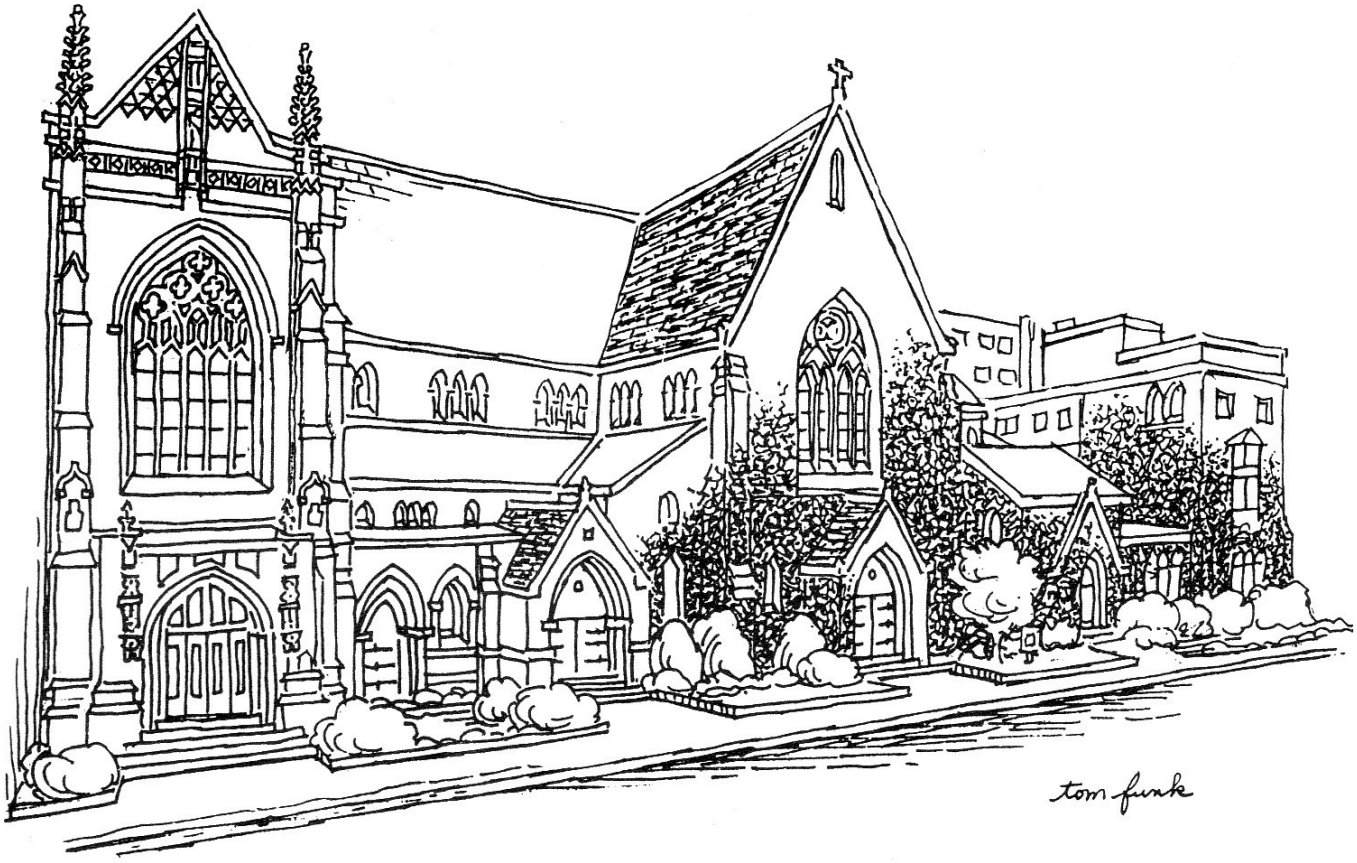


EMMANUEL CHURCH
IN THE CITY OF BOSTON

Emmanuel Episcopal Church has been serving the urban community of greater Boston as a dynamic center for spiritual discovery and renewal since 1860. We explore Christian tradition and foster inquiry through the celebration of liturgy, music and the arts. We strive for justice and peace. Emmanuel Church welcomes all people without exception to our Eucharistic table. We honor individuals of every age, gender, ethnic heritage, sexual orientation and religious background, and we respect the dignity of every living being.

November 15, 2026

10:00am—Holy Eucharist in the Sanctuary

Presiding and Preaching: The Very Rev. Pamela L. Werntz
Deacon: The Rev. Robert Greiner
Guest Conductor: Ken-David Masur
Organist: John Dilworth
Subdeacon: Karen King
Crucifer: William Fitzner
Torchbearers: Joel Anderle, Kelly Hager
First Reader: Liz Levin
Second Reader: Galen Gilbert
Prayer Intercessor: Karen King
Altar Guild: Joel Anderle, William Fitzner
Greeters: Peter Dutilloy, Ben Ericson
Livestream provided by Emmanuel Music
Sexton: Dennis Gaskell

Land Use Acknowledgment

Founded in 1860, Emmanuel Church is located on land once used by the matriarchal Massachusett Tribe for fishing in the estuary of the Quinobequin (now Charles River). Acknowledging this is an expression of our appreciation and a small, first step on the Way of Love, toward respect and accountability to Indigenous or First Peoples, who continue to suffer as a consequence of genocide and forced removal perpetrated by white ancestors of European descent. Our next steps have to do with actions to end violence directed toward them, which occurs when their histories are erased, cultures are trivialized, labor is exploited, and resources are seized. As the current occupiers of this territory, we must amplify First Peoples' voices, honor their dignity, and repent of our complicity in their oppression.
Read more about our Land Use Acknowledgment on our website:

https://www.emmanuelboston.org/mission/social-justice/land-acknowledgement/

Are you visiting or new to Emmanuel?
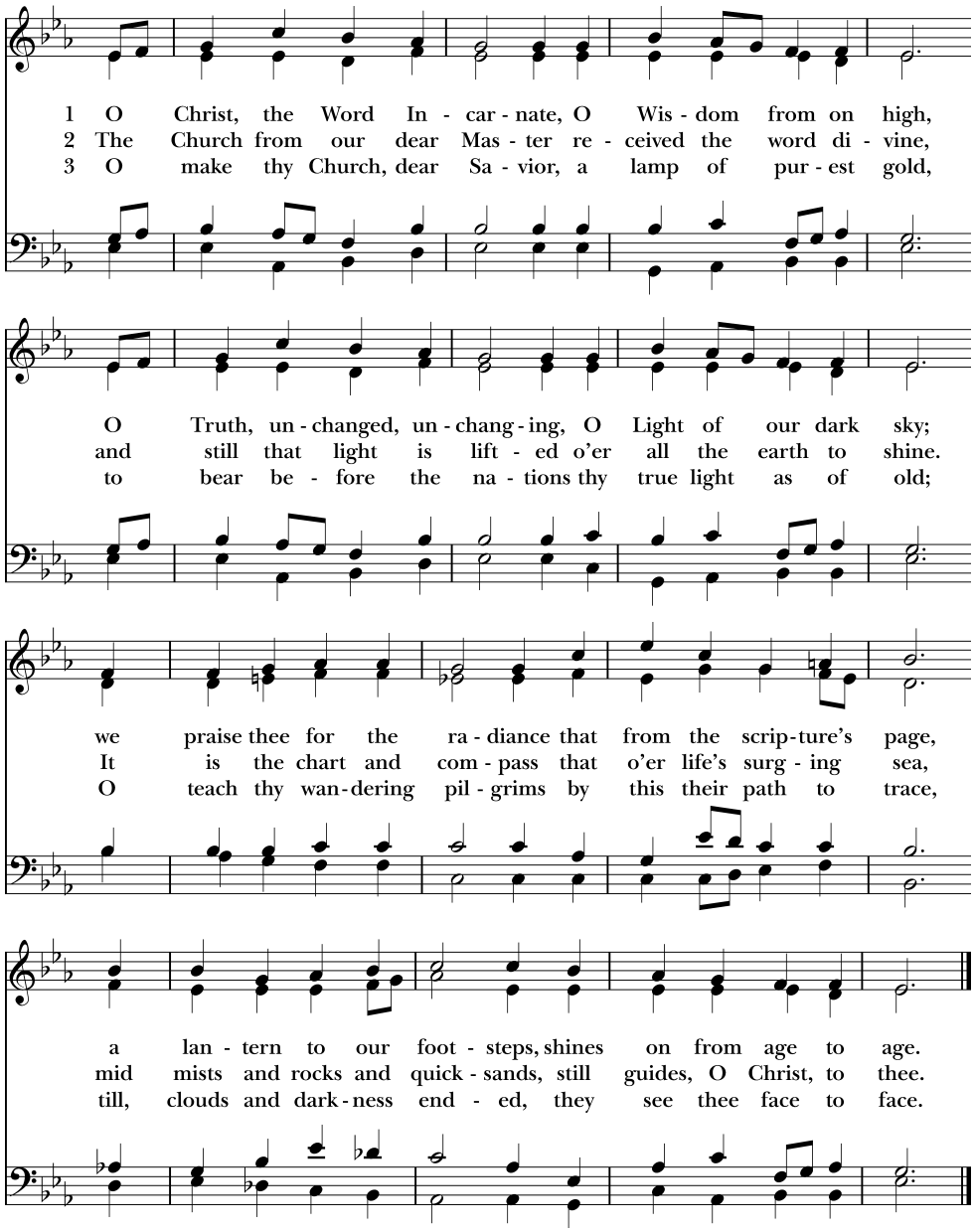
We'd love to talk with you! Newcomers and Visitors are encouraged to fill out a Welcome Card by using the camera on your smartphone to scan the QR code or use this address:
https://forms.gle/hxpUdqMnEX12JvLT9
Paper copies are also available in the pews.

The Twenty-Fifth Sunday After Pentecost - Proper 28 - Year A

Prelude Prelude: Suite du premier ton: VI Récits de Cromorne et de Cornet séparé, en Dialogue
Louis-Nicolas Clérambault (1676-1749)

Announcements

Opening Hymn O Christ, the Word Incarnate Hymn 632
(Please rise in body or spirit) MUNICH



Words: William Walsham How (1823-1897), alt. Music: *Munich*, melody from *Neu-vermehrtes und zu Übung Christl. Gottseligkeit eingerichtetes Meiningisches Gesangbuch*, 1693; adapt. and harm. Felix Mendelssohn (1807-1847).

The Word of God

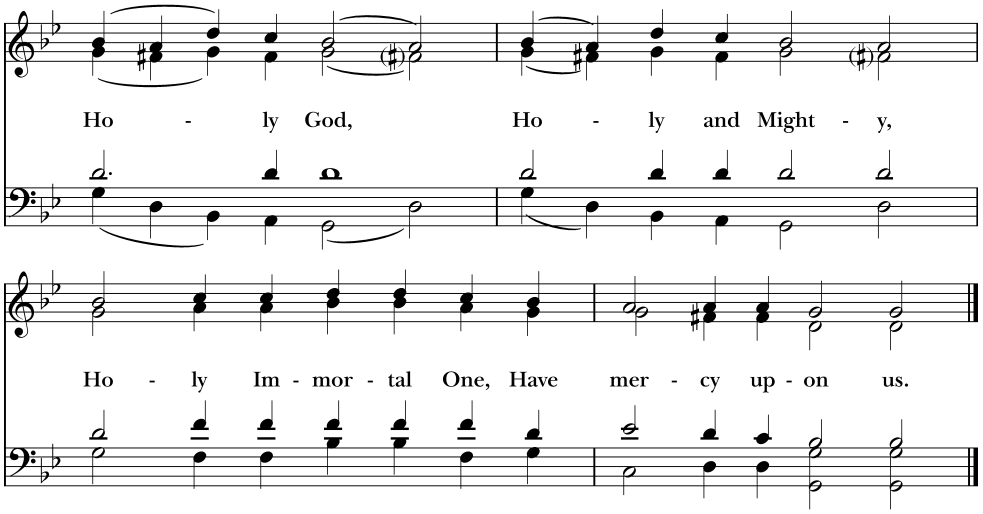
Opening Sentences

Presider: Blessed be God: eternal Majesty, incarnate Word, abiding Spirit.
People: And blessed be God's Holy Name, now and forever. Amen.

The Collect for Purity

All: **Almighty God, to you all hearts are open, all desires known, and from you no secrets are hid: Cleanse the thoughts of our hearts by the inspiration of your Holy Spirit, that we may perfectly love you, and worthily magnify your holy Name; through Christ our Lord. Amen.**

Hymn of Praise *(sung three times)* Trisagion, S102



Music: Ver. *Hymnal 1982*, after Alexander Archangelsky (1846-1924). Setting: Copyright © Church Publishing Inc.

The Collect of the Day

Presider: God be with you.
People: And also with you.
Presider: Let us pray.
Blessed Lord, who caused all holy Scriptures to be written for our learning: Grant us so to hear them, read, mark, learn, and inwardly digest them, that we may embrace and ever hold fast the blessed hope of everlasting life, which you have given us in our Savior Jesus Christ; who lives and reigns with you and the Holy Spirit, one God, for ever and ever. **Amen.**
(Congregation is seated.)

The Lessons

First Reading Judges 4:1-7

The Israelites again did what was evil in the sight of the Lord, after Ehud died. So the Lord sold them into the hand of King Jabin of Canaan, who reigned in Hazor; the commander of his army was Sisera, who lived in Harosheth-ha-goiim. Then the Israelites cried out to the Lord for help; for he had nine hundred chariots of iron, and had oppressed the Israelites cruelly twenty years.

At that time Deborah, a prophetess, wife of Lappidoth, was judging Israel. She used to sit under the palm of Deborah between Ramah and Bethel in the hill country of Ephraim; and the Israelites came up to her for judgment. She sent and summoned Barak son of Abinoam from Kedesh in Naphtali, and said to him, "The Lord, the God of Israel, commands you, 'Go, take position at Mount Tabor, bringing ten thousand from the tribe of Naphtali and the tribe of Zebulun. I will draw out Sisera, the general of Jabin's army, to meet you by the Wadi Kishon with his chariots and his troops; and I will give him into your hand.'"

Reader: Hear what the Spirit is saying to God's people.
People: **Thanks be to God.**

Motet Herr Gott, du bist unsre Zuflucht, op. 79, no. 2 Felix Mendelssohn (1809-1847)

Herr Gott, du bist unsre Zuflucht	Lord God, you are our refuge
für und für.	forever and ever.
Ehe denn die Berge worden,	Before the mountains existed,
und die Erde und die Welt	and the earth and the world
erschaffen worden,	was created,
bist du Gott von Ewigkeit zu Ewigkeit.	you are God from eternity to eternity.
Halleluja!	Hallelujah!

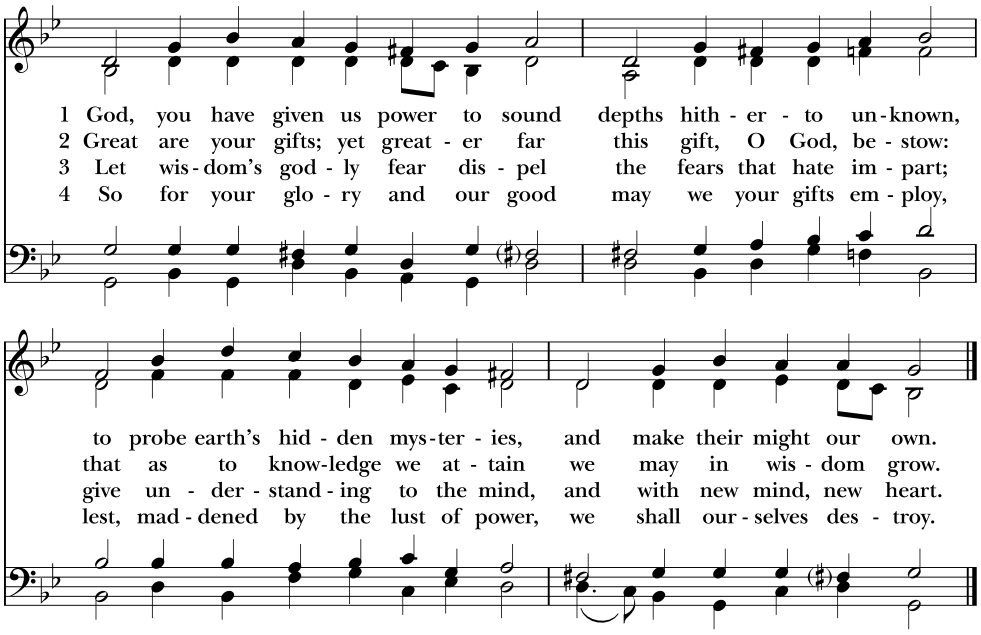
©Pamela Dellal

Second Reading 1 Thessalonians 5:1-11

Now concerning the times and the seasons, brothers and sisters, you do not need to have anything written to you. For you yourselves know very well that the day of the Lord will come like a thief in the night. When they say, "There is peace and security," then sudden destruction will come upon them, as labor pains come upon a pregnant woman, and there will be no escape! But you, beloved, are not in darkness, for that day to surprise you like a thief; for you are all children of light and children of the day; we are not of the night or of darkness. So then let us not fall asleep as others do, but let us keep awake and be sober; for those who sleep sleep at night, and those who are drunk get drunk at night. But since we belong to the day, let us be sober, and put on the breastplate of faith and love, and for a helmet the hope of salvation. For God has destined us not for wrath but for obtaining salvation through our Lord Jesus Christ, who died for us, so that whether we are awake or asleep we may live with him. Therefore encourage one another and build up each other, as indeed you are doing.

Reader: Hear what the Spirit is saying to God's people.
People: **Thanks be to God.**

Gospel Hymn God, you have given us power to sound (St. 1-2) Hymn 584
(Please rise in body or spirit.) CULROSS



Words: George Wallace Briggs (1875-1959), alt. By permission of Oxford University Press. Music: *Culross*, melody from *The Psalmes of David in Prose and Meeter*, 1635.

The Gospel Reading Matthew 25:14-30

Deacon: The Holy Gospel of our Lord Jesus Christ according to Matthew.
People: **Glory to you, Lord Christ.**

Jesus said, "It is as if a man, going on a journey, summoned his slaves and entrusted his property to them; to one he gave five talents, to another two, to another one, to each according to his ability. Then he went away. The one who had received the five talents went off at once and traded with them, and made five more talents. In the same way, the one who had the two talents made two more talents. But the one who had received the one talent went off and dug a hole in the ground and hid his master's money. After a long time the master of those slaves came and settled accounts with them. Then the one who had received the five talents came forward, bringing five more talents, saying, 'Master, you handed over to me five talents; see, I have made five more talents.' His master said to him, 'Well done, good and trustworthy slave; you have been trustworthy in a few things, I will put you in charge of many things; enter into the joy of your master.' And the one with the two talents also came forward, saying, 'Master, you handed over to me two talents; see, I have made two more talents.' His master said to him, 'Well done, good and trustworthy slave; you have been trustworthy in a few things, I will put you in charge of many things; enter into the joy of your master.' Then the one who had received the one talent also came forward, saying, 'Master, I knew that you were a harsh man, reaping where you did not sow, and gathering where you did not scatter seed; so I was afraid, and I went and hid your talent in the ground. Here you have what is yours.' But his master replied, 'You wicked and lazy slave! You knew, did you, that I reap where I did not sow, and gather where I did not scatter? Then you ought to have invested my money with the bankers, and on my return I would have received what was my own with interest. So take the talent from him, and give it to the one with the ten talents. For to all those who have, more will be given, and they will have an abundance; but from those who have nothing, even what they have will be taken away. As for this worthless slave, throw him into the outer darkness, where there will be weeping and gnashing of teeth.'"

Deacon: The Gospel of the Lord.
People: Praise to you, Lord Christ.

Gospel Hymn God, you have given us power to sound (St. 3-4) Hymn 584
CULROSS

The Sermon Ms. Werntz

The Nicene Creed
(Please rise in body or spirit)

We believe in one God, the Father, the Almighty, maker of heaven and earth, of all that is, seen and unseen.

We believe in one Lord, Jesus Christ, the only Son of God, eternally begotten of the Father, God from God, Light from Light, true God from true God, begotten, not made, of one Being with the Father. Through him all things were made. For us and for our salvation he came down from heaven: by the power of the Holy Spirit he became incarnate from the Virgin Mary, and was made man. For our sake he was crucified under Pontius Pilate; he suffered death and was buried. On the third day he rose again in accordance with the Scriptures; he ascended into heaven and is seated at the right hand of the Father. He will come again in glory to judge the living and the dead, and his kingdom will have no end.

We believe in the Holy Spirit, the Lord, the giver of life, who proceeds from the Father. With the Father and the Son he is worshiped and glorified. He has spoken through the Prophets. We believe in one holy catholic and apostolic Church. We acknowledge one baptism for the forgiveness of sins. We look for the resurrection of the dead, and the life of the world to come. Amen.

The Prayers of the People (*The Leader and People pray responsively)*

In trust, we bring before God our hopes and fears, our wonder and confusion, our joys and sorrows, asking God's blessing on our lives and the life of the world. Let us pray.

We give thanks for our lives which are in God's hand, for our souls which are in God's keeping, for God's wondrous providence and continuous goodness, bestowed on us day by day. *(Silence)*

For grateful hearts we pray:

Be with us and awaken us, O God.

We pray for the Church throughout the world, remembering particularly all who minister in this congregation and community. We give thanks for … *(Silence)*

For the household of faith we pray:

Be with us and bless us, O God.

We pray for our nation. Endow us with your grace, and bring us to a more perfect union embracing young and old, rich and poor, people of all colors, cultures, and tongues. *(Silence)*

For our nation we pray:

Be with us and unite us, O God.

We pray for all nations, peoples, and tribes throughout the world. In your compassion lead us into the way of unity and peace, and bring us to that glorious liberty which is the birthright of all your children. *(Silence)*

For the welfare of the world we pray:

Be with us and guide us, O God.

We pray for our neighbors in this community: at work, at school, and at play. Help us all to be aware of those who are unemployed and without shelter, and give us compassion and determination to respond to their needs. *(Silence)*

For our community we pray:

Be with us and help us, O God.

We pray for everyone whose body aches, whose heart is weary or frightened, whose mind is confused or cast down. Strengthen with your healing Spirit all who suffer, especially those who we now name aloud or in our hearts. Give us grace to be instruments of your peace. *(Silence)*

For all who suffer and struggle we pray:

Be with us and heal us, O God.

We pray for all those who have died. Draw them to your bosom in love and to the new life of eternity, with all your saints, who have shown us how to live more fully the life of Christ. *(Silence)*

For all who have entered new life in the resurrection we pray:

Be with us and raise us, O God.

Presider: Almighty and eternal God, ruler of all things in heaven and earth: Mercifully accept the prayers of your people, and strengthen us to do your will; through Jesus Christ our Lord. **Amen**.

Confession EOW, p. 56

Deacon: Let us confess our sins to God.

All: **God of mercy, we confess that we have sinned against you,**
opposing your will in our lives.
We have denied your goodness in each other,
in ourselves, and in the world you have created.
We repent of the evil that enslaves us,
the evil we have done,
and the evil done on our behalf.
Forgive, restore, and strengthen us through our Savior Jesus Christ,
that we may abide in your love
and serve only your will. Amen.

Presider: Almighty God have mercy on you, forgive you all your sins through the grace of Jesus Christ, strengthen you in all goodness, and by the power of the Holy Spirit keep you in eternal life. **Amen.**

The Peace

Presider: The peace of the Lord be always with you.

People: **And also with you.**

The Holy Communion
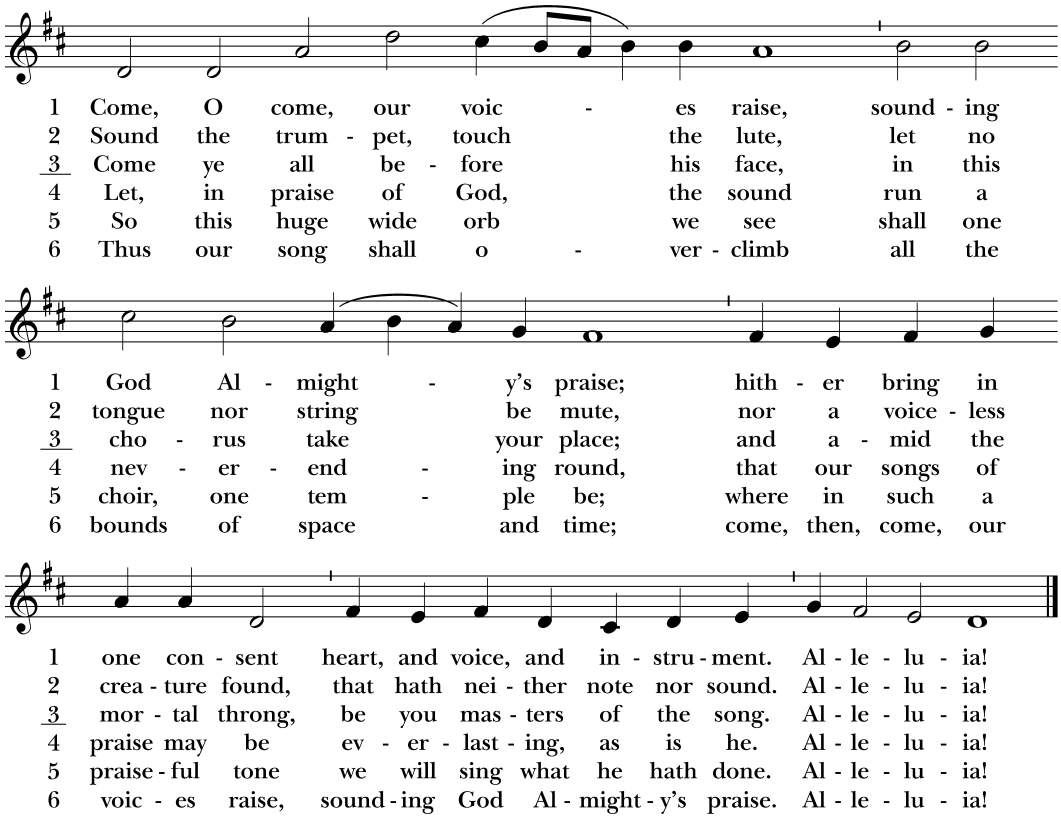
Offertory Sentences

I beseech you to lead a life worthy of the calling to which you have been called, with all humility and gentleness, with patience, bearing with one another in love. (Eph. 4:1-2)

During the Offertory, we invite you to donate in person or online by using our QR code.
If you are visiting or new to Emmanuel, we also invite you to take this moment to complete the Welcome Card online, linked on the inside cover of the bulletin. Paper Welcome Cards and gifts may be placed in the collection plate.
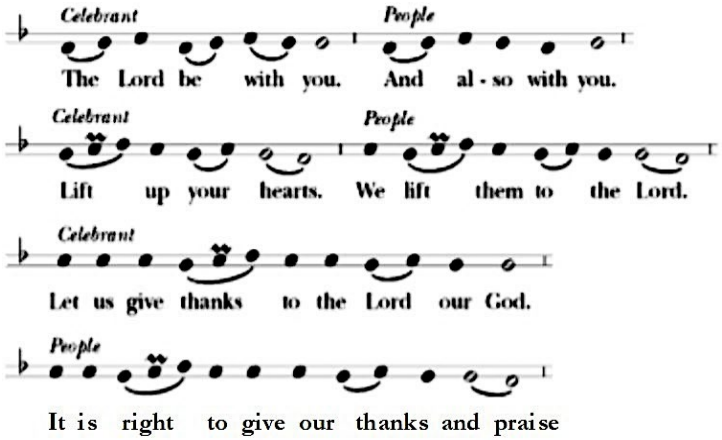
At the Offertory In Nomine — Richard Alwood (16th century)

Offertory Hymn Come, O come, our voices raise — Hymn 430
(Please rise in body or spirit) — SONNE DER GERECHTIGKEIT



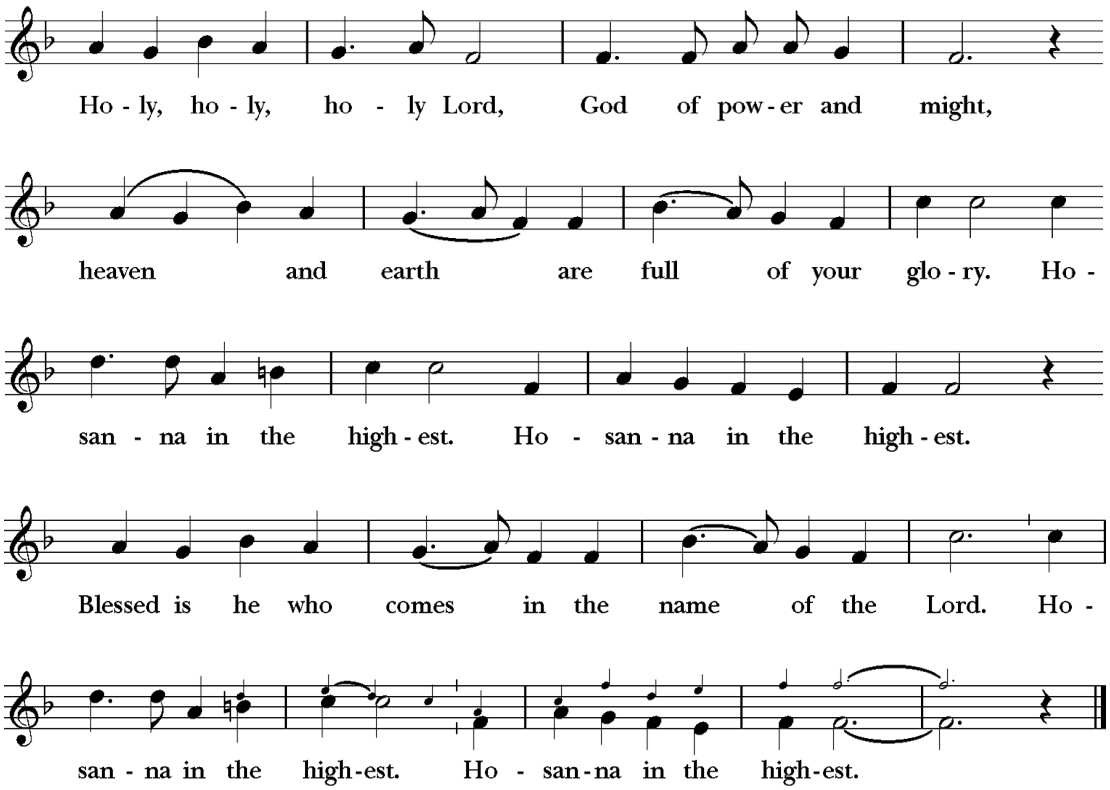
Words: George Wither (1588-1667), alt. Music: *Sonne der Gerechtigkeit*, melody from *Bohemian Brethren, Kirchengeseng*, 1566; harm. Jan O. Bender (b. 1909). Setting from *Worship Supplement*, Copyright © 1969, Concordia Publishing House.

The Great Thanksgiving EOW 2



Presider: We praise you and we bless you, holy and gracious God, source of life abundant. From before time you made ready the creation. Your Spirit moved over the deep and brought all things into being: sun, moon, and stars; earth, winds, and waters; and every living thing. You made us in your image, and taught us to walk in your ways. But we rebelled against you, and wandered far away; and yet, as a mother cares for her children, you would not forget us. Time and again you called us to live in the fullness of your love. And so this day we join with Saints and Angels in the chorus of praise that rings through eternity, lifting our voices to magnify you as we now sing:

Sanctus S125



Presider: Glory and honor and praise to you, holy and living God. To deliver us from the power of sin and death and to reveal the riches of your grace, you looked with favor upon Mary, your willing servant, that she might conceive and bear a son, Jesus the holy child of God. Living among us, Jesus loved us. He broke bread with outcasts and sinners, healed the sick, and proclaimed good news to the poor. He yearned to draw all the world to himself yet we were heedless of his call to walk in love. Then, the time came for him to complete upon the cross the sacrifice of his life, and to be glorified by you.

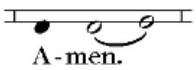
On the night before he died for us, Jesus was at table with his friends. He took bread, gave thanks to you, broke it, and gave it to them, and said: "Take, eat: This is my Body, which is given for you. Do this for the remembrance of me." As supper was ending, Jesus took the cup of wine.

Again, he gave thanks to you, gave it to them, and said: "Drink this, all of you: This is my Blood of the new Covenant, which is poured out for you and for all for the forgiveness of sins. Whenever you drink it, do this for the remembrance of me."

Now gathered at your table, O God of all creation, and remembering Christ, crucified and risen, who was and is and is to come, we offer to you our gifts of bread and wine, and ourselves, a living sacrifice.
Pour out your Spirit upon these gifts that they may be the Body and Blood of Christ. Breathe your Spirit over the whole earth and make us your new creation, the Body of Christ given for the world you have made.

In the fullness of time bring us, with all your saints, from every tribe and language and people and nation, to feast at the banquet prepared from the foundation of the world.

Through Christ and with Christ and in Christ, in the unity of the Holy Spirit, to you be honor, glory, and praise, for ever and ever.

All: 

The Lord's Prayer

Presider: As our Savior Christ has taught us, we now pray:

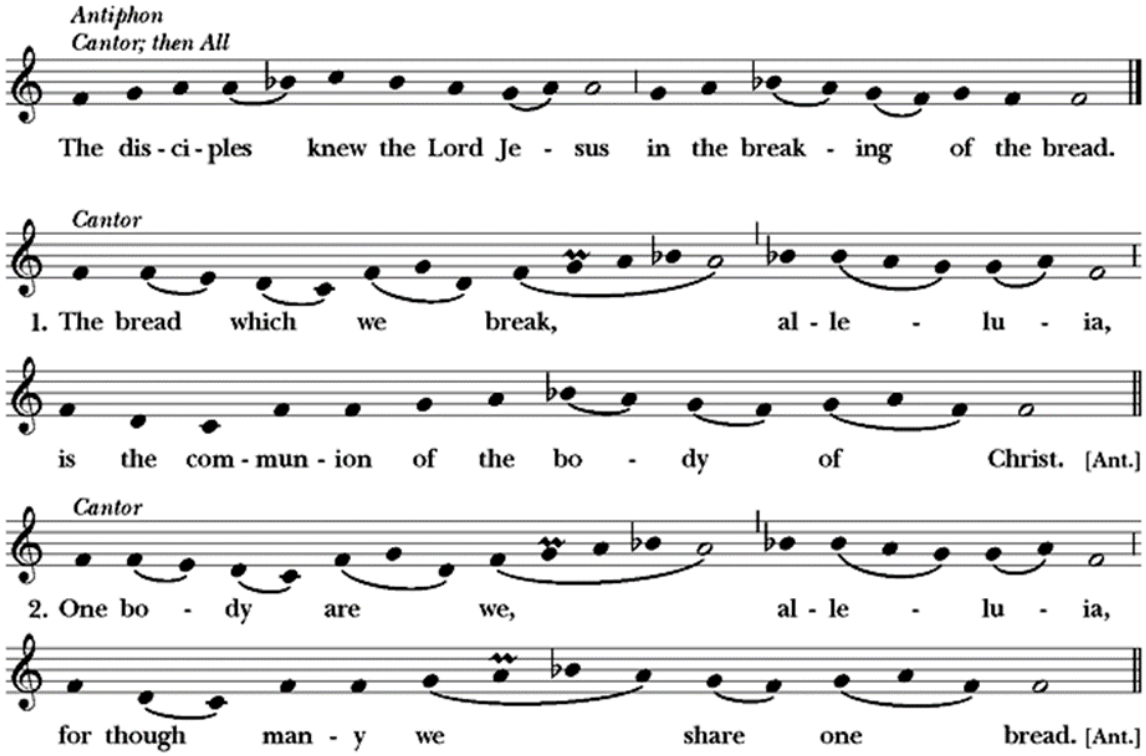
All: Our Father in heaven, hallowed be your Name, your kingdom come, your will be done, on earth as in heaven. Give us today our daily bread and forgive us our sins as we forgive those who sin against us. Save us from the time of trial, and deliver us from evil. For the kingdom, the power, and the glory are yours, now and for ever. Amen.

The Breaking of the Bread

Presider: Alleluia! God of promise, you have prepared a banquet for us.

People: Therefore let us keep the feast. Alleluia!

Fraction Anthem S16



Presider: The gifts of God for the people of God.

Communion

There are two communion stations, at the altar rail and at the baptismal font. At the rail, you may receive either standing or kneeling. Gluten-free wafers are available at both stations. Non-alcoholic grape juice is available in the ceramic chalice at the baptismal font.
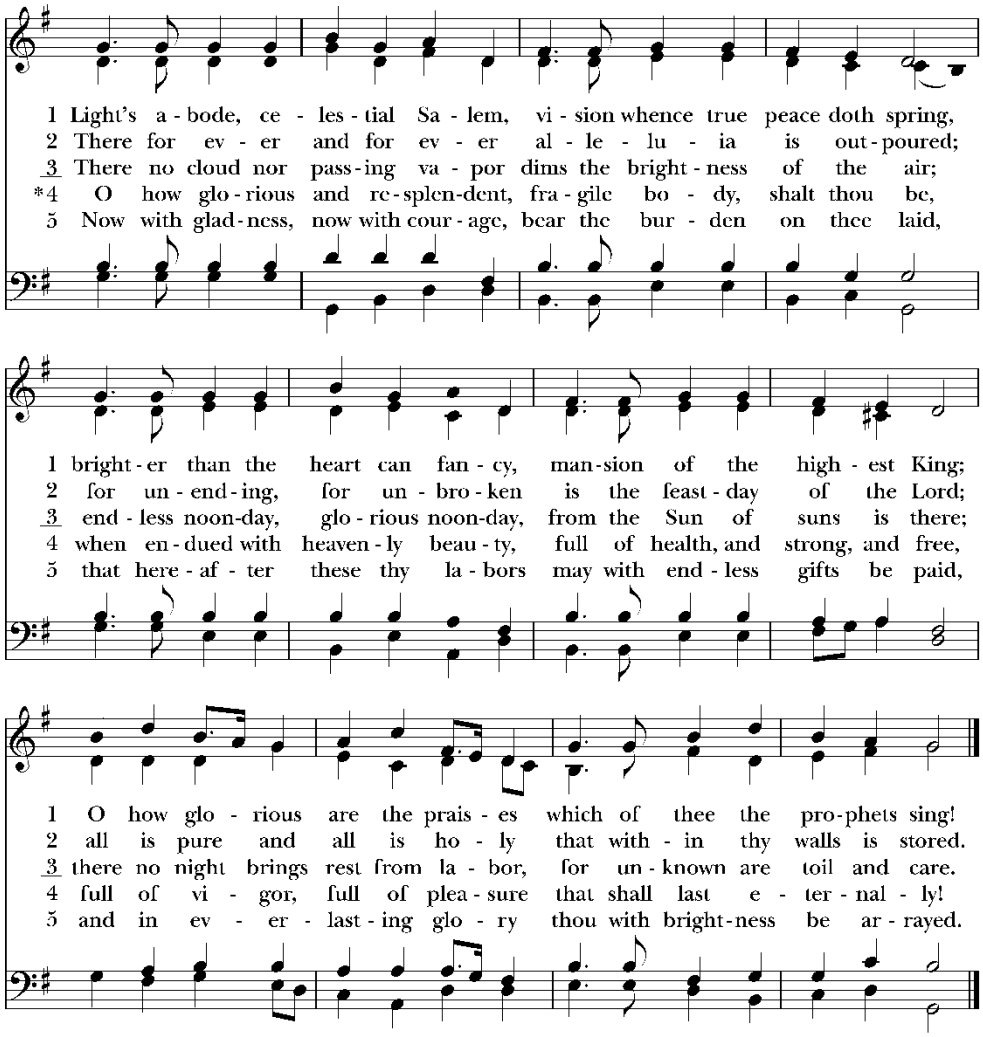
You who hunger and thirst for deeper communion with the Holy One, come to the table. All without exception are welcome to receive. As you receive communion, we ask that you refrain from dipping the bread in the cup. As an alternative, please sip from the cup or hold your bread over the cup without touching the cup as the chalice is presented.

Communion Motet Ave verum corpus William Byrd (1540-1623)

Ave verum corpus,	Hail, true body,
Natum de Maria virgine;	Born of the virgin Mary;
Vere passum immolatum	Who has truly suffered, slaughtered
In crucis pro homine.	On the Cross for humanity.
Cuius latus perforatum	Whose side was pierced,
Unda fluxit sanguine.	Pouring out water and blood.
Esto nobis praegustatum	Be a foretaste for us
In mortis examine.	During our ordeal of death.
O dulcis, o pie,	O sweet, O holy,
O Jesu Fili Mariae,	O Jesus Son of Mary,
Miserere mei. Amen.	Have mercy on me. Amen.

Communion Hymn Light's abode, celestial Salem Hymn 621

(Please rise in body or in spirit.) RHUDDLAN



Words: Latin, 15th cent.; tr. John Mason Neale (1818-1866), alt. Music: *Rhuddlan*, Welsh melody.

Cantata *Wachet auf, ruft uns die Stimme,* BWV 140 J.S. Bach

Vocal soloists: Kristen Watson, soprano; Fausto Miro, tenor; David Thomas Mather, bass

Instrumental soloists: Heidi Braun-Hill, violin; Jennifer Slowik, oboe

Instrumentation: horn, oboe I/II, English horn, violin I/II, viola, cello, bass, bassoon, organ

1. Choral
Wachet auf, ruft uns die Stimme,
der Wächter sehr hoch auf der Zinne,
wach auf, du Stadt Jerusalem.
Mitternacht heißt diese Stunde,
sie rufen uns mit hellem Munde,
wo seid ihr klugen Jungfrauen?
Wohlauf, der Bräut'gam kömmt,
steht auf, die Lampen nehmt,
Alleluia!
Macht euch bereit
zu der Hochzeit,
ihr müsset ihm entgegen gehn.
(" Wachet auf, ruft uns die Stimme," verse 1)

1. Chorale
Awake, calls the voice to us
of the watchmen high up in the tower;
awake, you city of Jerusalem.
Midnight the hour is named;
they call to us with bright voices;
where are you, wise virgins?
Indeed, the Bridegroom comes;
rise up and take your lamps,
Alleluia!
Make yourselves ready
for the wedding,
you must go to meet him.

2. Rezitativ T
Er kommt, er kommt,
der Bräut'gam kommt,
ihr Töchter Zions, kommt heraus,
Sein Ausgang eilet aus der Höhe
in euer Mutter Haus.
Der Bräut'gam kommt, der einen Rehe
und jungen Hirschen gleich
auf denen Hügeln springt
und euch das Mahl der Hochzeit bringt.
Wacht auf, ermuntert euch,
den Bräut'gam zu empfangen;
dort, sehet, kommt er hergegangen.

3. Arie- Duett S B (Dialog - Seele, Jesus)
Wenn kömmst du, mein Heil?
– Ich komme, dein Teil. –
Ich warte mit brennenden Öle.
Eröffne den Saal
– Ich öffne den Saal –
zum himmlischen Mahl.
Komm, Jesu.
– Ich komme, komm, liebliche Seele.

4. Choral T
Zion hört die Wächter singen,
das Herz tut ihr vor Freuden springen,
sie wachet und steht eilend auf.
Ihr Freund kommt von Himmel prächtig,
von Gnaden stark, von Wahrheit mächtig,
ihr Licht wird hell, ihr Stern geht auf.
Nun komm, du werte Kron',
Herr Jesu, Gottes Sohn,
Hosianna!
Wir folgen all
zum Freudensaal
und halten mit das Abendmahl.
(" Wachet auf, ruft uns die Stimme," verse 2)

5. Rezitativ B
So geh herein zu mir,
du mir erwählte Braut!
Ich habe mich mit dir
von Ewigkeit vertraut.
Dich will ich auf mein Herz,
auf meinen Arm gleich wie ein Sigel setzen,
und dein betrübtes Aug' ergötzen.
Vergiß, o Seele, nun
die Angst, den Schmerz,
den du erdulden müssen;
auf meiner Linken sollst du ruhn,
und meine Rechte soll dich küssen.

2. Recitative T
He comes, he comes,
the Bridegroom comes,
O daughters of Zion, come out,
his course runs from the heights
into your mother's house.
The Bridegroom comes, who like a roe
and young stag
leaps upon the hills;
to you he brings the wedding feast.
Rise up, take heart,
to embrace the bridegroom;
there, look, he comes this way.

3. Aria - Duet S B (Dialogue - Soul, Jesus)
When will you come, my Savior?
– I come, as your portion. –
I wait with burning oil.
Now open the hall
– I open the hall –
for the heavenly meal.
Come, Jesus!
– I come, come, beloved soul! –

4. Chorale T
Zion hears the watchmen sing,
her heart leaps for joy within her,
she wakens and hastily arises.
Her glorious beloved comes from heaven,
strong in mercy, powerful in truth,
her light becomes bright, her star rises.
Now come, precious crown,
Lord Jesus, the Son of God!
Hosannah!
We all follow
to the hall of joy
and hold the evening meal together.

5. Recitative B
So come in to me,
you my chosen bride!
I have to you
eternally betrothed myself.
I will set you upon my heart,
upon my arm as a seal,
and delight your troubled eye.
Forget, O soul, now
the fear, the pain
which you have had to suffer;
upon my left hand you shall rest,
and my right hand shall kiss you.

6. Arie - Duett S B (Dialog - Seele, Jesus)
Mein Freund ist mein,
– und ich bin dein, –
die Liebe soll nichts scheiden.
Ich will mit dir
– du sollst mit mir –
im Himmels Rosen weiden,
da Freude die Fülle, da Wonne wird sein.

7. Choral
Gloria sei dir gesungen,
mit Menschen- und englischen Zungen,
mit Harfen und mit Zimbeln schon.
Von zwölf Perlen sind die Pforten,
an deiner Stadt sind wir Konsorten
der Engel hoch um deine Thron.
Kein Aug' hat je gespürt,
kein Ohr hat je gehört
solche Freude,
des sind wir froh,
io,io,
ewig in *dulci jubilo*.
("Wachet auf, ruft uns die Stimme," verse 3)

6. Aria - Duet S B (Dialogue - Soul, Jesus)
My friend is mine,
– and I am yours, –
love will never part us.
I will with you
– you will with me –
graze among heaven's roses,
where complete pleasure and delight will be.

7. Chorale
Let Gloria be sung to you
with mortal and angelic tongues,
with harps and even with cymbals.
Of twelve pearls the portals are made,
In your city we are companions
Of the angels high around your throne.
No eye has ever perceived,
no ear has ever heard
such joy
as our happiness,
io, io,
eternally in *dulci jubilo*!

"Wachet auf, ruft uns die Stimme," Philipp Nicolai (mov'ts. 1, 4, & 7)
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Post-Communion Prayer EOW, pg. 70
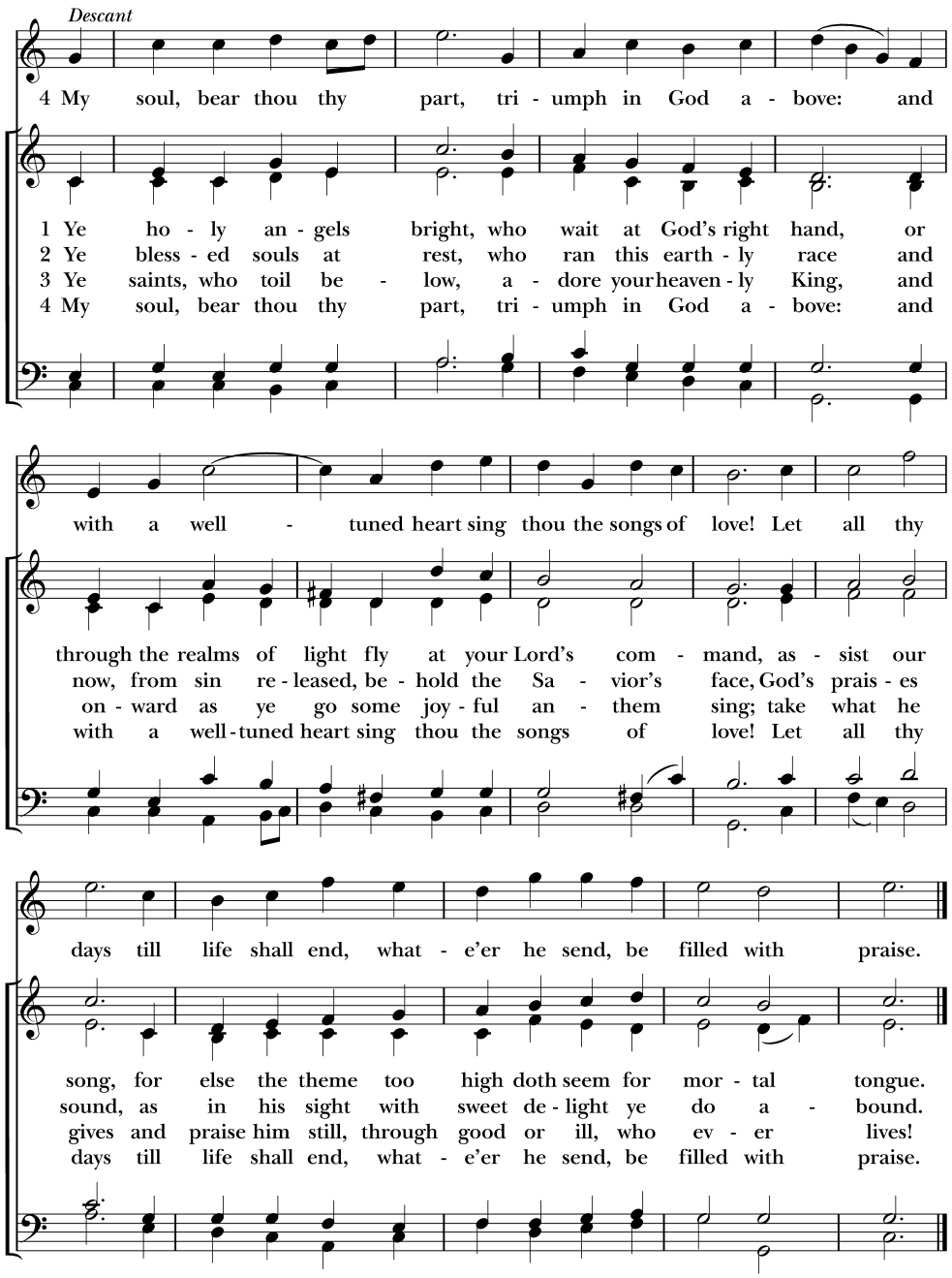
Subdeacon: Let us pray.

All: **Loving God,**
we give you thanks
for restoring us in your image
and nourishing us with spiritual food
in the Sacrament of Christ's Body and Blood.
Now send us forth
a people, forgiven, healed, renewed;
that we may proclaim your love to the world
and continue in the risen life of Christ our Savior. Amen.

Blessing

Presider: God's blessing be with you, Christ's peace be with you, the Spirit's outpouring be with you, now and always. **Amen.**

Closing Hymn Ye holy angels bright Hymn 625
(Please rise in body or spirit DARWALL'S 148TH



Words: Richard Baxter (1615-1691); rev. John Hampden Gurney (1802-1862). Music: *Darwall's 148th*, melody and bass John Darwall (1731-1789); harm. William Henry Monk (1823-1889), alt.; desc. Sydney Hugo Nicholson (1875-1947).

Dismissal

Deacon: Let us go forth into the world rejoicing in the power of the Spirit.

All: Thanks be to God.

Postlude Basse de Trompette in G from *Premier Livre de Pièces d'Orgue* (1739)

Jean-François Dandrieu (1682-1738)

Welcome Cards may be brought with any gifts to the box near the baptismal font at the conclusion of the postlude.

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Music Notes

Today's cantata is made possible by Robert Diettrich in gratitude for the Orchestra and Chorus of Emmanuel Music.

Herr Gott, du bist unsre Zuflucht, op. 79, no. 2 Felix Mendelssohn (1809-1847)

"Herr Gott, du bist unsre Zuflucht" is taken from Mendelssohn's *Sechs Sprüche*, a set of six short a capella motets for double chorus, concluding with an Alleluia. They were each intended to follow the reading of the epistle in the reordered Prussian Liturgy of 1843 and represented some of the King's favorite scriptural verses. Given this now vanished original purpose, they are rarely performed, and now exist in a sort of repertorial limbo. Written for the Berlin Cathedral Choir between 1843 and 1846, this is Mendelssohn at his most intellectual, and most austere. The declamatory directness and succinct expression harkens back to the works of Heinrich Schütz.

©Ryan Turner

***Wachet auf, ruft uns die Stimme,* BWV 140** J.S. Bach

BWV 140 was last presented on December 1, 2024, with Ryan Turner conducting. The vocal soloists were Corinne Byrne, soprano; Eric Christopher Perry, tenor; and Dana Whiteside, bass. The instrumental soloists were Heidi Braun-Hill, violin, and Catherine Weinfield-Zell, oboe.

The twenty-seventh Sunday after Trinity appears only every eleven years in the liturgical calendar, when Easter is celebrated very early in the season. During the 2nd Jahrgang the liturgical year only went through the 25th Sunday after Trinity. No cantata based upon a chorale melody has been found for the Twenty-sixth Sunday after Trinity. But in 1731, when the Sunday occurred, Bach wrote Cantata BWV 140, which is of the genre we have been considering here. This is the last parable considered in the liturgical year. It is a difficult one, again of a strong eschatological slant. Bach chooses to ignore that side of the parable and instead introduces passages from the Song of Songs. They are treated as love duets between Christ and the Soul. In addition the main chorale melody is set as the night watchman's song in between the two duets, again a reference to Song of Songs.

The Philipp Nicolai hymn "Wachet auf!" is the basis for our cantata. Two great Nicolai hymns are used prominently in the second Jahrgang: "Wachet auf!" in BWV 140 and "Wie schön leuchtet den Morgensten"in BWV 1. Both are large-scale bar-form pieces, with three big phrases repeated in the Stollen (the A section of the chorale tune, repeated once, literally translated as "stanza"), the lower voices gradually 'catch up." By the beginning of the *Abgesang* (the B section of the chorale tune, literally translated as "aftersong"), and six phrases in the Abgesang. In both chorales the Abgesang begins with two small identical phrases, and ends with a phrase that refers strongly to material in the Stollen. With such a distinctive form, it is interesting to compare the structures of the two large chorale fantasias. "Wie schön" begins with at least four separately identifiable themes, some of them derived from the chorale, some of them colorations of the text. These themes are not only elaborately and imaginatively combined into a patchwork, but are often associated with the three particular concertante groups represented in the cantata's colorful orchestration. Our cantata here,"Wachet auf!" is very differently constructed. One major thematic idea and a subsidiary dependent idea predominate. Rather than any kind of patchwork alternation of the ideas as we have seen in BWV 1, the 2nd subject almost always appears, propelled by the accumulated energy of the first idea. There is a strong antiphonal effect achieved by the alternation of the wind and string groups.

The contrasting way that the material is used in the two cantatas is the result of Bach's decision to represent the chorale as a grand procession, no doubt reflecting the procession of the wise and foolish virgins. The processional idea is achieved in other, more subtle ways. If one looks at the relationship of the long-note cantus and the three voices underneath, one sees that at the beginning the cantus plays a full 2 1/3 bars before the first entrance of one of the lower three voices. Throughout the three phrases of the Abgesang, the lower voices gradually 'catch up." By the beginning of the Abgesang the bottom voices begin ahead of the cantus, and in the ninth phrase, the alleluia, the lower voices play for fifteen bars before the cantus entrance. In the last three phrases the cantus and the lower voices enter simultaneously, as if all the participants had been given a chance to catch up with the procession.

There are however, many other elements at play in this very complex and large movement. It is the common wisdom that the climax of the movement is the large and expressive "alleluia." As marvelous as this alleluia is, it is the following phrase "Macht euch bereit" (make yourselves ready) that is one of the stunning moments in all of Bach. Here, not only, have all the voices come together, but Bach makes the startling and triumphant modulation to the sub-dominant. That sub-dominant functions in a way made popular by the great Classical era composers of making the final cadence inevitable. Just as Mozart or Haydn would begin his journey home in a sonata-allegro structure, this thrilling modulation to Ab sustains a sense of heightened anticipation all the way to the achievement of the dominant at the end of the 10th phrase, bar 177. From here the end is assured. The first movement of Wachet auf!" is one of the grandest of Bach's chorale fantasias. The chorale moves unusually slowly and, as has been noted before

is in twelve phrases. To keep the listener clear as to where he is in the movement Bach resorts to the most sophisticated of means. This is truly a revolutionary work.

After a brief secco tenor recitative, the solo soprano and bass sing their first love duet. Although deriving from the Song of Songs, the text is purely Christian, a love duet between Christ and the Soul. Christ is here wooing the soul using the characteristic instrument of nighttime serenading the piccolo violin, a small instrument tuned up a third from the normal violin. There is a great sense of yearning, of longing in this music. Bach chooses not only the exotic obbligato instrument, but puts the work into the pastorale Siciliano rhythm 6/8 to make this an evocative outdoor serenade. The duet is, like the first movement, a musically very complex work, the juxtaposition of the mannered dotted figure of the opening with the elaborate figuration that follows produces great tension that is never really released throughout the movement.

The watchman's song #4, the third verse of the chorale, is a brilliant dramatic gesture. This is an overused word in the music of Bach but here one truly senses a change of scene, of an event on stage. While the duet of intensity and importance is taking place, in another part of the city, the watchmen is going about his business, probably whistling that wonderful tune that is played in all the strings and has obsessed Bach scholars for literally hundreds of years. Every one knows that it is one of the most wonderful melodies he has ever heard, but nobody knows why. Its very casualness is an important theatrical gesture. The words themselves have an artless quality, something that the watchmen have known since childhood, and that they have no idea are so important here.

Although all signs point to the fact that this work was written in great haste, Bach puts an enormous amount of care into the progression of movements. At this juncture he writes one of his greatest accompanied recitatives, a work filled with such harmonic expressivity that it becomes the emotional climax of the cantata. The wonderful, light-hearted duet with oboe is so artless, rather like the watchmen's song, that its incredible technical expertise can be easily missed. The sense of endless abundance and joy is expressed many ways but the wonderful and unnecessary modulation to g minor in the last five bars of the B section is a marvelous touch. One is reminded of the superscript over the last piece in Schumann's Davidsbündlertänze" "Quite redundantly he added the following, but his eyes shone."
Bach clearly hears the final chorale very slowly for he chooses a half-note unit of measure, something very rare in the chorales. It has become probably his most well-known chorale harmonization.

©Craig Smith, adapted by Ryan Turner

Today We Welcome Guest Conductor Ken David Masur

Hailed as "fearless, bold, and a life-force" (*San Diego Union-Tribune*) and "a brilliant and commanding conductor with unmistakable charisma" (*Leipzig Volkszeitung*), Ken-David Masur is celebrating his seventh season as Music Director of the Milwaukee Symphony Orchestra, Principal Conductor of the Chicago Symphony's Civic Orchestra, and newly announced Artistic Partner of the Oregon Bach Festival.

Masur's tenure in Milwaukee has been notable for innovative thematic programming and bridge-building, including a festival celebrating the music of the 1930s, when the Bradley Symphony Center was built; the Water Festival, which highlighted local community partners whose work centers on water conservation and education; a new annual city-wide Bach Festival, celebrating the abiding appeal of J.S. Bach's music in an ever-changing world. He has also instituted a multi-season artist-in-residence program, and has led highly-acclaimed performances of major choral works, including a semi-staged production of *Peer Gynt*.

In 2025-2026, Masur lead celebrations of the 50th anniversary of the Milwaukee Symphony Chorus, featuring performances of Beethoven's Symphony No. 9 and *Missa Solemnis*, as well as Bach's *St. Matthew Passion* as part of the third annual Bach Festival. Ken-David Masur and the MSO will reunite with longtime collaborators such as Augustin Hadalich, Orion Weiss, Stewart Goodyear, Nancy Zhou as well as a special project with Bill Barclay and Concert Theatre Works to celebrate America's 250th birthday with a program interweaving the music of Aaron Copland with the words of Mark Twain. In Chicago, Masur leads the Civic Orchestra, the premiere training ensemble of the Chicago Symphony, in a wide range of programs, including its annual Bach Marathon.

Masur has conducted distinguished orchestras around the world, including the Los Angeles Philharmonic, the Baltimore, Detroit, and San Francisco Symphonies, l'Orchestre National de France, Minnesota Orchestra, Rochester Philharmonic, Norway's Kristiansand Symphony and Tokyo's Yomiuri Nippon Symphony. He has also made regular appearances at Ravinia, Tanglewood, the Hollywood Bowl, Grant Park, and international festivals including Verbier. Recent highlights include subscription debuts with the New York Philharmonic, the Chicago Symphony, and the National Symphony as well as a triumphant return to the Oregon Bach Festival featuring a staged *Carmina Burana.*

Masur is passionate about contemporary music and has conducted and commissioned numerous new works over the years. Some notable pieces include Wynton Marsalis' *Harold Haller and Hallelujah*, Augusta Read Thomas' *Bebop Kaleidoscope — Homage to Duke Ellington* with the New York Philharmonic, *Mannequin* by Unsuk Chin with the Boston Symphony, *Rounds* by Jessie and Alan Fletcher's Piano Concerto with the Los Angeles Philharmonic. Additional U.S. premieres under his baton include works

by James B. Wilson, Dobrinka Tabakova, Christopher Cerrone, Edmund Finnis, Eric Nathan, and Jacob Beranek among others.

Continue reading at https://kendavidmasur.com

Emmanuel Church Announcements

Today and Upcoming

Requiescat in Pace | Elizabeth (Betsy) Bunn

It is with a full heart that I write to tell you of the death of Betsy, long-time Emmanuelite and spiritual guide to many. Betsy served for many years with extraordinary wisdom, skill, and compassion in many aspects of our life together at Emmanuel, including Senior Warden.

Betsy died peacefully on Thursday, November 5 after a long illness. A service honoring her life and love will be held Sunday, December 13 at 2 pm in our sanctuary, with a reception to follow in the parish hall.

We extend our deepest condolences to Frank and their children and grandchildren. May Betsy's soul and the souls of all the faithful departed, through the mercy of God, rest in peace and rise in glory.

O God, whose mercies cannot be numbered: accept our prayers on behalf of your servant Betsy, and grant her an entrance into the land of light and joy, in the communion of your saints; through Jesus Christ our Savior, who lives and reigns with you and the Holy Spirit, one God, now and forever. Amen.

Faithfully,
Pam

Help us Green Emmanuel's Sanctuary

Volunteers are needed Sunday, December 20 to help green Emmanuel's sanctuary. Join us immediately after Sunday's service in the sanctuary. Pizza, soft drinks and salad will be available. Many hands make light work or at least make things more entertaining. It is always a good time! Please, text or email Mary Blocher if you can help.
617 512 1575 or blocher.mary@gmail.com

Bible Study with the Rector Every Tuesday Morning in November:
First Meeting in November is the 3rd at 7:30am

November is an odd-number month and Bible Study with Pam is back. This is a weekly Zoom happening throughout November and is scheduled for **every Tuesday at 7:30am**. Our next meeting will be Tuesday, November 3rd. All are welcome to participate in an always lively discussion of the upcoming Sunday scripture reading(s). To obtain the Zoom link, please contact the parish office via email (**info@emmanuelboston.org**).

Language Reading Groups at Emmanuel: Want to learn or brush up an ancient language? Join one of Emmanuel's Reading Groups. We currently offer:
Hebrew Reading Group - Wednesdays at 9AM (co-sponsored with Central Reform Temple)
Greek Reading Group - Thursdays at 9AM
Latin Reading Group - Fridays at 9AM
Beginners are always welcome. Email the Parish Office at parishassist@emmanuelboston.org for the Zoom link.

Do you know someone who is in the hospital, or confined at home? The Care Commission provides pastoral ministry by writing notes, making visits, and more. Pastoral care needs are being coordinated by Pavel Hradecky (pavel.hrx@gmail.com) and Deacon Bob Greiner (deacon@emmanuelboston.org). If you have a need, please contact them.

In and Around Emmanuel

This Afternoon at 4:30pm | Organ Recital at Church of the Advent |John Dilworth

Our organist, John Dilworth, will perform an organ recital round the corner at Church of the Advent this afternoon at 4:30pm. The program includes: Bach's Prelude and Fugue in E, BWV 566; three preludes on psalm tunes by Charles Wood, Irish Anglican composer (1866-1926); and John's transcription of Amy Beach's *Invocation,* op. 55 (prepared for the statue dedication on November 1). The organ recital is followed by a service of Choral Evensong at 5pm.



EMMANUEL CHURCH

Emmanuel Church Staff
The Very Rev. Pamela L. Werntz, Rector
The Rev. Dr. John Golenski, Priest Associate
The Rev. Dr. Martha Tucker, Priest Associate
The Rev. Dr. Cathy George, Priest Associate
The Rev. Isaac Everett, Creche Executive Director
The Rev. Susan Ackley, 12-Step Recovery Services
The Rev. Robert Greiner, Deacon
Ryan Turner, Music Director
John Dilworth, Organist & Chapel Choir Director
Vaughan Sherrill, Parish Administrator
Robb Scholten, Events Administrator
James Maguire, Controller
Event Sextons: Luke Colombero,
Dennis Gaskell, Nicholas Holloway,
Jesse Kieffer, Colin McEllhenney &
Joel Schenk

Emmanuel Church Vestry
Rebekah Shore, Senior Warden
Pat Krol, Junior Warden
Peter Johnson, Treasurer
Mary Beth Clack, Clerk
Dawn Dreisbach
Peter Dutilloy
Ben Ericson
Kelly Hager
Karen King
Liz Levin
Brian McCaig
Diane Smith

Emmanuel Music has been Ensemble-in-Residence in Emmanuel Church since 1970.
Craig Smith, Founder and Artistic Director (1947-2007)
Ryan Turner, Artistic Director
John Harbison, Principal Guest Conductor Emeritus
Vanessa Holroyd, Executive Director
www.emmanuelmusic.org 617-536-3356

Central Reform Temple of Boston, a Progressive Jewish Congregation,
makes its home in Emmanuel Church.
Rabbi Dr. Michael Shire
info@centralreformtemple.org 617-262-1202

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