

ORDER OF SERVICE

First Church Boston
66 Marlborough Street
Boston, MA
Sunday, May 24, 2020

This service is broadcast live from 11:00 am to noon on WERS, 88.9FM.

Vivian Borek, WERS announcer.

Also streamed live on First Church Boston's Facebook page, Michael Sullivan, video.

Prelude Spiegel im Spiegel Arvo Pärt (b.1935)

Call to Worship Opening Words for Memorial Day Weekend Rev. Stephen Kendrick

Hymn #159 This Is My Song

Chalice Lighting and Invocation

Love is the spirit of this church, and Service its law. This is our great covenant, to dwell together in peace, to seek the truth in love, and to help one another.

Time for All Ages "Fooling the Lion"

Go Now in Peace

Unison Reading #649 From Generation to Generation Antoine De St.-Exupery

Musical Meditation From Suite No. 3, BWV 1009: *Bouree I and II* Johann Sebastian Bach

Reading "The Cure of Troy" Seamus Heaney

Announcements

Prayer and Meditation

Musical Affirmation From Suite No. 3, BWV 1009: *Bouree I and II* Johann Sebastian Bach

Sermon "Baccalaureate" Rev. Stephen Kendrick

Offertory From Suite No. 3, BWV 1009: *Gigue* Johann Sebastian Bach

Text Messaging Donation

You can use text messaging on your smartphone to send a contribution to the First Church offertory. Text a number representing your dollar amount (5, 10, 20, etc) to (617) 917-5610. The first time you do that, it will ask you to fill in credit card information that can be reused for subsequent contributions. You will receive an emailed receipt. Thank you!

Charge

Hymn # 123 Spirit of Life

Benediction

Postlude Trivium (second movement)

Arvo Pärt

#159 This Is My Song

This is my song, O God of all the nations,
a song of peace for lands afar and mine.
This is my home, the country where my heart is;
here are my hopes, my dreams, my holy shrine;
but other hearts in other lands are beating
with hopes and dreams as true and high as mine.

My country's skies are bluer than the ocean,
and sunlight beams on cloverleaf and pine;
but other lands have sunlight too, and clover,
and skies are everywhere as blue as mine.
O hear my song, thou God of all the nations,
a song of peace for their land and for mine.

Unison Reading #649 "From Generation to Generation"

by Antoine De St.-Exupery

In a house which becomes a home,
one hands down another takes up
the heritage of mind and heart,
laughter and tears, musings and deeds.

Love, like a carefully loaded ship,
crosses the gulf between generations.

Therefore we do not neglect the
ceremonies of our passage; when
we wed, when we die, and when we
are blessed with a child.

When we depart and when we return;
when we plant and when we harvest.

Let us bring up our children. It is
not the place of some official to
hand to them their heritage.

If others impart to our children
our knowledge and ideals, they
will lose all of us that is wordless
and full of wonder.

Let us build memories in our children,
let them drag out joyless lives,
lest they allow treasures to be lost
because they have not been given the keys.

We live, not by things, but by the
meaning of things.

It is needful to transmit the passwords
from generation to generation.

#123 Spirit of Life

Spirit of Life, come unto me.
Sing in my heart all the stirrings of compassion.
Blow in the wind, rise in the sea;
move in the hand, giving life the shape of justice.
Roots hold me close; wings set me free;
Spirit of Life, come to me, come to me.

Music notes:

Thank you to guest musician, Leo Eguchi, for playing cello today.

Prelude:

"Spiegel im Spiegel" in German literally can mean both "mirror in the mirror" as well as "mirrors in the mirror", referring to an infinity mirror, which produces an infinity of images reflected by parallel plane mirrors: the tonic triads are endlessly repeated with small variations as if reflected back and forth.[1] The structure of melody is made by couple of phrases characterized by the alternation between ascending and descending movement with the fulcrum on the note A. This, with also the overturning of the final intervals between adjacent phrases (for example, ascending sixth in the question – descending sixth in the answer), contribute to give the impression of a figure reflecting on a mirror and walking back and towards it.

Meditation:

The first Bourrée of the 3rd suite is immediately recognizable, has frequently been arranged to include accompaniment, and appears in all sorts of instrumental sheet music solo albums, not only those for the cello (think Suzuki Method). Contributing to its overwhelming popularity, this bourrée is a delightful piece, highly energetic, tuneful, and instantly appealing. At the start we hear a zippy 2-eighth-note upbeat figure, leading scale-wise to a quarter note G on the downbeat of the 1st full bar and setting the tone for a rhythmic pattern that unifies the movement: the continual quarter note-double eighth note alternation, interspersed with flowing measures of continuous eighth notes. The articulation is pointed and clearly etched; the musical lines are direct and forward in feeling. The bouncy, lively, and positive feel of the movement work together to give it an unmistakable dance vibe.

In contrast, the 2nd Bourrée, in c minor, is somewhat hushed, sad and troubled in character. Rhythmically, this bourrée is very similar to the 1st (eighth and quarter note juxtaposition, for example), but articulations are smoothed out, and the sections feel like beautifully continuous

long phrases. This 2nd bourrée is a direct minor key complement to the 1st, balancing the movement perfectly.

Offertory:

The C Major Suite gigue is particularly lively and energetic, full of positive spirit and excitement. Its meter is 3/8 (a compound meter with one pulse per bar), and is rhythmically characterized by alternating eighth and sixteenth note figures (often an eighth followed by four sixteenths). It is filled with conversational elements – melodic and rhythmic figures that bounce between the upper and lower cello registers. Of particular note and creating great excitement is the passage, occurring once in each half of the movement, of sixteenth notes in which a melodic line on one string alternates with repeated soundings of the adjacent open string. This passage builds in intensity, leading to an eight bar phrase (in minor) of double stops, 16th and 8th note figurations played together with open string pedal tones. One feels the high energy, English/Irish/Scottish common jig-like dance feel when listening to this particularly evocative sequence of phrases. This movement, with its super-charged energy and clear jig feel is guaranteed to bring a smile to the faces of both listeners and performers!

Postlude:

Trivium (second movement)

This so-named tintinnabular composition, as developed by Pärt, might be described as an exploration of tonality outside the bounds of harmonic functionality. That is, the tonic, or main key, area isn't a point of departure and return, but rather a field of exploration in and of itself.