



MARSH CHAPEL AT BOSTON UNIVERSITY

University Interdenominational Protestant
Service of Worship
Sunday, April 26th, 2020 – 11:00 a.m.
The Third Sunday of Easter

The Reverend Doctor Robert Allan Hill, Dean

This Sunday, Dean Robert Allan Hill and Director of Music Scott Allen Jarrett bring us a new sermon titled "The Bach Experience," recorded specifically for today, April 26, 2020.

The remainder of the service is being re-broadcast from April 30, 2017.

ORDER OF WORSHIP

☒ *Please rise in body or in heart*

Prelude

Präludium in G major

Nicolaus Bruhns (1665–1697)

Easter Acclamation and Greeting

The Dean: The Lord be with you.
People: *And also with you.*
The Dean: Alleluia! Christ is risen.
People: *Christ is risen indeed! Alleluia!*

☒ Introit

from "Ecce vicit Leo"

Peter Philips (1561–1628)

Ecce vicit Leo de tribu Juda,
radix David, aperire librum,
et solvere septem signacula eius.
Alleluia.

*Behold, the Lion of the tribe of Judah,
the root of David, hath prevailed to open the book
and to loose the seven seals thereof.
Alleluia.*

Revelations 5:5

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1. Hail, thou once de - spis - ed Je - sus! Hail, thou Gal - i -
 2. Pas - chal Lamb, by God ap - point - ed, all our sins on
 3. Je - sus, hail! en - throned in glo - ry, there for - ev - er
 4. Wor - ship, hon - or, power, and bless - ing Christ is wor - thy

le - an King! Thou didst suf - fer to re - lease us; thou didst
 thee were laid; by al - might - y love a - noint - ed, thou hast
 to a - bide; all the heav - en - ly hosts a - dore thee, seat - ed
 to re - ceive; loud - est prais - es, with - out ceas - ing, right it

free sal - va - tion bring. Hail, thou u - ni - ver - sal
 full a - tone - ment made. Ev - ery sin may be for -
 at thy Fa - ther's side. There for sin - ners thou art
 is for us to give. Help, ye bright an - gel - ic

Sav - ior, who hast borne our sin and shame! By thy mer - its
 giv - en through the vir - tue of thy blood; o - pened is the
 plead - ing; there thou dost our place pre - pare; thou for saints art
 spir - its, bring your sweet - est, no - blest lays; help to sing of

we find fa - vor; life is giv - en through thy name.
 gate of heav - en, rec - on - ciled are we with God.
 in - ter - ced - ing till in glo - ry they ap - pear.
 Je - sus' mer - its, help to chant Em - man - uel's praise!

✦ **Collect** (*in unison*)

O God, whose blessed Son made himself known to his disciples in the breaking of bread: Open the eyes of our faith, that we may behold him in all his redeeming work; who lives and reigns with you, in the unity of the Holy Spirit, one God, now and for ever. Amen.

Lesson 1 Peter 1:17–23

Lector: A lesson from the first epistle of Peter, chapter 1, verses 17–23:

If you invoke as Father the one who judges all people impartially according to their deeds, live in reverent fear during the time of your exile. You know that you were ransomed from the futile ways inherited from your ancestors, not with perishable things like silver or gold, but with the precious blood of Christ, like that of a lamb without defect or blemish. He was destined before the foundation of the world, but was revealed at the end of the ages for your sake. Through him you have come to trust in God, who raised him from the dead and gave him glory, so that your faith and hope are set on God. Now that you have purified your souls by your obedience to the truth so that you have genuine mutual love, love one another deeply from the heart. You have been born anew, not of perishable but of imperishable seed, through the living and enduring word of God.

Lector: The Word of the Lord.

People: *Thanks be to God.*

Psalm 116:1–4, 12–19



O praise the Lord, who de-liv-ers your soul from death.

Cantor: I love the LORD,
because he has heard my voice and my supplications.

People: *Because he inclined his ear to me,
therefore I will call on him as long as I live.*

Cantor: The snares of death encompassed me; the pangs of Sheol laid hold on me;
I suffered distress and anguish.

People: *Then I called on the name of the LORD:
"O LORD, I pray, save my life!"*

Cantor: What shall I return to the LORD
for all his bounty to me?

People: *I will lift up the cup of salvation
and call on the name of the LORD,*

Cantor: I will pay my vows to the LORD
in the presence of all his people.

People: *Precious in the sight of the LORD
is the death of his faithful ones.*

Cantor: O LORD, I am your servant; I am your servant,
the child of your serving girl. You have loosed my bonds.

People: *I will offer to you a thanksgiving sacrifice
and call on the name of the LORD.*

Cantor: I will pay my vows to the LORD
in the presence of all his people,

People: *in the courts of the house of the LORD, in your midst, O Jerusalem.
Praise the LORD! ♪*

✦ Gloria Patri

from 'Magnificat in D major'

George Dyson (1883–1964)

Glory be to the Father, and to the Son, and to the Holy Ghost;
As it was in the beginning, is now and ever shall be, world without end. Amen.

✦ Gospel Lesson

Luke 24:13-35

Lector: The Holy Gospel of our Lord Jesus Christ according to St. Luke,
chapter 24, verses 13-35:

People: *Glory to you, O Lord.*

Now on that same day two of them were going to a village called Emmaus, about seven miles from Jerusalem, and talking with each other about all these things that had happened. While they were talking and discussing, Jesus himself came near and went with them, but their eyes were kept from recognizing him. And he said to them, "What are you discussing with each other while you walk along?" They stood still, looking sad. Then one of them, whose name was Cleopas, answered him, "Are you the only stranger in Jerusalem who does not know the things that have taken place there in these days?" He asked them, "What things?" They replied, "The things about Jesus of Nazareth, who was a prophet mighty in deed and word before God and all the people, and how our chief priests and leaders handed him over to be condemned to death and crucified him. But we had hoped that he was the one to redeem Israel. Yes, and besides all this, it is now the third day since these things took place. Moreover, some women of our group astounded us. They were at the tomb early this morning, and when they did not find his body there, they came back and told us that they had indeed seen a vision of angels who said that he was alive. Some of those who were with us went to the tomb and found it just as the women had said; but they did not see him." Then he said to them, "Oh, how foolish you are, and how slow of heart to believe all that the prophets have declared! Was it not necessary that the Messiah should suffer these things and then enter into his glory?" Then beginning with Moses and all the prophets, he interpreted to them the things about himself in all the scriptures. As they came near the village to which they were going, he walked ahead as if he were going on. But they urged him strongly, saying, "Stay with us, because it is almost evening and the day is now nearly over." So he went in to stay with them. When he was at the table with them, he took bread, blessed and broke it, and gave it to them. Then their eyes were opened, and they recognized him; and he vanished from their sight. They said to each other, "Were not our hearts burning within us while he was talking to us on the road, while he was opening the scriptures to us?" That same hour they got up and returned to Jerusalem; and they found the eleven and their companions gathered together. They were saying, "The Lord has risen indeed, and he has appeared to Simon!" Then they told what had happened on the road, and how he had been made known to them in the breaking of the bread.

Lector: The Gospel of the Lord.

People: *Praise to you, Lord Christ.*

**The sermon was recorded specifically for today, April 26, 2020.
The remainder of the service is being re-broadcast from April 30, 2017.**

Sermon

"The Bach Experience"

The Reverend Dr. Robert Allan Hill, Dean
Dr. Scott Allen Jarrett, Director of Music

1. Filled with the Spir - it's power, with one ac - cord
 2. Now with the mind of Christ set us on fire,
 3. Wid - en our love, good Spir - it, to em - brace

the in - fant church con - fessed its ris - en Lord.
 that u - ni - ty may be our great de - sire.
 in your strong care all those of ev - ery race.

O Ho - ly Spir - it, in the church to - day
 Give joy and peace; give faith to hear your call,
 Like wind and fire with life a - mong us move,

no less your power of fel - low - ship dis - play.
 and read - i - ness in each to work for all.
 till we are known as Christ's, and Chris - tians prove.

WORDS: John R. Peacey, 1969 (Acts 2)
 MUSIC: Cyril V. Taylor, 1943

SHELDONIAN
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I. Chorus

Wer mich liebet, der wird mein Wort halten,
und mein Vater wird ihn lieben,
und wir werden zu ihm kommen
und Wohnung bei ihm machen.

*Whoever loves me will keep my Word,
and my Father will love him,
and we will come to him
and make our dwelling with him.*

II. Aria (S)

Komm, komm, mein Herze steht dir offen,
Ach, laß es deine Wohnung sein!
Ich liebe dich, so muß ich hoffen:
Dein Wort trat itzo bei mir ein;
Denn wer dich sucht, fürcht', liebt und ehret,
Dem ist der Vater zugetan.
Ich zweifle nicht, ich bin erhöret,
Daß ich mich dein getrösten kann.

*Come, come, my heart lies open for You,
ah, let it be Your dwelling!
I love You, so I must hope:
now Your Word comes inside to me;
for whoever seeks You, fears, loves and honors You,
the Father is drawn to as well.
I do not doubt that I am heeded,
therefore I can be comforted in You*

III. Recitative (A)

Die Wohnung ist bereit.
Du findest ein Herz, das dir allein ergeben,
Drum laß mich nicht erleben,
Daß du gedenkst, von mir zu gehn.
Das laß ich nimmermehr, ach, nimmermehr geschehen!

*The dwelling is prepared.
You find a heart that is allotted to You alone,
therefore let me never feel
that you might think to leave me.
Never, ah, nevermore will I let that happen!*

IV. Aria (B)

Ich gehe hin und komme wieder zu euch.
Hättet ihr mich lieb, so würdet ihr euch freuen.

*I go away and come again to you.
If you loved Me, then you would rejoice.*

V. Aria (T)

Kommt, eilet, stimmet Sait und Lieder
In muntern und erfreuten Ton.
Geht er gleich weg, so kömmt er wieder,
Der hochgelobte Gottessohn.

*Come, hurry, sound string and song
in cheerful and joyful tone.
If He goes away, then He comes back,
the highly-praised Son of God.*

Der Satan wird indes versuchen,
Den Deinigen gar sehr zu fluchen.
Er ist mir hinderlich,
So glaub ich, Herr, an dich. (*da capo*)

*Meanwhile Satan will try
to damage Your faithful very sorely.
He is a hindrance to me,
for I believe, Lord, in You. (*da capo*)*

VI. Recitative (B)

Es ist nichts Verdammliches an denen,
die in Christo Jesu sind.

*There is nothing damnable in those
who are of Christ Jesus.*

VII. Aria (A)

Nichts kann mich erretten
Von höllischen Ketten
Als, Jesu, dein Blut.

Dein Leiden, dein Sterben
Macht mich ja zum Erben:
Ich lache der Wut. (*da capo*)

*Nothing can save me
from the chains of hell
except Your blood, Jesus.*

*Your suffering, Your death
makes me even Your heir:
I laugh at their fury. (*da capo*)*

VIII. Chorale

**Kein Menschenkind hier auf der Erd
Ist dieser edlen Gabe wert,
Bei uns ist kein Verdienen;
Hier gilt gar nichts als Lieb und Gnad,
Die Christus uns verdienet hat
Mit Büßen und Versöhnen.**

*No human here on earth
is worthy of this noble gift,
there are none deserving among us;
Here nothing matters except love and grace,
that Christ has earned for us
with penance and atonement.*

Carey Shunskis, soprano
Emily Marvosh, alto
Ethan DePuy, tenor
Junhan Choi, baritone
Heidi Braun-Hill, violin
Andrea Heyboer, oboe da caccia

Marsh Chapel Choir and Collegim
Scott Allen Jarrett *conducting*

✦ **Presentation of the Gifts** (*sung by all*)

LASST UNS ERFREUEN; *arr. John Rutter (b. 1945)*

The musical score is written on four staves in a 3/2 time signature with a key signature of two flats (B-flat and E-flat). The lyrics are: "Praise God, from whom all blessings flow; praise God, all creatures here below: Al-le-lu-ia! Al-le-lu-ia! Praise God, the source of all our gifts! Praise Je-sus Christ, whose pow'r up-lifts! Praise the Spir-it, Ho-ly Spir-it! Al-le-lu-ia! Al-le-lu-ia! Al-le-lu-ia!"

✦ **Offertory Prayer**

WORDS: Brian Wren, 1968, alt.
 MUSIC: *Psalmody Evangelica*, 1789
 Words © 1975 Hope Publishing Co.

TRURO
 LM

✦ **Benediction**

✦ **Response**

God be in my head

arr. John Rutter (b. 1945)

God be in my head and in my understanding. God be in mine eyes and in my looking.
 God be in my mouth and in my speaking. God be in my heart and in my thinking.
 God be at mine end and at my departing.

Old English Prayer from Sarum Primer

✦ **Postlude**

Allegro maestoso e vivace (from Sonata No. 4)

Felix Mendelssohn (1809–1847)

*The preachers are the Reverend Dr. Robert Allan Hill, Dean of the Chapel, and Dr. Scott Allen Jarrett, Director of Music.
 The Marsh Chapel Choir and Collegium is conducted by Dr. Jarrett.
 The organist is Justin Thomas Blackwell, Associate Director of Music.
 The recording engineer is Eddie Muizulis.*

J. S. BACH *Wer mich liebet, der wird mein Wort halten*, BWV 74

Johann Sebastian Bach was born in Eisenach on 21 March 1685 and died in Leipzig on 28 July 1750. He composed hundreds of cantatas for both sacred and secular purposes, over two hundred of which survive. His legacy to humanity is beyond price, his influence beyond measure, and his stature beyond question.

Wer mich liebet, der wird mein Wort halten was first performed on 20 May 1725 for Whit Sunday (Pentecost). It is scored for SATB soloists, SATB chorus, two oboes, oboe da caccia, three trumpets, timpani, strings, and continuo. Its duration is approximately twenty-one minutes.

The Marsh Chapel Choir and Collegium performed this work on Sunday, April 30, 2017, during the Interdenominational Protestant Worship Service. That performance is being re-broadcast here today. The notes that appear below were drafted for the 2017 performance.



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Our fourfold experience of musical arrivals in this year's Bach Experience at Marsh Chapel concludes this morning with *Wer mich liebet, der wird mein Wort halten* BWV74, composed for Whit Sunday, or Pentecost, on 20 May 1725. Pentecost, seven weeks after Easter Sunday, celebrates the descent of the Holy Spirit upon the Apostles and is often referred to as the birthday of the Church. Upon the descent of the Holy Spirit, the Apostles – hiding in a locked room weeks after Jesus' Ascension – receive the gift of diverse languages and newfound courage; so armed, they embark upon the construction of Christ's Church on earth.

Pentecost therefore stands among the great feasts of the liturgical year which – not unlike Easter – is filled with optimism, celebration, and enthusiasm following the departure of Christ. But unlike Easter, Pentecost establishes a special connection between contemporary believers and the Apostles in the Gospel. Christ's earthly journey from Annunciation to Ascension complete, the Apostles – like Bach and his congregation – are left with their faith and the Holy Spirit.

Given the magnitude of this feast, we might be left confused by Bach's first crack at a Pentecost cantata in Leipzig, *Wer mich liebet, der wird mein Wort halten* BWV59 – two movements of which were re-worked by Bach for this morning's cantata. Composed by 1723 (although possibly not performed until 1724), this progenitor of BWV74 was scored for only two vocal parts (excluding the final four-part chorale), less demanding music than common for Bach, no woodwinds, and only two (instead of Bach's usual three) trumpets. It may not have even been originally written for the Thomaskirche or even in Leipzig; regardless, we can consider BWV74 the mature, "final" version of a compositional project begun by Bach at least two years earlier.

The opening chorus is an expansion of what was originally the opening duet of BWV59, preserving much of the same musical content, the overall structure, and even the same text as its model. The chorus is based on the cellular motive played by the violin at the opening of the movement, and that is repeatedly sung to the words "Wer mich liebet" throughout. Bach uses musical signposts to guide listeners through his contrapuntally rich choruses; one recalls the ascending two-octave scale in the bass in the opening chorus of the *St. Matthew Passion* BWV244, or the exclamations "Credo in unum Deum" peppered throughout the "Patrem omnipotentem" movement of the Mass in B Minor BWV232. Here, this small motive marks the chorus's tonal structure with each vocal entry, moving from C major first to the dominant G major, then to the relative A minor. The instability of the minor results in a drawn out contrapuntal passage, the first time all four voices participate. In typical fashion, Bach keeps us waiting for tonal resolution, landing in distant D minor; he then uses shorter snippets of the opening motive followed by longer contrapuntal sections to pivot back to C major. Lacking a clear textual form such as a chorale or aria, tonal resolution in the vocal material gives way to a short instrumental ritornello largely comprised of sequential motion to balance out the chorus's instrumental opening.

The first aria, essentially the same music as its model in the fourth movement of BWV59 but here transposed for oboe da caccia and soprano (and overlain with a different poetic text), is a strophic (not da capo) text which reflects upon

Augustinian imagery of God entering the believer's heart and, commensurately, the believer's own opening of his or her heart to the same. This follows the spirit of the Gospel excerpt in the opening chorus of welcome and the arrival that will result for the faithful believer. Like the opening chorus, the aria moves to the relative minor (D to its overarching F major). This imagery is continued by the alto in the brief succeeding recitative.

The continuo aria that follows sets another excerpt from the Gospel; as words spoken by Christ they are, as was traditional, sung by the bass. Its active, searching bass line and highly unstable E minor tonality suggest the wandering of the believer's heart in Christ's absence. As Christ is not actually present on Pentecost, we might imagine this aria as a reminder, even within the context of the cantata, rather than as a dramatic depiction of Christ actually saying these words. The believer – be it the Apostles on the first Pentecost, Bach's listener, or a reader of this note – will find reason to rejoice upon Christ's return if he or she loves him amidst the challenges of sin.

This aria, recounting Christ's reminder of his own return, pivots to an aria for tenor and strings (the first da capo movement of the cantata) which celebrates that promise. Da capo arias are defined by tension between the "A" and "B" sections, in rhyme scheme, tonality, and sometimes subject matter. There is a rather dramatic tension between sections here: the A section rejoices in Christ's eventual return, while the B section warns the believer against the temptation of Satan to stray from a path of love in Christ. Accordingly, and once again, the G major movement moves to the relative minor for its B section instead of the expected dominant; E minor connects Satan's temptation with the believer's challenge depicted in the preceding bass aria. Note that the call to "Come, hasten!" ("Kommt, eilet!") is not directed toward Christ, but to the faithful. The Second Coming will occur in its own time; the believer's task is not impatience in the face of waiting, but faithfulness and joy at that eventual, promised return.

A brief accompanied recitative, here an excerpt from St. Paul's letter to the Romans, pivots us back to the opening chorus's C major tonality for the final aria. In imagery typical of eighteenth-century Lutheran poetry, the libretto here joyfully expounds on deliverance via Christ's Passion, still fresh in believers' minds at the end of the Easter season (although, as we see from Lutheran cantata texts throughout the church year in Leipzig and elsewhere, it appears to have never been too far out of mind). Bach chooses a dancelike triple meter and the cantata's full accompanying ensemble (less the festive trumpets and timpani from the opening chorus), and motion to the relative minor for the B section. The joy of this aria prefigures the aria that immediately follows Christ's crucifixion in the *St. Matthew Passion* (composed two years later), in which the alto, also in a dancelike meter, describes Jesus' position on the cross as one of arms outstretched "fassen ausgespannt," "to embrace us." While so much Lutheran poetry – and so much of Bach's setting of it – wallows in darkness and death, it is also able to find the boundless joy of the Resurrection in poetic reflection on the Passion that made it possible. This alto aria brings the believer full circle: without Passion there is no Resurrection; without Resurrection, there is no victory over death; and without victory over death, there is no salvation at the Second Coming. All of this allows the faithful, with Christ dwelling in their hearts, to "laugh at hell's rage."

One last motion to the relative minor for the final chorale accompanies the pivot from redemption in Christ to human frailty and a reminder for humility in the face of God's remarkable act of mercy. The chorale is the second verse of the chorale "Gott Vater, sende deinen Geist" ("God the Father, send your spirit"), but we note that the selected verse of this otherwise Pentecost-specific chorale makes no mention of the Holy Spirit or the Church. The overall celebratory and bright-eyed libretto ends with an inward turn, a call to remember that love and grace are the *least* we can do (but, also, the most we need do, in Lutheran theology). All this, in light of God's "edlen Gabe," "noble gift," of salvation received purely out of his own love – a love the believer can, and must, joyfully requite.

–Brett Kostrzewski, April 2017

MARSH CHAPEL CHOIR (as constituted on April 30, 2017)

Scott Allen Jarrett, Conductor

Justin Thomas Blackwell, Associate Conductor

Sean Watland, Conducting Fellow

Margaret Weckworth and Phoebe Oler, Music Program Administrators

Sopranos

Heather Bachelder, Palmer, AK
Xing Hu, Chengdu, China
Annette Jochum, Durham, NC
*MaryRuth Lown, West Columbia, SC
Phoebe Oler, Boston, MA
Katie Quigley Mellor, Boston, MA
Emily Regier, Belmont, MA
Erin Sanborn, Wakefield, MA
Kasey Shultz, Seattle, WA
*Carey Shunskis, Upper Darby, PA
Sharon Solomon, Marietta, GA
*Jacquelyn Stucker, Jamaica Plain, MA
Margaret Weckworth, Greensboro, NC

Tenors

Gabriel Cler, Ripon, WI
*Ethan DePuy, Rochester, NY
Steven Merrill, Wausau, WI
George Silvis, III, Cambridge, MA
*Patrick T. Waters, Guilford, CT
Sean Watland, Chicago, IL

*Choral Scholar

Altos

Candace Brooks, Branford, CT
*Douglas Dodson, Spearfish, SD
Elizabeth Eschen, Cazenovia, NY
Kira Garvie, Ghent, NY
*Kim Leeds, Watertown, MA
Kimi Macdonald, Londonderry, NH
Katie Moore, Moorestown, NJ
Nellie Morley, Nantucket, MA
Britt Simonson, Okemos, MI

Basses

David Ames, Newton Centre, MA
*Junhan Choi, South Korea
Daniel Fallu, Goffstown, NH
Alex Handin, Guilderland, NY
Samuel Horsch, Gibson City, IL
*Joseph Hubbard, Pflugerville, TX
Steve Pinner, Hudson, MA
Matt Reese, Langhorne, PA
Tim Sullivan, Somerville, MA

MARSH CHAPEL COLLEGIUM (as constituted on April 30, 2017)

Violin I

Heidi Braun-Hill, *concertmaster*
Sean Larkin
Nelli Herskovits-Jabotinsky
Nina Bishop Nunn

Violin II

Heather Braun-Bakken
Andrew Salo
Julia Connor

Viola

Daniel Doña
Anna Griffis

Cello

Joshua Rohde

Contrabass

Nash Tomey

Oboe

Benjamin Fox
Laura Shamu

Oboe da caccia

Andrea Heyboer

Bassoon

Jensen Ling

Trumpet

Geoff Shamu
Adam Gautille
Ryan Noe

Timpani

Jonathan Hess

Organ

Justin Blackwell

Managers

Margaret Weckworth
Phoebe Oler

COMMUNITY ANNOUNCEMENTS

Boston University is currently closed due to the COVID-19 pandemic.

All Marsh Chapel activities, including in-person Sunday morning services, are suspended until further notice.

The sermon was recorded specifically for today, April 26, 2020.

The remainder of the podcast and radio/Internet broadcast is being re-broadcast from April 30, 2017.

Marsh Chapel continues to broadcast every Sunday at 11:00 a.m. (Eastern) on WBUR 90.9 FM.

For those outside of New England, a live feed of WBUR is accessible at wbur.org.

Visit our website at bu.edu/chapel for a link to our weekly podcast
or to view or print a copy of the Sunday morning bulletin.

The entirety of today's service was recorded prior to broadcast.

We look forward to resuming live broadcasts as soon as conditions permit.

WELCOME TO MARSH CHAPEL

We thank you for joining us virtually this morning for worship, and hope that you have found the Spirit of God in our midst. If you are interested in becoming a member of Marsh Chapel, or have other questions, please feel free to contact any of the Chaplains or Associates listed below.

617.353.3560 — chapel@bu.edu — www.bu.edu/chapel

Marsh Chapel is currently closed due to the COVID-19 pandemic.

Email and phone messages left in the office will be checked as quickly as possible.

The Reverend Dr. Robert Allan Hill, Dean and Chaplain of the University

Nick Rodriguez, BS ENG'18, Ministry Associate for Outreach and Engagement
Tom Batson, T.J. Bergeron, Shruti Gupta, Marsh Associates

The Reverend Dr. Karen Coleman, Associate Chaplain for Episcopal Ministry

Young Joon Seo, Ministry Associate
Cornelia Johnson, Alec Vaughn, Marsh Associates

Jessica Chicka, PhD STH'19, University Chaplain for International Students

Chloe McLaughlin, Ministry Assistant
Eshita Rahman, Global Associate for Interfaith Engagement
Hillary Santiago, Ministry Associate

Scott Allen Jarrett, DMA CFA'08, Director of Music

Justin Thomas Blackwell, MM CFA'09, Associate Director of Music

Margaret Weckworth, MM CFA'15, Music Program Administrator
Herbert S. Jones, Director, Inner Strength Gospel Choir

Ray Bouchard, MTS STH'95, Director of Marsh Chapel

Heidi Freimanis-Cordts, MM CFA'09, Director of Hospitality

The Reverend Dr. Victoria Hart Gaskell, D.Min. STH'19, Minister for Visitation

David Ames, Sacristan
Zoe Chock, Heidi Freimanis-Cordts, Kaitie Noe, Wedding Coordinators
Anastasya Chandra, Zoe Chock, Office Assistants
Helen Houghton, Emilio Latorre, Office Assistants
Moniroath Nann, Jace Shneyderman, Angelee Verdieu, Office Assistants
Cierra Brown, Ellis Brown, Kaelyn Brown, Charles Cloy, George Coulter, Mark Gray, Ushers
Benista Owusu-Amo, Naa Ameley Owusu-Amo, Sydney Passley-Harris, Jay Reeg, Liz Scully, Ushers

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