

MARSH CHAPEL AT BOSTON UNIVERSITY

University Interdenominational Protestant Service of Worship

Sunday, September 25th, 2022 — 11:00 a.m.

The Sixteenth Sunday after Pentecost

The Reverend Doctor Robert Allan Hill, Dean

✠ *Please rise, as you are able.*

ORDER OF WORSHIP

The congregation is invited into silent prayer prior to the service.

Prelude

Fugue No. 6 on B-A-C-H, Op. 60

Robert Schumann (1810–1856)

Call to Worship and Greeting

The Dean: The Lord be with you.

People: And also with you.

The Dean: Lift up your hearts.

People: We lift them up to the Lord!

✠ Introit

Saints bound for heaven

arr. Alice Parker and Robert Shaw

Our bondage it shall end by and by. From Egypt's yoke set free, hail the glorious
Jubilee, and to Canaan we'll return by and by. Shouting "Glory to our King", till the
vaults of heaven ring, and through all eternity we'll rejoice!

Traditional

✠ Hymn 690

The day thou gavest, Lord, is ended

ST. CLEMENT

✠ Collect *(in unison)*

O God, you declare your almighty power chiefly in showing mercy and pity: Grant us the fullness of your grace, that we, running to obtain your promises, may become partakers of your heavenly treasure; through Jesus Christ our Lord, who lives and reigns with you and the Holy Spirit, one God, for ever and ever. Amen.

Lesson

Jeremiah 32:1–3a, 6–15

Lector:

A lesson from the Book of Jeremiah, chapter 32, verses 1–3 and 6–15:

The word that came to Jeremiah from the LORD in the tenth year of King Zedekiah of Judah, which was the eighteenth year of Nebuchadrezzar. At that time the army of the king of Babylon was besieging Jerusalem, and the prophet Jeremiah was confined in the court of the guard that was in the palace of the king of Judah, where King Zedekiah of Judah had confined him. Jeremiah said, The word of the LORD came to me: Hanamel son of your uncle Shallum is going to come to you and say, "Buy my field that is at Anathoth, for the right of redemption by purchase is yours." Then my cousin Hanamel came to me in the court of the guard, in accordance with the word of the LORD, and said to me, "Buy my field that is at Anathoth in the land of Benjamin, for the right of possession and redemption is yours; buy it for yourself." Then I knew that this was the word of the LORD. And I bought the field at Anathoth from my cousin Hanamel, and weighed out the money to him, seventeen shekels of silver. I signed the deed, sealed it, got witnesses, and weighed the money on scales. Then I took the sealed deed of purchase, containing the terms and conditions, and the open copy; and I gave the deed of purchase to Baruch son of Neriah son of Mahseiah, in the presence of my cousin Hanamel, in the presence of the witnesses who signed the deed of purchase, and in the presence of all the Judeans who were sitting in the court of the guard. In their presence I charged Baruch, saying, Thus says the LORD of hosts, the God of Israel: Take these deeds, both this sealed deed of purchase and this open deed, and put them in an earthenware jar, in order that they may last for a long time. For thus says the LORD of hosts, the God of Israel: Houses and fields and vineyards shall again be bought in this land.

Lector:

The Word of the Lord.

People:

Thanks be to God.

Psalms 91:1–6, 14–16

The antiphon is sung twice, first by choir alone, and then by choir and congregation.



Grant us sal - va-tion, Lord; in trou - ble be our ref - uge.

Cantor:

You who live in the shelter of the Most High,
who abide in the shadow of the Almighty, will say to the LORD,

People:

*"My refuge and my fortress;
my God, in whom I trust."*

Cantor: For he will deliver you from the snare of the fowler
and from the deadly pestilence;
People: he will cover you with his pinions,
and under his wings you will find refuge;
his faithfulness is a shield and buckler.
Cantor: You will not fear the terror of the night, or the arrow that flies by day,
or the pestilence that stalks in darkness,
or the destruction that wastes at noonday.
People: *Those who love me, I will deliver;*
I will protect those who know my name.
Cantor: When they call to me, I will answer them;
I will be with them in trouble, I will rescue them and honor them.
People: *With long life I will satisfy them,*
and show them my salvation. ♪

✠ **Gloria Patri** from 'Magnificat: Collegium Regale' *Herbert Howells (1892–1983)*

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 16:19–31

Lector: The Holy Gospel of our Lord Jesus Christ according to St. Luke,
chapter 16, verses 19–31:
People: *Glory to you, O Lord.*

"There was a rich man who was dressed in purple and fine linen and who feasted sumptuously every day. And at his gate lay a poor man named Lazarus, covered with sores, who longed to satisfy his hunger with what fell from the rich man's table; even the dogs would come and lick his sores. The poor man died and was carried away by the angels to be with Abraham. The rich man also died and was buried. In Hades, where he was being tormented, he looked up and saw Abraham far away with Lazarus by his side. He called out, 'Father Abraham, have mercy on me, and send Lazarus to dip the tip of his finger in water and cool my tongue; for I am in agony in these flames.' But Abraham said, 'Child, remember that during your lifetime you received your good things, and Lazarus in like manner evil things; but now he is comforted here, and you are in agony. Besides all this, between you and us a great chasm has been fixed, so that those who might want to pass from here to you cannot do so, and no one can cross from there to us.' He said, 'Then, father, I beg you to send him to my father's house—for I have five brothers—that he may warn them, so that they will not also come into this place of torment.' Abraham replied, 'They have Moses and the prophets; they should listen to them.' He said, 'No, father Abraham; but if someone goes

to them from the dead, they will repent.' He said to him, 'If they do not listen to Moses and the prophets, neither will they be convinced even if someone rises from the dead.'"

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

Sermon "The Bach Experience" The Rev. Dr. Robert Allan Hill, Dean
Dr. Scott Allen Jarrett, Director of Music

✠ **Hymn 136** The Lord's my Shepherd, I'll not want CRIMOND

Cantata Herz und Mund und Tat und Leben, BWV 147 J. S. Bach (1685-1750)

I. Chorus

Herz und Mund und Tat und Leben	<i>Heart and mouth and deed and life</i>
Muß von Christo Zeugnis geben	<i>must give testimony of Christ</i>
Ohne Furcht und Heuchelei,	<i>without fear or hypocrisy,</i>
Daß er Gott und Heiland sei.	<i>that He is God and Savior.</i>

*II. Recitative (tenor)

Gebenedeiter Mund!	<i>Blessed mouth!</i>
Maria macht ihr Innerstes der Seelen	<i>Mary makes the inmost part of her soul</i>
Durch Dank und Rühmen kund;	<i>known through thanks and praise;</i>
Sie fängt bei sich an,	<i>she begins to narrate to herself</i>
Des Heilands Wunder zu erzählen,	<i>the miracle of the Savior,</i>
Was er an ihr als seiner Magd getan.	<i>which He has worked in her as His handmaiden.</i>
O menschliches Geschlecht,	<i>O human race,</i>
Des Satans und der Sünden Knecht,	<i>slave to Satan and to sin,</i>
Du bist befreit	<i>you are freed</i>
Durch Christi tröstendes Erscheinen	<i>through Christ's reassuring appearance</i>
Von dieser Last und Dienstbarkeit!	<i>from this burden and servitude!</i>
Jedoch dein Mund	<i>However your mouth</i>
und dein verstockt Gemüte	<i>and your stubborn spirit</i>
Verwuschweig, verleugnet solche Güte;	<i>suppresses, denies such goodness;</i>
Doch wisse, daß dich nach der Schrift	<i>yet know, that according to the scripture,</i>
Ein allzuscharfes Urteil trifft!	<i>an all-too-harsh judgment will be yours!</i>

III. Aria (alto)

Schäme dich, o Seele nicht,	<i>Do not be ashamed, o soul,</i>
Deinen Heiland zu bekennen,	<i>to acknowledge your Savior,</i>

Soll er dich die seine nennen
Vor des Vaters Angesicht!
Doch wer ihn auf dieser Erden
Zu verleugnen sich nicht scheut,
Soll von ihm verleugnet werden,
Wenn er kommt zur Herrlichkeit.

*so shall He name His own
before His Father's face!
Yet whoever, on this earth,
is not shy to deny Him,
shall be denied by Him
when he approaches glory.*

IV. Recitative (bass)

Verstockung kann Gewaltige verblenden,
Bis sie des Höchsten Arm
vom Stuhle stößt;
Doch dieser Arm erhebt,
Obschon vor ihm der Erde Kreis erbebt,
Hingegen die Elenden, so er erlöst.
O hochbeglückte Christen,
Auf, machet euch bereit,
Itzt ist die angenehme Zeit,
Itzt ist der Tag des Heils:
Der Heiland heißt euch Leib und Geist
Mit Glaubensgaben rüsten,
Auf, ruft zu ihm in brünstigem Verlangen,
Um ihn im Glauben zu empfangen!

*Astonishment might dazzle the mighty,
until the arm of the Highest throws them down
from their thrones;
yet this arm uplifts,
although the orb of the earth trembles before it,
the wretched, on the other hand, which he redeemed.
O most delighted Christians,
arise, make yourselves ready,
now the pleasant time is here,
now is the day of salvation:
the Savior calls you to arm body and soul
with the gifts of faith,
arise, call to Him in fervent longing,
in order to embrace Him in faith!*

V. Aria (soprano)

Bereite dir, Jesu, noch itzo die Bahn,
Mein Heiland, erwähle
Die gläubende Seele
Und siehe mit Augen der Gnade mich an!

*Prepare, Jesus, even now the path for Yourself,
my Savior, select
the faithful souls
and look upon me with eyes of mercy!*

VI. Chorale

Wohl mir, daß ich Jesum habe,
O wie feste halt ich ihn,
Daß er mir mein Herze labe,
Wenn ich krank und traurig bin.
Jesum hab ich, der mich liebet
Und sich mir zu eigen gibet;
Ach drum laß ich Jesum nicht,
Wenn mir gleich mein Herze bricht.

*Happy I, who has Jesus,
o how tightly I cling to Him,
so that He delights my heart
when I am sick and sad.
I have Jesus, who loves me
and gives Himself to me as my own;
ah, therefore I will not let go of Jesus,
even if my heart is breaking.*

VII. Aria (tenor)

Hilf, Jesu, hilf, daß ich auch dich bekenne
In Wohl und Weh, in Freud und Leid,
Daß ich dich meinen Heiland nenne
Im Glauben und Gelassenheit,
Daß stets mein Herz
von deiner Liebe brenne.

*Help, Jesus, help that I may also acknowledge You
in prosperity and in woe, in joy and in sorrow,
so that I may call You my Savior
in faith and calmness,
that my heart may always burn
with Your love.*

VIII. Recitative (alto)

Der höchsten Allmacht Wunderhand
Wirkt im Verborgenen der Erden.
Johannes muß mit Geist erfüllet werden,
Ihn zieht der Liebe Band
Bereits in seiner Mutter Leibe,
Daß er den Heiland kennt,
Ob er ihn gleich noch nicht
Mit seinem Mund nennt,
Er wird bewegt, er hüpfet und springet,
Indem Elisabeth
Das Wunderwerk ausspricht,
Indem Mariae Mund
der Lippen Opfer bringet.
Wenn ihr, o Gläubige,
des Fleisches Schwachheit merkt,
Wenn euer Herz in Liebe brennet,
Und doch der Mund
den Heiland nicht bekennet,
Gott ist es, der euch kräftig stärkt,
Er will in euch des Geistes Kraft erregen,
Ja Dank und Preis auf eure Zunge legen.

*The wondrous hand of the exalted Almighty
is active in the mysteries of the earth.
John must have been filled with the Spirit,
the bond of love drew him
already in his mother's body,
so that he knew the Savior,
even though he could not yet
name Him with his mouth,
he became lively, he leapt and stirred,
while Elizabeth
expressed the miracle,
while Mary's mouth
made her lip's offering.
If you, o believers,
note the weakness of the flesh,
if your hearts burn in love,
and yet your mouths
do not acknowledge the Savior,
then it is God who will powerfully strengthen you,
He will stir up the power of the spirit in you,
indeed lay thanks and praise upon your tongues.*

IX. Aria (bass)

Ich will von Jesu Wundern singen
Und ihm der Lippen Opfer bringen,
Er wird nach seiner Liebe Bund
Das schwache Fleisch, den irdschen Mund
Durch heiliges Feuer kräftig zwingen.

*I will sing of Jesus' wonders
and bring my lip's offering to Him,
He will compel weak flesh, the earthly mouth
powerfully, through the holy fire,
towards the bond of His love.*

X. Chorale

Jesus bleibet meine Freude,
Meines Herzens Trost und Saft,
Jesus wehret allem Leide,
Er ist meines Lebens Kraft,
Meiner Augen Lust und Sonne,
Meiner Seele Schatz und Wonne;
Darum laß ich Jesum nicht
Aus dem Herzen und Gesicht.

*Jesus shall remain my joy,
my heart's comfort and sap,
Jesus shall fend off all sorrow,
He is the strength of my life,
the delight and sun of my eyes,
the treasure and wonder of my soul;
therefore I will not let Jesus go
out of my heart and sight.*

Logan Trotter, soprano
Wee Kiat Chia, countertenor
*Patrick T. Waters, tenor
Chance Jonas-O'Toole, tenor
Devon Russo, bass
Marsh Chapel Choir and Collegium
Scott Allen Jarrett, conducting

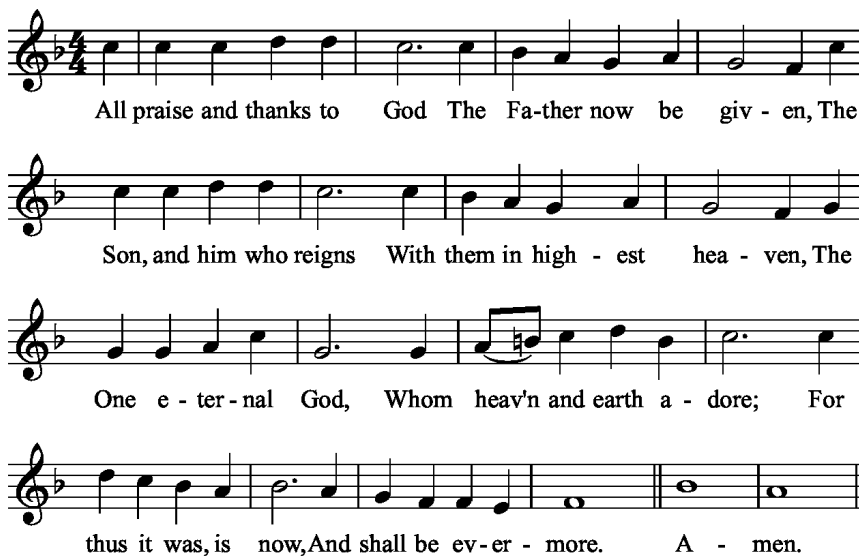
Offertory Sentences

At the Offertory Méditation, from Symphonie No. 1

Charles Marie-Widor (1844-1937)

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

NUN DANKET; *arr. John Rutter (b. 1945)*



All praise and thanks to God The Fa-ther now be giv - en, The
Son, and him who reigns With them in high - est hea - ven, The
One e - ter - nal God, Whom heav'n and earth a - dore; For
thus it was, is now, And shall be ev - er - more. A - men.

✦ Offertory Prayer

✦ Hymn



Love di - vine, all loves ex - cel - ling, Joy of heav'n, to earth come down,
Come, al - migh - ty to de - li - ver, Let us all thy life re - ceive;
Fi - nish then thy new cre - a - tion, Pure and spot - less let us be;

Fix in us thy hum - ble dwel - ling, All thy faith - ful mer - cies crown.
Sud - den - ly re - turn, and ne - ver, ne - ver more thy tem - ples leave.
Let us see thy great sal - va - tion, Per - fect - ly re - stored in thee,

Je - su, thou art all com - pas - sion, Pure, un - boun - ded love thou art;
Thee we would be al - way bles - sing, Serve thee as thy hosts a - bove,
Changed from glo - ry in - to glo - ry, Till in heav'n we take our place,

Vi - sit us with thy sal - va - tion, En - ter ev' - ry trem - bling heart.
Pray, and praise, thee with - out cea - sing, Glo - ry in thy per - fect love.
Till we cast our crowns be - fore thee, Lost in won - der, love, and praise!

Text: Charles Wesley (1707–1788)

Tune: BLAENWERN; William P. Rowlands (1860–1937)

✦ 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

Nun danket alle Gott, Op. 65, No. 59

Sigfrid Karg-Elert (1877–1933)

*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 Blackwell, Associate Director of Music.

J. S. BACH *Herz und Mund und Tat und Leben*, BWV 147

Two oboes (both doubling oboe da caccia), oboe d'amore, bassoon, trumpet, organ obbligato, strings, and continuo; SATB chorus and SATB solos. Duration: approximately 29 minutes.



Johann Sebastian Bach prepared *Herz und Mund und Tat und Leben* BWV 147 for the Feast of the Visitation, 2 July, shortly after he began his duties as Thomaskantor in Leipzig in 1723. Yet we know that the cantata traces its roots in some form to Bach's earlier post as Konzertmeister of the ducal court in Weimar, where he was responsible for the composition and performance of one cantata per month between 1714 and 1717. In his autograph manuscript score, Bach copied out the opening chorus during his time in Weimar. The aria texts were composed and published for the Fourth Sunday of Advent by Salomo Franck, court poet at the Weimar court during Bach's time as Konzertmeister. Therefore, perhaps Bach originally wrote the cantata for the Fourth Sunday of Advent in Weimar—if so, probably in 1716. Revising this cantata for the Visitation in Leipzig would make sense; unlike in Weimar, concerted music was performed there only on the First Sunday of Advent. Yet the remainder of Bach's autograph score was copied in Leipzig, and no other music survives from this early version (catalogued as BWV 147a). Therefore the question of this purported early version and its contents remains speculative.

The Fourth Sunday of Advent and the Visitation are not all that theologically distant, allowing for a relatively seamless integration of Franck's texts into this different context. The Visitation celebrates Mary's journey to see her cousin Elizabeth, as recounted in Luke 1:39-56. Both of them pregnant through the grace of God, John the Baptist first heralds Jesus' coming by jumping in Elizabeth's womb. This inspires the Magnificat, Mary's great canticle of praise, central to Christian prayer all year but especially in the season of Advent. In Bach's Leipzig, the Epistle reading on the Visitation was Isaiah's prophecy of the Messiah (11:1-5), further smoothening the integration of an Advent text in this cantata. The anonymous recitatives added for this version explicitly recontextualize Franck's arias, especially no. 8: "John must be filled with the Spirit...He is stirred, he leaps and jumps, / While Elizabeth announces a miracle, / While Mary's mouth brings the offering of her lips."

Herz und Mund und Tat und Leben is best known for its setting of the chorale melody *Werde munter, mein Gemüte*, familiar to English-speakers as *Jesu, Joy of Man's Desiring*. This cantata is divided into two parts, between which was pronounced the sermon; the famous chorale with its triplet instrumental discant is presented identically at the end of each part, but with different verses of the chorale text *Jesu, meiner Seelen Wonne* sung each time (verse 6 at the end of the first part, verse 16 at the end of the second). The chorale's fame is justifiable, but it forms merely the final punctuation to a complex and varied series of arias and recitatives.

The opening chorus sets a simple four-line strophic aria, which Bach expands in length and formal sophistication. Bach added a festive trumpet to the standard disposition of strings and oboes. An instrumental ritornello precedes a fugue in the voices, setting the first two lines of the text (the A-rhyme). The third and fourth lines (the B-rhyme) are presented for the first time in a rather abrupt, a cappella homophonic passage; after a quick repetition of the sequence that concluded the A-rhyme, the B-rhyme returns—again a cappella, but now in a rich polyphonic texture hinting at the stile antico in its lack of the sixteenth-notes and leaps of the A section. After this, Bach re-states the A and B sections in a condensed form and in a different key, before closing out the movement with a final statement of the opening instrumental ritornello.

The cantata's recitatives are particularly varied in style throughout. In the first recitative, the tenor is accompanied by sustained chords in the strings, as he celebrates Mary's Magnificat while challenging the believer to join in Mary's song. The recitative is followed by an aria for alto and oboe d'amore, built upon a halting and metrically ambiguous melody shared by the oboe and voice.

The *secco* recitative for bass that follows gives way to an *adagio arioso* in which Bach seemingly attempts to depict the lines of Mary's Magnificat that describe the mighty unseated by God's arm in favor of the humble. Another strophic aria, for soprano and violin, presents a simple prayer for aid from Jesus. Bach composed a virtuosic line of triplets for the violin, against which duple sixteenth-notes in the soprano create delightful rhythmic micro-dissonances.

After the first chorale verse and sermon, the second part opens with a continuo aria for tenor. The aria draws on the rhythmic dissonance of the earlier soprano aria, with virtuosic triplets in the continuo placed against duple rhythms in the voice. The text of the aria is an urgent plea for help from Jesus, a marked shift in tone from the arias and recitatives of the first part.

The final recitative (no. 8) links John's leap in the womb, Mary's Magnificat, and the believer of today. Echoing Franck's opening aria ("heart and mouth and deed and life"), the aria soloist calls on the believer to allow God's grace to inspire his or her own confession of faith. The aria is a beautiful alternation between two oboes da caccia and alto, eventually coming together in a beautiful contrapuntal trio at the end of the recitative. A grand aria for bass accompanied by the entire ensemble, including trumpet, synthesizes the Magnificat. Despite the invitation to *da capo* form in the text, Bach favors a strophic form in the music that resembles a concerto movement. The closing chorale takes up the invitation of the cantata libretto as a whole in its statement of faith and joy on the part of the congregation. (Brett Kostrzewski, September 2022)

MARSH CHAPEL CHOIR

Sopranos: Lindsey Adams, Casey Crawford, Lillian Droscha, Rose Lewis, Megan Miller, Emily Regier, Erin Sanborn, Rose Silver, Sharon Solomon, Logan Trotter

Altos: Candace Brooks, Wee Kiat Chia, Kimi Macdonald, Clayton McCleskey, Cristina McFadden, Ashley Mulcahy, Britt Simonson

Tenors: Colin Campbell, Chance Jonas-O'Toole, Timothy Rodriguez, George Silvis, III, Patrick T. Waters

Basses: David Ames, Nathaniel Hontz, Thomas Hontz, Craig Juricka, Roberto Masetti, Steve Pinner, Oscar Soucy

MARSH CHAPEL COLLEGIUM

First Violins: David Rubin, Nelli Jabotinsky, Aija Reke; **Second Violins:** Renée Hemsing, Julia Connor, Michael Hustedde; **Violas:** Chris Nunn, Joy Grimes

Oboes: Ben Fox, Laura Shamu; **Oboe d'amore:** Ben Fox; **Bassoon:** Sam Childers

Trumpet: Eric Berlin

Cello: Guy Fishman; **Bass:** Pablo Kennedy; **Organ:** Justin Blackwell

THIS WEEK AT MARSH CHAPEL		
TODAY	11:00 a.m. 12:30 p.m.	Interdenominational Protestant Worship (Nave) Abolitionist Chapel Today (Thurman Room)
MONDAY	12:00–1:00 p.m. 5:00 p.m.	Tai Chi: Advanced Course (Marsh Room) Community Dinner (Marsh Room)
TUESDAY	3:30–5:30 p.m.	Create Space (Thurman Room)
WEDNESDAY	12:00–1:00 p.m. 5:15 p.m.	Tai Chi: All Levels (Marsh Room) Ecumenical Service with Eucharist (Robinson Chapel)
THURSDAY	5:15–6:30 p.m.	Mind, Body, and Spirit Yoga (Robinson Chapel)
SATURDAY	9:45 a.m.	Apple Picking (until 12:45 p.m.)
NEXT SUNDAY	11:00 a.m. 12:30 p.m.	Interdenominational Protestant Worship (Nave) Women's Forum Fall Gathering (Home of Jan Hill)

WELCOME TO MARSH CHAPEL

We thank you for joining us 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

The Chapel Office is open 9 a.m. – 4:30 p.m. weekdays, and on Sunday mornings.

Marsh Chapel Sunday morning services are broadcast on WBUR 90.9 FM.

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

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

Rhea Brown-Bright, Ministry Assistant

Alec Vaughn, Ministry Assistant

The Reverend Dr. Jessica Chicka, PhD STH'19, University Chaplain for International Students

Al Carroll, Ministry Assistant

Meghna Chhabra, Communications Intern

Hannah Hathaway, 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

Heidi Freimanis-Cordts, MM CFA'09, Director of Marsh Chapel

Chloe McLaughlin, MDiv STH'22, Director of Hospitality

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

David Ames, Sacristan

Chloe McLaughlin, Kaitie Noe, Wedding Coordinators

Sylvie Adams, Vivian Chaing, Nicole Chen, Office Assistants

Nikhil Fereday, Emilio Latorre, Office Assistants

Jiqing Li, Cinnie Zhang, Office Assistants

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