

Welcome to the

Union Church of Bay Ridge

of the Presbyterian Church (U.S.A.)
Eightieth Street and Ridge Boulevard

www.ucbr.org

VI Easter



Peony (from her forthcoming book) watercolor by Olive Reich

April 27, 2008

Parish House, Bay Ridge-Union Center for the Arts (BRUCA) and Office

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The Reverend Mary Barrett Speers, Pastor ❖ Vince Peterson, Minister of Music
Ed Huml, BRUCA Program Director ❖ Jody Levine, Administrator and Playgroup Director

You will always be welcome here. This is God's house and a happy church home. Let us be your church family, for we are all beloved children of God. Join us regularly for Christian worship, nurture, and the doing of God's work in the world—

"I am come that you may have life, and that more abundantly."

ORDER OF WORSHIP VI EASTER

GATHERING MUSIC: *This Easter season, welcome to the joy and hope of the Resurrection!*

We use this time to make the transition between "getting here" and "being here". Take these few minutes to find the still, deep places within you, where God's Spirit dwells. Relax the body; quiet the mind. Focus on breathing, feeling, being. Be receptive to your center—your reservoir of inner peace, strength, love. Be aware of being together in silence with others. Feel the spirit of the community.

+CALL TO WORSHIP

Psalm 33:3-5

Sing to the LORD a new song:

Play skillfully on the strings, with loud shouts!

For the word of the LORD is upright,

For all the work of the LORD is done in faithfulness.

The LORD loves righteousness and justice;

The earth is full of the steadfast love of the LORD.

+HYMN no. 115

Come, Ye Faithful, Raise the Strain

PRAYER OF THE DAY *(please be seated)*

God who gives life to all creation, we praise you for all the ways we know your love in this your amazing world. We thank you for health and happiness and all your blessings in our lives. Help us, O God, so to meet you today that we may go out knowing you better, loving you more, and serving you more faithfully. Here in these days of eternal life, we ask that we may see our lives as they are, and also as you would have them be. Give us true sorrow for our faults, and then give us the faith, strength, and joy to be what you mean us to be, through Jesus Christ our Risen Lord, in whose strong name we pray...

SILENT PRAYER

ASSURANCE OF GOD'S GRACE

...Friends, believe the good news of the Gospel: **In Jesus Christ we are forgiven.**

SUNG RESPONSE *chorus of no. 119:*

Alleluia, Alleluia, Alleluia!

WELCOME AND ANNOUNCEMENTS

+HYMN *(insert; the hymn is based on one of the given readings for the day)* ***Because He Lives***

SCRIPTURE and LESSON FOR THE DAY **I Peter 3:8-9,18-22** Rev. Speers

REAFFIRMATION OF BAPTISMAL VOWS AND RECEPTION OF NEW MEMBERS

Jim and Karen McMenemy, Erika Kay and Justin James McMenemy

✦THE RENUNCIATIONS *from the earliest Baptismal rite, and common to the Church Universal*
Do you renounce all evil, and powers in the world that defy God's righteousness and love?

I renounce them.

Do you renounce the ways of wrong, which separate you from the love of God?

I renounce them.

Do you turn to Jesus Christ and accept him as your Lord and Savior?

I do.

Do you further covenant and promise, with the aid of the Holy Spirit,
to be Christ's faithful disciple to your life's end:

to trust in Christ in all things,

to be steadfast in the peace and fellowship of the church;

to make diligent use of the means of grace;

to give of your substance as the Lord may prosper you;

and to give your whole heart to the service of Christ

and the Kingdom of God throughout the world?

Yes, with God's help, I do. AMEN.

✦PROFESSION OF FAITH *The Apostles' Creed is an early Baptismal creed* **Hymnal** p. 14 trad.

SEALING THE BAPTISMAL COVENANT and **WELCOMING NEW MEMBERS**

✦THE PEACE *please greet the McMenemy's and your neighbors with the Peace of Christ*

ANTHEM *Gloria* RV 589 notes on bulletin insert Antonio Vivaldi 1678-1741

OFFERTORY

✦DOXOLOGY no. 592 and **PRAYER OF DEDICATION**

**God of grace and glory, we praise you that you formed us from the earth, and
breathed your Spirit into us: together with all creation we cry, "Glory!" With
thanksgiving we bring these offerings from your bounty. Follow them, O Lord,
with your blessing. Baptize us again with your Spirit, and pour us out into your
world in a song of love and power, through Jesus Christ our Risen Lord. AMEN.**

PRAYER OF THANKSGIVING AND INTERCESSION

The Lord be with you.

And also with you.

Lift up your hearts.

We lift them to the Lord...

THE LORD'S PRAYER

Hymnal p. 16: "debts"

✦HYMN no. 495

We Know that Christ Is Raised

✦CHARGE AND BENEDICTION...and let the whole church say, **Alleluia! Amen.**

SENDING-FORTH MUSIC

✦all who could like to may stand; *unison prayers and responses are in bold.*

Gloria in D RV589 Antonio Vivaldi (1678—1741)

1. **Gloria in excelsis Deo.**
Glory to God in the highest.
2. **Et in terra pax hominibus bonae voluntatis.**
And on earth peace to people of good will.
3. **Laudamus te, benedicimus te, adoramus te, glorificamus te.**
We praise thee, we bless thee, we adore thee, we glorify thee.
(Soloists: Erika Gergel, soprano I; Kelly Baxter Golding, soprano II)
4. **Gratias agimus tibi...**
We give thee thanks...
5. **Propter magnam gloriam tuam,**
For thy great glory,
6. **Domine deus, rex coelestis, Deus Pater omnipotens;**
Lord God, King of the heavens, God the Father almighty;
(Erika Gergel, soprano)
7. **Domine fili unigenite, Jesu Christe.**
Lord Jesus Christ, the only-begotten Son.
8. **Domine Deus, Agnus Dei, Filius Patris. Qui tollis peccata mundi, miserere nobis.**
[Domine Deus, Rex coelestis, Domine Fili unigenite, Jesu Christe: Domine Deus, Agnus Dei, Filius Patris, qui tollis peccata mundi, miserere nobis.]
Lord God, Lamb of God, Son of the Father. Who takest away the sins of the world, have mercy upon us. [O Lord God, King of the heavens, God the Father almighty, Lord Jesus Christ, the only-begotten Son: Lord God, Lamb of God, Son of the Father, who takest away the sins of the world, have mercy upon us.]
(Bruce MacIntyre, baritone)
9. **Qui tollis peccata mundi, suscipe deprecationem nostram,**
Who takest away the sins of the world, receive our prayer,
10. **Qui sedes ad dexteram Patris, miserere nobis.**
Who sittest at the right hand of the Father, have mercy upon us.
(Kelly Baxter Golding, alto)
11. **Quoniam tu solus sanctus. Tu solus Dominus. Tu solus altissimus, Jesu Christe,**
Only Thou art holy. Thou alone art Lord. Thou alone, O Jesus Christ, art most high,
12. **Cum sancto spiritu, in gloria Dei Patris, Amen.**
Together with the Holy Spirit, in the glory of God the Father. Amen.

Antonio Lucio Vivaldi composed this *Gloria in Venice*, probably in 1715, for the choir of the Ospedale della Pietà, an orphanage for girls (or more probably a home, generously endowed by the girls' "anonymous" fathers, for the illegitimate daughters of Venetian noblemen and their mistresses). The Ospedale prided itself on the quality of its musical education and the excellence of its choir and orchestra. Vivaldi, a priest, music teacher and virtuoso violinist, composed many sacred works for the Ospedale, where he spent most of his career, as well as hundreds of instrumental concertos to be played by the girls' orchestra. This, his most famous choral piece, presents the traditional Gloria from the Latin Mass in twelve varied cantata-like sections.

The wonderfully sunny nature of the *Gloria*, with its distinctive melodies and rhythms, is characteristic of all of Vivaldi's music, giving it an immediate and universal appeal. The opening movement is a joyous chorus, with trumpet and oboe obligato. The extensive orchestral introduction establishes two simple motives, one of octave leaps, the other a quicker, quaver-semiquaver figure, that function as the ritornello. The choir enters in chorale-like fashion, syllabically declaiming the text in regular rhythms, contrasting with the orchestral ritornello, which contains most of the melodic interest of the movement.

The B minor *Et in terra pax* is in nearly every way a contrast to the first. It is in triple rather than duple time, in a minor key, and rather slower. Its imitative and expressive chromatic texture evokes the motets of the Renaissance era, the so-called "stile antico". *Laudamus te*, a passionate duet for soprano and mezzo-soprano, gives us some hint of the skill of Vivaldi's young singers.

Gratias agimus tibi is a very broad and entirely homophonic prelude to a fugal allegro on *Propter Magnam Gloriam*. The Largo *Domine Deus, Rex coelestis* is in the form of duet between the solo soprano and the solo violin, followed by the joyful F major *Domine Fili unigenite* chorus in what Vivaldi and his contemporaries would have regarded as the 'French style'. It is dominated by the dotted rhythms characteristic of a French overture. *Domine Deus, Agnus Dei* features the alto soloist, with the chorus providing an antiphonal response, *qui tollis peccata mundi*, to each intercession. The bold harmonies of the following section, *Qui tollis*, provide a refreshing change of tone colour, and complement the intercessional alto aria, *Qui sedes ad dexteram Patris*. The string accompaniment contains recollections of the opening movement, and prepares for the following movement, *Quoniam tu solus sanctus*, which takes the shape of a brief reprise of the opening movement's broken octaves.

The powerful *stile antico* double fugue on *Cum Sancto Spiritu* that ends the work is an arrangement by Vivaldi of the ending of a *Gloria per due chori* composed in 1708 by an older contemporary, the now forgotten Veronese composer Giovanni Maria Ruggieri, whom Vivaldi seems to have held in high esteem, as he used a second adaptation of this piece in another, lesser-known D Major *Gloria* setting, RV 588.

Today Vivaldi is one of the most popular of all composers, who during his lifetime enjoyed considerable success and fortune, which he squandered through extravagance, and when he died in Vienna he was buried in a pauper's grave. For two centuries after his death, the *Gloria* lay undiscovered until the late 1920s, when it was found buried among a pile of forgotten Vivaldi manuscripts. However, it was not performed until September 1939 in Siena in an edition by the composer Alfredo Casella. This was by no means an authentic edition (he described it as an "elaborazione"), as he embellished the original orchestration of trumpet, oboe, strings, and continuo, while reducing the role of the continuo, and cut sections from three movements. It was not until 1957 that the now familiar original version was published and given its first performance at the First Festival of Baroque Choral Music at Brooklyn College, NY. **Peter Carey, Royal Free Singers**

Charles de Brosse, a contemporary of Vivaldi, writes home to friends in France, describing the concerts in Venice:

A transcending music here is that of the hospitals [orphanages]. There are four, all made up of illegitimate or orphaned girls whose parents are not in a condition to raise them. They are reared at public expense and trained solely to excel in music. So they sing like angels and play the violin,

the flute, the organ, the violoncello, the bassoon. In short, no instrument is large enough to frighten them. They are cloistered in the manner of nuns. They alone perform, and each concert is given by about forty girls. I swear to you that there is nothing so charming as to see a young and pretty nun in her white robe, with a bouquet of pomegranate flowers over her ear, leading the orchestra and beating time with all the grace and precision imaginable. Their voices are adorable for their quality and lightness, because here they don't know about roundness or a sound drawn out like a thread in the French manner...

The hospital I go to most often is that of the Pietà, where one is best entertained. It is also first for the perfection of the symphonies. What an upright performance! It is only there that you hear the first stroke of the bow (le premier coup d'archet)—the first chord of a piece attacked as one by the strings, of which the Opéra in Paris falsely boasts.

—Charles de Brosses, *L'Italie il y a cent ans, ou Lettres écrites d'Italie à quelques amis en 1739 et 1740*, ed. M. R. Colomb (Paris: Alphonse Levasseur, 1836), I:213-14, as quoted in Groult, Donald J. and Claude V. Palisca. *A History of Western Music*. New York: W.W. Norton & Company. 2001 (p. 377)

The Union Church Choir

***section leaders**

Soprano

Erika Gergel*
Audrey Jantzen
Jennifer Kitchin
Bebe Landis
Kristine Samuel
Ruth Ward
Katie Zaffran

Alto

Kelly Baxter-Golding*
Panny King
Cathy Solomon
Mary Speers

Tenor

Greg Cicchino
Peter Landis
Art Samuel
Paul Wyatt*

Bass

Erol Gurol*
Bruce MacIntyre
Justin Randolph

The Academy of Union Church

Violin

Jane Kittredge, Concertmaster
Jennifer Duke
Hillary Castle
Maria Brunner
Sabina Torosjan

Viola

Chiu-Chen Liu
Brian Lindgren

Cello

Daniel Delaney
Sascha Groschang

Bass

Julian Anderson

Oboe

Ryan Walsh

Trumpet

Peter Ajemian

Organ (Continuo)

William Healy

Orchestra Manager

Erol Gurol

Vince Peterson, Minister of Music

Announcements

Visitors, welcome! Please join us after worship for refreshments and conversation, and please sign the Union Church guest book (at the back) so that we may get to know you better.

Large print bulletins are now available, thanks to our updated computer capabilities!

Many thanks to all leaders: Vince Peterson, the choir, the soloists, and the Academy of Union Church; the ushers; the lectors; the communion elders; Olive Reich for today's refreshments; Mary Cusack (Communion 'bishop'), Isabel Morales (Sunday School 'bishop') and Kristin Miller-Lynch (coffee hour 'bishop').

The Book of Remembrance is open to remember dear departed members of Union Church: today, 4/27—Mary Nell Norstrand; 5/4—Mildred (Sue) Watson; May 11—Clara Yagian; 5/18—Edith Jensen; 5/25—Charles Masterson.

Continue to pray for our planet and for peace; for all living in the midst of war, poverty, natural and economic disaster; for prisoners, those recently released from prison, and all who work and pray with them, especially the Church of Gethsemane. Also we pray for and stay in touch with: Milford Anderson, Bill Louisa, Iris Norstrand, Dolores Cleary, Evelyn Riccio, Carolyn Ramsay, Emile Serposs, Nazik David, Barbara Briggs, Amanda Silverman, Helen Kretiv; Jenny, Rachel, Barbara, Arabella, Eleanor, Lance, Craig and family, Lorrie, Steve, Cathy, James, Nick, Andrea, Arthur, Sharon, Dana, Paul, Jon, Bud, Jane, Rick, and Kendra.

Community-Supported Agriculture: see Elder Michele DiBartolo about this new program.

Session Members, The next stated session meeting is tomorrow, April 28, at 7pm.

This Week or Monthly

Today, April 27 after worship (weather permitting) **congregational photo for the website and garden project** in the afternoon. **Don't forget to visit www.ucbr.org!**

Next Sunday, May 4 at 12:30pm: Sunday School meeting: all teachers, regular and substitute.

Sunday, May 4 at 4pm: Mary Cusack sings a solo with the Lafayette Inspirational Ensemble at the gospel group's anniversary concert, 85 S. Oxford St. (near BAM). Be there or be square!

Tuesday, May 6 at 7pm: Taizé evensong: prayer, song and silence led by Lynn Penney and Vince Peterson.

Midweek Bible study, 11am Wednesdays at Redeemer-St John's Lutheran Church 939 83rd Street in Dyker Heights. The group is exploring different characters from the Bible, using *Peculiar Treasures* by Frederick Buechner as a springboard. To join the carpool ask Rev. Speers.

Yoga meets two days a week: **Monday and Wednesday 6:45-8:15.** Call Kristin Miller 745.6596

The Union Church 2008 Directory is in production. You will be receiving a printout of your information as it will appear in the directory. Please add/change/delete anything you want to.

Please indicate on the printout if you would like to have your newsletter come by email, even if you have already told the office so, just to make sure.

Looking Toward the Future

Sunday, May 11 Pentecost: WEAR SOMETHING RED IN HONOR OF THE HOLY SPIRIT!!!

Monday, May 12: Program/Mission 6:30pm, also deadline for June-July newsletter.

Sunday, May 18 at 4 pm: Spring Pops Concert: the Mel-O-Chords Sing the Beatles

Thursday evenings in June: Art and Spirituality with Lynn Penney; meets in BRUCA studio, no drawing ability or previous art experience required! See Lynn Penney for details.

Sunday, June 15: Fathers' Day and Last Day in Sanctuary until September 14!

Don't forget to visit www.ucbr.org