all that dwell below the skies  
Let songs of hope and faith arise  
Let peace, good-will on earth be sung  
Through every land, by every tongue. Amen**

\* HYMN 145 (RED)      O Morning Star, How Fair and Bright  
Philipp Nicolai (1556-1608)  
Harm. J. S. Bach

TALE OF THE DAY      The Story of Bach      Abigail Hannaford-Ricardi

\* HYMN 127 (gray)      Can I See Another's Woe?      William Blake (1757-1827)  
Trad. German tune *Nun komm, der Heiden Heiland, BWV 61*

CHILDREN'S BLESSING 413 (gray)      Go Now In Peace

\* The Congregation is invited to stand, as you are able

# NOTICES

## Sun. Oct. 27 MUSIC SUNDAY

8:45 a.m. Choir Rehearsal  
9:00 a.m. Yoga for Growing Families - Chapel  
10:30 a.m. Worship Service - Sanctuary  
10:30 a.m. Faith Development Classes - Landers Room  
11:30 a.m. Fellowship Hour - Bancroft Room / Dining Room  
11:30 a.m. Sneak Peek Silent Auction and Wall of Wine Raffle - Bancroft Room  
12:00 p.m. Auction Planning Meeting - Church Office  
12:00 p.m. Leadership Development and Nomination Committee Meeting - Chapel  
12:00 p.m. Youth Groups - Memorial Garden  
12:15 p.m. Children's Choir Practice - Sanctuary  
1:00 p.m. OWL 8-10 - Landers Area

**Mon Oct. 28 All auction items should be brought to the church by Friday at 6:00 pm  
Church Office Is Open 9:00 am - 3:00 pm**

## Tues. Oct. 29

11:00 a.m. Worship Planning Meeting - Chapel

## Wed. Oct. 30

3:00 p.m. CSA Pickup - Front Veranda  
7:00 p.m. Private rental - Landers Room  
7:00 p.m. Handcraft Group - Chapel



## Thu. Oct. 31

11:00 a.m. Gentle Kundalini Yoga with HariKirin - Unity Hall  
6:00 p.m. Gobinday Yogic Health (Yoga) - Unity Hall.  
7:00 p.m. Choir Practice - Bancroft Room

**Fri. Nov. 1 All auction items should be delivered to church by 6:00 pm**

4:00 p.m. Auction Set-up - Bancroft and Dining Rooms

## Sat. Nov.2

10:00 a.m. Dance Fit4U - Unity Hall  
10:00 a.m. Auction Set Up - Bancroft and Dining Rooms  
**6:00 p.m. Golden Auction "Fun" Raiser- Bancroft Rooms**  
**(This is a fundraiser for the church. Tickets Required)**  
**Use this QR code to register for the Auction.**



## Sun. Nov. 3

9:00 a.m. LLPC Meeting - Mirick Room  
10:30 a.m. Worship Service - Sanctuary  
10:30 a.m. Faith Development Classes - Landers Room  
11:30 a.m. Fellowship Hour - Bancroft Room / Dining Room  
12:00 p.m. UU 101 Class - Chapel  
12:15 p.m. Children's Choir Practice - Sanctuary  
1:00 p.m. OWL 8-10 - Landers Area  
4:30 p.m. Youth Choir First Rehearsal - Sanctuary

Translation (continued)

4. Rezitativ B

*Siehe, ich stehe vor der Tür und klopfe an.  
So jemand meine Stimme hören wird und die Tür auftun,  
zu dem werde ich eingehen  
und das Abendmahl mit ihm halten  
und er mit mir.  
(Revelation 3:20)*

4. Recitative B

Behold, I stand at the door and knock.  
Anyone that hears my voice and opens the door,  
to him I will enter and keep the evening meal with him  
and he with me.

5. Arie S

*Öffne dich, mein ganzes Herze,  
Jesus kömmt und ziehet ein.  
Bin ich gleich nur Staub und Erde,  
Will er mich doch nicht verschmähn,  
Seine Lust an mir zu sehn,  
Daß ich seine Wohnung werde.  
O wie selig werd ich sein!*

5. Aria S

Open yourself, my whole heart,  
Jesus comes and enters in.  
Even though I am only dust and earth,  
yet he does not scorn  
to reveal his joy to me,  
so that I may be his dwelling.

6. Choral

*Amen, amen!  
Komm, du schöne Freudenkrone, bleib nicht lange!  
Deiner wart ich mit Verlangen.  
("Wie schön leuchtet der Morgenstern," verse 7 refrain)*

6. Chorale

Amen! Amen!  
Come, you lovely crown of joy, do not delay,  
I await you with longing.

COMMON PRAYER

From Psalm 92

**We give thanks to the Source of our lives, and sing praises to the Most High. We declare your steadfast love in the morning, and your faithfulness by night, to the music of the lute and the harp, to the melody of the lyre. For you, O Spirit, have made us glad by your works; at the works of your hands we sing for joy. Amen.**

SILENT MEDITATION & PRAYER CARDS

THE LORD'S PRAYER

**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, and the power, and the glory,  
for ever and ever. Amen.**

OFFERING

The ushers will receive the offering, or you may scan the QR code below

OFFERTORY ANTHEM *Air, from Orchestral Suite No. 3 in D Major, BWV 1068*

J. S. Bach

HOMILY

Harmony in Community

The Rev. Sarah C. Stewart

CANTATA

*Nun komm, der Heiden Heiland, BWV 61*

J. S. Bach

\* HYMN 300 (gray)

With Heart and Mind

Alicia S. Carpenter (1930-2021)

Johann Hermann Schein (1586-1630)

Harm. J. S. Bach

\* BENEDICTION

CHORAL BENEDICTION

*Dona Nobis Pacem, from Mass in B Minor, BWV 232*

J. S. Bach

POSTLUDE

*Toccatà in C Major, from BWV 564*

J. S. Bach

VOLUNTEERS AND STAFF

Eugene Rossi, broadcast tech

Ken Mandile, head usher

Karen Reilly, welcome table

SOCIAL HOUR: In the church parlor. All are welcome.

Please wear your nametag during Social hour.



\* The Congregation is invited to stand, as you are able



## Notes on BWV 61: Nun komm, der Heiden Heiland I

by Chris Shepard, Artistic Director of the Worcester Chorus

Although Bach's cantatas are almost synonymous with his work in Leipzig, he actually wrote nearly thirty cantatas before moving to Leipzig in 1723. Twenty of these cantatas were written in Weimar, where Bach served two branches of the ducal family. He worked as a court musician from 1708-1717, but it was his promotion to Konzertmeister in 1714 that required him to compose a cantata each month for the court chapel.

The first setting of Nun komm, der Heiden Heiland dates from this period in Weimar, where it was first presented on 2 December 1714. This is the first known Bach setting of a libretto by the pastor Erdmann Neumeister, a collaboration that would transform the genre of the sacred cantata. Bach would reuse the cantata for his first Advent Sunday in Leipzig in 1723. The archaic quality of the chorale, reflected in its small range, scalar movement and asymmetrical phrasing, reflects its origins in the Roman Catholic plainchant tradition. As part of his drive to translate many hymns from Latin into the vernacular German, Martin Luther turned to the hymn Veni, Redemptor Genitium in 1524. This ancient hymn dates from the end of the 4th century, written by the church's first great hymnodist, St. Ambrose, Bishop of Milan.

The use of the French overture in the opening of the cantata emphasizes the coming of the saviour as King, while at the same time heralding the start of the new church year. In music redolent of Lully, the double-dotted rhythms in the strings accompany a straightforward setting of the first line of the chorale tune shared among the vocal parts, before launching into a lively fugue for the words "des sich wundert alle Welt"—a musical depiction of the world's wonderment and celebration.

The scale of this cantata is smaller than that of most of the Weimar cantatas, many of which require large forces. The original orchestration is a standard "French quintet"—two violins, two violas and continuo. The Weimar court only employed up to eight singers, so the vocal forces were also limited. The scope of the solo movements is also modest, with shorter arias than we find in later cantatas, accompanied either by a single instrumental line or by continuo. In many ways, this cantata occupies a crossroad between the north German cantatas, which consisted more of sections than of free movements, and the later large-scale works that Bach composed.

## BWV 61 - Nun komm, der Heiden Heiland I

Translation by Pamela Dellal

1. Chor  
*Nun komm, der Heiden Heiland,  
Der Jungfrauen Kind erkannt,  
Des sich wundert alle Welt,  
Gott solch Geburt ihm bestellt.  
("Nun komm, der Heiden Heiland," verse 1)*

1. Chorus  
Now come, Savior of the heathens,  
known as the Virgin's child,  
over whom the whole world marvels,  
that God had ordained such a birth for him.

2. Rezitativ T  
*Der Heiland ist gekommen,  
Hat unser armes Fleisch und Blut  
An sich genommen  
Und nimmet uns zu Blutsverwandten an.  
O allerhöchstes Gut,  
Was hast du nicht an uns getan?  
Was tust du nicht  
Noch täglich an den Deinen?  
Du kömst und läßt dein Licht  
Mit vollem Segen scheinen.*

2. Recitative T  
The Savior has come,  
has taken our poor flesh and blood  
upon himself  
and claims us as blood-brothers.  
O Highest Good,  
what have you not done for us?  
What do you not do  
still daily for your own?  
You come and allow your light  
to shine full of blessing.

3. Arie T  
*Komm, Jesu, komm zu deiner Kirche  
Und gib ein selig neues Jahr!  
Befördre deines Namens Ehre,  
Erhalte die gesunde Lehre  
Und segne Kanzel und Altar!*

3. Aria T  
Come, Jesus, come to your church  
and grant a blessed new year!  
Support the honor of your name,  
uphold the sound teachings  
and bless the chancel and altar!  
yet he does not scorn  
to reveal his joy to me,  
so that I may be his dwelling.  
O how happy will I be!

# CONVIVIVM • MUSICUM CHOIR FOR RENAISSANCE MUSIC

ALLEGRA MARTIN, MUSIC DIRECTOR

## Teacher and Student HEINRICH ISAAC AND LUDWIG SENFL

Come explore the stunning and complex works of one of the most famous composers of his day, Heinrich Isaac, and his most notable pupil, Ludwig Senfl. We will perform some of their best-known pieces written for historical events, such as Isaac's "Virgo Prudentissima," and will also explore their sensitive and humorous sides.

Saturday, November 23<sup>rd</sup> - 7 pm  
All Saints Parish, Brookline

Sunday, November 24<sup>th</sup> - 4 pm  
First Unitarian Church, Worcester



There are a couple of wonderful examples of text-painting in this cantata. The bass recitative, a vox Christi quotation from Revelation 3:20, features pizzicato strings representing the knock on the door. And in the final chorale, a polyphonic setting of half of Wie schön leuchtet der Morgenstern, we find the same use of high sixteenth-note violin writing that can be found in BWV1, both represent the shimmering of the morningstar.

## Bios

Allegra Martin, director

Dr. Allegra Martin lives in Worcester, Massachusetts and serves as the Director of Music at First Unitarian Worcester; the Music Director for Convivium Musicum, a Renaissance choir in Boston; the Chorus Director at the Pioneer Valley Symphony; and as an Assistant Professor at the Berklee College of Music, where she teaches conducting. She has previously taught at Lasell College and the College of the Holy Cross. Allegra holds degrees from Williams College, Westminster Choir College, and a doctorate from the University of Illinois at Urbana-Champaign, where she wrote her dissertation on the cantatas of Margaret Bonds and Langston Hughes. Allegra is also an active Boston-area singer, performing regularly with the Schola Cantorum of Boston.

## MUSEUM CONCERTS

presents the Providence premiere of *The Gesualdo Six*



-- an award-winning British vocal ensemble that has quickly become one of the preeminent early music vocal ensembles in the world.

The program of English motets from Renaissance masters spans two hundred years, from Pygott and Cornysh to Tallis, Byrd, and more.

Sunday, November 3rd, 3:30 pm, First Unitarian Church, 1 Benevolent Street

*"Ingeniously programmed and impeccably delivered, with that undefinable excitement that comes from a group of musicians working absolutely as one."* -- Gramophone

Scan QR  
code  
for ticket  
info



RI's Premier Early Music Concert Series

## Christon Carney, tenor

Christon Carney, originally from Nashville, Tennessee, earned his Masters of Music in Vocal Performance from the New England Conservatory and his Bachelors of Music in Music Education from Lipscomb University. His career took off with his debut as Giuseppe in Nashville Opera's production of La Traviata, followed by captivating performances with the Boston Lyric Opera. Recently, he impressed audiences as Suleiman in the Boston Lyric Opera's rendition of Omar, an opera honored with a Pulitzer Prize.

In addition to starring in principal roles, he has excelled in supporting roles, chorus participation, and community outreach performances. Christon's commitment to his art has not only garnered him acclaim but has also endeared him to the community. He has showcased his vocal prowess as a soloist in concerts with esteemed groups like the Rhode Island Civic Chorale and Orchestra, Nashville Symphony, and the Massachusetts Symphony Orchestra, among others. With over a decade of choral experience, he has contributed to vocal ensembles and premiered new compositions.

A captivating performer, Christon has graced various events, including those at the College of the Holy Cross, Music at Trinity Music Series, and Mechanics Hall Concerts Plus. His achievements span multiple domains, including attaining the prestigious ABRSM Diploma in Voice and being a finalist in the Alltech Vocal Scholarship Competition. His musical journey includes roles as a paid singer and section leader at religious institutions like the Parish of All Saints in Worcester, MA. Currently, he serves as the Education and Outreach Manager at the esteemed Mechanics Hall, the Managing Director of the Mechanics Hall Many Voices Youth Singers and offers voice instruction at the Pakachoag Community Music School in Worcester.



### **DIRECTOR OF MUSIC**

Dr. Allegra Martin

### **ASSISTANT DIRECTOR OF MUSIC**

James Haupt

### **SOPRANO:**

Kristine Johnson

Tracy Kedian

Dawn McCabe

Christine Mehta

Alison Barrows Ronn

Kathryn Roy

Lisa Utzig

Amanda Dings Vollum

Linda Chatalian Wyatt

Fatemeh Ghadimi Zaker

### **TENOR:**

Marguerite Boone

James Haupt

Rhys Long

Rick Rudman

### **BASS:**

Paul Dexter

Paul LaBelle

Steve Long

Mike Persons

Matthew Ronn

### **ALTO:**

Jane Beckwith

Cathy Levine

Bernadette Nelson

Ellen O'Neill-Waite

Marjorie Ropp

Jean Theurkauf

Kate Tower-Ludwig

### **MEMBERS OF THE CHILDREN'S**

#### **CHOIR:**

Adalina Bernat

Lily Blessington

Zofia Fischer

Harriet Gage

### **REHEARSAL RESOURCE MANAGER:**

Steve Knox



## First Unitarian Church of Worcester Adult Choir and Children's Choir

The First Unitarian Choir, located at the historic First Unitarian Church in downtown Worcester, sings three Sundays a month, providing three anthems and all service music. Our 25-voice adult choir embraces a diversity of musical styles and cultures. Our repertoire includes everything from Bach and Bonds to gospel, folk, world music, and more. Our choir, which welcomes all singers, rehearses every Thursday evening.

We offer two Music Sundays per year, featuring major choral works. In the past two years, we have shared Mendelssohn's *Psalm 42*, Margaret Bonds' *Credo*, Handel's *Chandos Anthem No. 4*, and Adolphus Hailstork's *Shout for Joy!*

The choir is also at the center of our annual luminous Christmas Eve service and our large and inclusive performance of Handel's "Hallelujah Chorus" on Easter morning, which welcomes any orchestral instrumentalist or singer who wants to join in. Last year we began an annual tradition of hosting Summer Sings on Thursday evenings in June, when any singer from the community can join us and sing through a major choral work. Last year featured the Fauré *Requiem*, the Mozart *Requiem*, Bach's *Cantata 61* and *Magnificat*, and an evening of works by Alice Parker.

The adult choir is one of three choirs at the church - we also have a Children's Choir, open to grades 3-8, and a Youth Choir, open to grades 8-12.

First Unitarian is a vibrant and welcoming Unitarian Universalist congregation committed to living out our mission to honor the sacred, connect with one another, and serve justice within our community and our world.

## Frederick Jodry, organ

Frederick Jodry is one of New England's most versatile musicians. He performs frequently as a keyboard recitalist, conductor and singer. Jodry holds degrees in organ and harpsichord from New England Conservatory, where his principal teachers were Yuko Hayashi and William Porter. He has been heard in recital at the Church of the Madeleine, Paris; the Palace of the Legion of Honor in San Francisco; St Thomas Church and Trinity Wall Street, NYC; and at Cathedrals in Cleveland and Seattle. He has taught at Brown University since 1991, and has conducted and toured internationally with the Brown Chorus on five continents. Mr. Jodry serves currently as Co-director of Music at historic Trinity Church, Newport RI.

## Clare Brussel, soprano

Enchanting audiences across the country with her "luminescent voice" (Sound of Ages, UT), Clare Brussel is in demand both as a solo artist and with various choral ensembles. She regularly performs with Grammy-nominated ensemble Skylark, Ensemble Altera, Nightingale Vocal Ensemble, Kinnara, and Sound of Ages, among others. Solo performances include Bach's Cantata 51 with Providence Baroque, Brahms Requiem with Mount Holyoke College, and Mozart C Minor Mass at NJ ACDA.

Clare was awarded 2nd place in the 2019 NATS National Vocal Competition, and has performed at Carnegie Hall, Lincoln Center, the White House, and a private concert in the Sistine Chapel. She received her Bachelor's degree in voice from the University of Tennessee, and her Master's degree in Vocal Performance and Pedagogy from Westminster Choir College. She is currently based in Rhode Island.

## Paul Dexter, baritone

Raised in a family of professional musicians, Paul has exercised his love of choral singing since Cherub Choir days in the last millennium. He has always been active in community and church choirs and has sung under the batons of Seiji Ozawa, Michel Tilson Thomas, Helmut Rilling, Robert Page and other world-class conductors. Paul regularly tours with the Bel Canto Chorus of Milwaukee and the Worcester Chorus, with whom he has sung for 20+ years, and is a member of the First Unitarian Choir. He is a retired Technical Recruiter and when not singing, he is an avid model railroader.



First Unitarian Church's long history of a fine music ministry program embraces a wide spectrum of music, musicians, and instruments. The music program has a music heritage fund called the Sherwood Encore Fund, to which people can make memorial donations, bequests, and contributions in honor of someone or a favorite cause.

We renamed this fund in honor of our Director of Music Emeritus, Will Sherwood. Money from the Sherwood Encore Fund is used to supplement the annual music budget. Typical uses are funding guest musicians, purchasing musical scores, tuning and maintaining our instruments, and making possible special concerts and musical services, such as today's Music Sunday!

Thank you to the many donors to this fund!

## Ensembles

### Members of Providence Baroque Orchestra

Providence Baroque Orchestra is an outgrowth of many collaborations between Frederick Jodry and the late Judson Griffith, who explored many Baroque oratorios with the Brown Chorus and a period band. They performed such works as Handel's *Israel in Egypt* and *Messiah*, Bach's *Missae Brevis* and the *St. John Passion*, culminating in a presentation of Bach's towering *St. Matthew Passion* in 2017. At that point, they realized there were a dozen or so period instrument players living in Rhode Island, and, as the Providence Baroque Orchestra, began performing annually in the Museum Concerts series. Programs dedicated to celebrations of the works of Albinoni, Vivaldi, Handel, and Boyce were performed, and the Fall 2020 season included several performances of Vivaldi's *Four Seasons*, along with Handel and Vivaldi opera arias with countertenor Christopher Lowrey, a Rhode Island native.

We are grateful that members of this ensemble have made the trip north to Worcester to join us for this Bachtobberfest performance!

Laura Gulley, violin 1

Samuel Breene, violin 2

Joy Grimes, viola 1

Emily Rideout, viola 2

Daniel Rowe, cello

Eliot Porter, bass

Dovas Lietuvninkas, trumpet

L. Frederick Jodry, organ and harpsichord