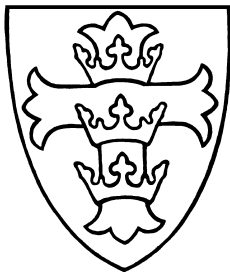


MARSH CHAPEL AT BOSTON UNIVERSITY
UNIVERSITY INTERDENOMINATIONAL PROTESTANT
SERVICE OF WORSHIP



11:00 A.M.
SUNDAY, OCTOBER 13TH, 2024
THE TWENTY-FIRST SUNDAY AFTER PENTECOST
THE REV. DR. ROBERT ALLAN HILL, DEAN



MARSH CHAPEL AT BOSTON UNIVERSITY

University Interdenominational Protestant Service of Worship

Sunday, October 13th, 2024 — 11:00 a.m.
The Twenty-First Sunday after Pentecost

The Reverend Doctor Robert Allan Hill, Dean

✦ *Please rise, as you are able.*

ORDER OF WORSHIP

Prelude O Welt, ich muß dich lassen *Johann Gottfried Walter (1684–1748)*
 O Welt, ich muß dich lassen (two settings) *Johannes Brahms (1833–1897)*

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** Above all praise and all majesty *Felix Mendelssohn (1809–1847)*

Above all praise and all majesty.
Lord, Thou reignest evermore. Hallelujah!

✦ **Hymn 61** Come, thou almighty King ITALIAN HYMN

1. Come, thou al - might - y King, help us thy
2. Come, thou in - car - nate Word, gird on thy
3. Come, ho - ly Com - fort - er, thy sa - cred
4. To thee, great One in Three, e - ter - nal

name to sing, help us to praise! Fa - ther all
might - y sword, our prayer at - tend! Come, and thy
wit - ness bear in this glad hour. Thou who al -
prais - es be, hence, ev - er - more. Thy sov - ereign

glo - ri - ous, o'er all vic - to - ri - ous,
peo - ple bless, and give thy word suc - cess;
might - y art, now rule in ev - ery heart,
maj - es - ty may we in glo - ry see,

come and reign o - ver us, An - cient of Days!
Spir - it of ho - li - ness, on us de - scend!
and ne'er from us de - part, Spir - it of power!
and to e - ter - ni - ty love and a - dore!

WORDS: Anon.
MUSIC: Felice de Giardini, 1769

ITALIAN HYMN
664.6664

✕ Collect

Lord, we pray that your grace may always precede and follow us, that we may continually be given to good works; through Jesus Christ our Lord, who lives and reigns with you and the Holy Spirit, one God, now and for ever. Amen.

Lesson

Hebrews 4:12–16

Lector: A lesson from the epistle to the Hebrews, chapter 4, verses 12–16:

Indeed, the word of God is living and active and sharper than any two-edged sword, piercing until it divides soul from spirit, joints from marrow; it is able to judge the thoughts and intentions of the heart. And before him no creature is hidden, but all are naked and laid bare to the eyes of the one to whom we must render an account. Since, then, we have a great high priest who has passed through the heavens, Jesus, the Son of God, let us hold fast to our confession. For we do not have a high priest who is unable to sympathize with our weaknesses, but we have one who in every respect has been tested as we are, yet without sin. Let us therefore approach the throne of grace with boldness, so that we may receive mercy and find grace to help in time of need.

Lector: The Word of the Lord.

People: Thanks be to God.

Psalms 22:1–15

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

♪ **Antiphon** (*sung by all*)



Cantor: My God, my God, why have you forsaken me?

Why are you so far from helping me, from the words of my groaning?

People: O my God, I cry by day, but you do not answer;
and by night, but find no rest.

Cantor: Yet you are holy, enthroned on the praises of Israel.

In you our ancestors trusted; they trusted, and you delivered them.

People: To you they cried, and were saved;
in you they trusted, and were not put to shame.

Cantor: But I am a worm, and not human;
scorned by others, and despised by the people.

People: All who see me mock at me;
they make mouths at me, they shake their heads;

Cantor: "Commit your cause to the LORD; let him deliver —
let him rescue the one in whom he delights!"

People: *Yet it was you who took me from the womb;
you kept me safe on my mother's breast.*

Cantor: On you I was cast from my birth,
and since my mother bore me you have been my God.

People: *Do not be far from me,
for trouble is near and there is no one to help.*

Cantor: Many bulls encircle me,
strong bulls of Bashan surround me;

People: *they open wide their mouths at me,
like a ravening and roaring lion.*

Cantor: I am poured out like water, and all my bones are out of joint;
my heart is like wax; it is melted within my breast;

People: *my mouth is dried up like a potsherd, and my tongue sticks to my jaws;
you lay me in the dust of death. ♪*

✠ **Gloria Patri** from 'Magnificat in E-flat' *Charles Wood (1866–1926)*

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** Mark 10:17–31

Lector: The Holy Gospel of our Lord Jesus Christ according to St. Mark,
chapter 10, verses 17–31:

People: *Glory to you, O Lord.*

As he was setting out on a journey, a man ran up and knelt before him and asked him, "Good Teacher, what must I do to inherit eternal life?" Jesus said to him, "Why do you call me good? No one is good but God alone. You know the commandments: 'You shall not murder. You shall not commit adultery. You shall not steal. You shall not bear false witness; You shall not defraud. Honor your father and mother.'" He said to him, "Teacher, I have kept all these since my youth." Jesus, looking at him, loved him and said, "You lack one thing; go, sell what you own, and give the money to the poor, and you will have treasure in heaven; then come, follow me." When he heard this, he was shocked and went away grieving, for he had many possessions. Then Jesus looked around and said to his disciples, "How hard it will be for those who have wealth to enter the kingdom of God!" And the disciples were perplexed at these words. But Jesus said to them again, "Children, how hard it is to enter the kingdom of God! It is easier for a camel to go through the eye of a needle than for someone who is rich to enter the kingdom of God." They were greatly astounded and said to

one another, "Then who can be saved?" Jesus looked at them and said, "For mortals it is impossible, but not for God; for God all things are possible." Peter began to say to him, "Look, we have left everything and followed you." Jesus said, "Truly I tell you, there is no one who has left house or brothers or sisters or mother or father or children or fields for my sake and for the sake of the good news who will not receive a hundredfold now in this age—houses, brothers and sisters, mothers and children, and fields with persecutions—and in the age to come eternal life. But many who are first will be last, and the last will be first."

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

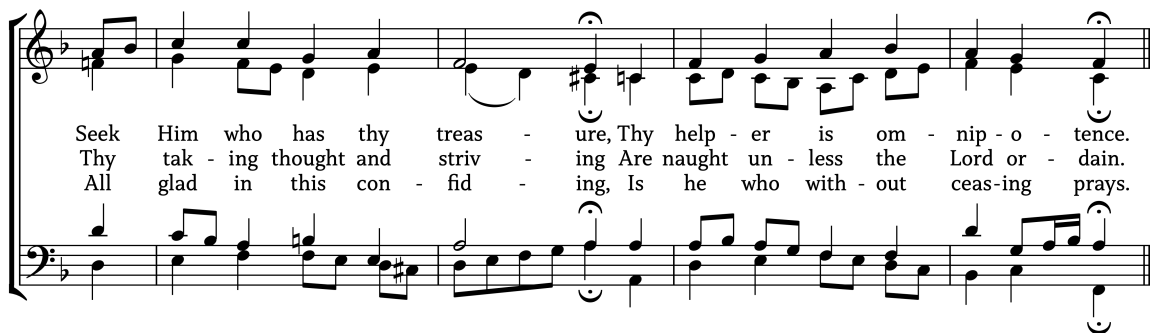
✠ **Hymn** Trust all to God the Father INNSBRUCK

1. Trust all to God the Fa - ther, Con - fide thou in none oth - er,
 2. Be - hold His works of won - der, Yea, all His do - ings pon - der,
 3. God lights the way of du - ty, And gives, for ash - es, beau - ty,

He is thy sole de - fense; He cares for thee past meas - ure,
 Else is thy toil in vain; Thy car - ing and con - triv - ing,
 And naught His hand de - lays; Who trusts in His pro - vid - ing,

WORDS: Paul Gerhardt, based on Danish trans. Stener J. Stenersen
 MUSIC: Heinrich Issac, harm. J. S. Bach

INNSBRUCK
 776.778



Cantata

In allen meinen Taten, BWV 97

J. S. Bach (1685–1750)

Verse 1: Chorus

In allen meinen Taten
 Lass ich den Höchsten raten,
 Der alles kann und hat;
 Er muss zu allen Dingen,
 Solls anders wohl gelingen,
 Selbst geben Rat und Tat.

*In all my actions
 I let the Most High give counsel,
 Who can do, and holds, all;
 Unto all things he must—
 If it is otherwise to prosper well—
 Himself grant counsel and action.*

Verse 2: Aria (B)

Nichts ist es spat und frühe
 Um alle meine Mühe,
 Mein Sorgen ist umsonst.
 Er mag mit meinen Sachen
 Nach seinem Willen machen,
 Ich stells in seine Gunst.

*There is nothing, night and day,
 For all my labor;
 My trouble is in vain.
 He may deal with my affairs
 According to his will—
 I lay this to his grace.*

Verse 3: Recitative (T)

Es kann mir nichts geschehen,
 Als was er hat versehen,
 Und was mir selig ist:
 Ich nehm es, wie ers givet;
 Was ihm von mir beliebt,
 Das hab ich auch erkiest.

*Nothing can befall me
 Except what he has provided
 And what is blessed to me:
 I take it as he grants it;
 What he desires from me,
 I have chosen that as well.*

Verse 4: Aria (T)

Ich traue seiner Gnaden,
Die mich vor allem Schaden,
Vor allem Übel schützt.
Leb ich nach seinen Gesetzen,
So wird mich nichts verletzen,
Nichts fehlen, was mir nützt.

*I trust his mercy
That protects me from all injury,
From all evil.
If I live according to his laws,
Then nothing will harm me;
Nothing will be lacking that is of benefit to me.*

Verse 5: Recitative (A)

Er wolle meiner Sünden
In Gnaden mich entbinden,
Durchstreichen meine Schuld!
Er wird auf mein Verbrechen
Nicht stracks das Urteil sprechen
Und haben noch Geduld.

*May he, in mercy,
Absolve me of my sins,
Strike out my debt/guilt!
Upon my violations he will
Not pronounce judgment straightaway
And will have patience yet.*

Verse 6: Aria (A)

Leg ich mich späte nieder,
Erwache frühe wieder,
Lieg oder ziehe fort,
In Schwachheit und in Banden,
Und was mir stösst zuhanden,
So tröstet mich sein Wort.

*If I lie down at night,
Reawaken in the morning,
Recline, or go forth
In my weakness and in fetters
And something befalls me,
Then his word comforts me.*

Verse 7: Duet (SB)

Hat er es denn beschlossen,
So will ich unverdrossen
An mein Verhängnis gehn!
Kein Unfall unter allen
Soll mir zu harte fallen,
Ich will ihn überstehn.

*If he has determined it so,
Then I will go unwearily
About my [God-given] lot.
Not one mishap among them all
Shall come down too harshly on me;
I will endure it.*

Verse 8: Aria (S)

Ihm hab ich mich ergeben
Zu sterben und zu leben,
Sobald er mir gebeut.
Es sei heut oder morgen,
Dafür lass ich ihn sorgen;
Er weiss die rechte Zeit.

*I have given myself up to him
To die and to live,
As soon as he commands me.
Be it today or tomorrow,
I will let him take care of that;
He knows the right time.*

Verse 9: Chorale

So sein nun, Seele, deine
Und traue dem alleine,
Der dich erschaffen hat;
Es gehe, wie es gehe,
Dein Vater in der Höhe,
Der weiss zu allen Sachen Rat.

*So be now, soul, yours,
And trust only in the one
Who has created you.
Let things be, as they may;
Your father [God] on high,
He knows counsel in all matters.*

Rose Lewis (No. 7), Logan Trotter (No. 8), sopranos
Wee Kiat Chia, countertenor; Patrick T. Waters, tenor
Devon Russo, bass-baritone
Heidi Braun-Hill, violin
Elizabeth England, Laura Shamu, oboes
Rebecca Shaw, cello
Marsh Chapel Choir and Collegium
Scott Allen Jarrett *conducting*

Offertory Sentences

At the Offertory Andante tranquillo (from Sonata No. 3) *Felix Mendelssohn* (1809–1847)

✦ **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 121

There's a wideness in God's mercy

WELLESLEY

1. There's a wide-ness in God's mer-cy like the wide-ness of the sea;
 2. There is wel-come for the sin-ner, and more grac-es for the good!
 3. For the love of God is broad-er than the meas-ure of our mind;
 4. If our love were but more sim-ple, we should rest up-on God's word;
 there's a kind-ness in God's jus-tice, which is more than lib-er-ty.
 There is mer-cy with the Sav-ior; there is heal-ing in his blood.
 and the heart of the E-ter-nal is most won-der-ful-ly kind.
 and our lives would be il-lu-mined by the pres-ence of our Lord.

WORDS: Frederick W. Faber, 1854

MUSIC: Lizzie S. Tourjee, 1877; harm. by Charles H. Webb, 1988

WELLESLEY

87.87

✦ 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

Präludium in G major, BuxWV 147

Dieterich Buxtehude (c.1637–1707)

A memorial service for Richard Eugene Russell will be held today in the Chapel at 3:00 p.m.

The preachers are the Rev. 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. Scott Allen Jarrett.

The organist is Justin Thomas Blackwell, Associate Director of Music.

BACH *In allen meinen Taten*, BWV 97

*Two oboes, bassoon, strings, and continuo. SATB chorus and SATB solos.
Duration: approximately 27 minutes.*



The special place accorded the Lutheran chorale by Johann Sebastian Bach arguably represents the most well-known feature of his cantata composition. In addition to the unadorned verse setting that closes almost every cantata—a convention that, it should be noted, extended to nearly all of Bach's contemporaries—Bach's cantata librettists, and sometimes Bach himself, regularly overlaid chorale texts and tunes onto new poetic aria texts to cultivate some element of intertextuality.

Bach's most exceptional dedication to the chorale tradition, however, manifests in his second annual cycle of cantatas for the Leipzig churches, the so-called "second *Jahrgang*." After composing a nearly complete set of cantatas at a rate of one per week for the duration of his first year as Leipzig Thomaskantor from 1723 to 1724 (the first *Jahrgang*), Bach then undertook from 1724 to 1725 an entire year-long cycle in which each cantata was organized musically and textually around a single chorale.

Bach had written such cantatas earlier in his career, but it was over the course of this second Leipzig cycle that Bach developed and displayed the sheer variety of techniques such a musical-textual commitment could inspire. Thus, even though Bach gave up on composing a weekly cantata in 1726, Bach would turn back to this wealth of chorale-based musical ideas for the rest of his career, including for a handful of chorale cantatas that he composed in the 1730s for special occasions and feast days.

One such cantata is *In allen meinen Taten* BWV 97. Bach dated his composing score to 1734, but omitted any indication of specifically when that year, or for what, he composed it in the first place. The traditional view is that the cantata was composed for an unidentified wedding. This is certainly a possibility, but whatever the case, we can almost certainly rule out a specific liturgical Sunday or feast day, about which Bach almost always included specific information next to the title.

In allen meinen Taten departs from Bach's two standard formal approaches to the chorale cantata. In the well-known *Christ lag in Todesbanden* BWV 4 (among Bach's earliest cantatas, dating from as early as 1707), for example, the text and tune of the chorale form the basis of each movement. In most of the chorale cantatas from the second *Jahrgang*, the text and tune are featured in the first and last movements only; the middle movements are instead newly written poetic glosses on the

corresponding chorale verse, and as such lack any musical reference to the chorale tune. Also well known, Bach's 1731 cantata *Wachet auf ruft uns die Stimme* BWV 140 hybridizes these procedures by including a chorale verse with tune in the central movement. In all these cases, though, Bach maintains a careful association between chorale text and tune: when the chorale text appears, it is sung to its tune; if there is no chorale text, then the music is freely composed.

Not so with *In allen meinen Taten*. Like *Christ lag in Todesbanden*, the chorale text is presented verbatim and in sequence over the course of the cantata's nine movements; unlike most other chorale cantatas, however, the chorale tune does not appear at all in the seven internal movements. One can only speculate why Bach made this choice here, but I can find at least one good reason why the procedure was possible in this case. Paul Fleming's chorale text, disposed into six-line stanzas with rhyme scheme *aabaab*, lends itself particularly well to the binary form of the tonal aria that might otherwise formally work against the text in other cases. (Indeed, Bach's exploitation of this tension features prominently in many of his chorale cantatas, as will be highlighted in later installments of this year's Bach Experience.)

Apart from the relatively straightforward chorale verse setting in the last movement, the cantata's opening chorus is the only movement in which Bach synthesized the chorale tune with his own concertante style. The movement is nominally organized as a "French overture," in which a slow homophonic opening section with dotted rhythms quickly gives way to a polyphonic *vivace*—where Bach predictably locates the chorale. Bach set the chorale tune in long notes in the soprano part; surprisingly, the chorale tune is nowhere else to be found. The instrumental surroundings are based on a single ascending-fourth motive featured prominently right at the outset of the *vivace*; the alto, tenor, and bass accompaniment to the soprano chorale more closely resemble the instrumental music than they do the chorale tune.

The aforementioned 3 line + 3 line division of each stanza encourages bipartite division of most of the concertante settings of the chorale that follow. But the first two lines of each three-line group (in other words, lines 1–2 and lines 4–5 of each stanza) are identical musically as well. Bach took advantage of this, presenting nearly identical music in all parts for each statement of these lines, apart from some tweaks in the alto and tenor. He allowed himself one indulgence before the final ritornello: a homophonic re-statement of the last three lines of the stanza in all four voices, composed to new music that in no way resembles the chorale tune in any voice. Perhaps this serves to prepare the listener for the movements to come, in which the chorale text is set entirely to new music.

Bach sets the second verse as an aria for bass and continuo. The text of the verse emphasizes the believer's dependence on God, even in his or her daily affairs; perhaps the believer's lack of control is reflected in the broad leaps that characterize the melodic lines shared by bass and continuo. Bach

lingers on the first three lines, including a long melisma on "*Sorgen*" ("trouble," in the sense of worries or cares); he then quickly moves through the last three lines before the opening ritornello is stated again in the continuo, now at the unusual transposition of a step lower. A set of sequences accompany further repetitions of these last three lines before the aria closes with a plain repetition of the opening instrumental ritornello.

Verse three is set as a simple recitative for tenor and continuo. For verse four, Bach wrote a beautiful aria for tenor and solo violin, the latter particularly virtuosic: abundant leaps, arpeggios, and double-stops all but outshine the tenor, whose own virtuosity is required for extensive melismas that mirror the violin line. Bach incorporated a rhetorical flair before the last line of text; after the words, "*So wird mich nichts verletzen*" ("then nothing will harm me,"), a fermata indicates a general pause that one might hear as a holding of breath before a trusting step forward. The aria atypically ends on a rest (rather than a sounding note), perhaps reflecting the straightforward finality of the verse's message.

The second of two recitatives follows, setting verse five for alto, this time accompanied by the strings which will also join the alto for the succeeding aria. The aria for verse six features perhaps the clearest instances of text painting, with its melodic descent on "*leg ich*" ("I lie down") and ascent on "*erwache*" ("reawaken"). The aria also deploys one of Bach's tonally open structures: notable, insofar as that would be all but impossible if the alto were singing the chorale tune. Over the course of the first three lines of the stanza, Bach moves from the tonic C-minor to the minor dominant key of G-minor; after the ritornello is stated completely in this key, Bach used the last three lines of the stanza to return to the tonic before a closing statement of the ritornello.

Bach employed virtually the exact same tonal plan for the next verse, a duet for soprano and bass accompanied only by continuo. Verse eight, an aria for soprano and two oboes, closes the concertante core of the cantata. Bach often combines soprano and oboe; their similar timbres and range create almost a trio effect, in which lines beautifully dovetail each other through suspensions, parallel thirds, and closely spaced imitation of lines. Only after this aria do we hear the chorale tune for a second and final time, in simple homophony but with a two-voice discant added to the top in the violins.

—Brett Kostrzewski, October 2024

MARSH CHAPEL CHOIR

Sopranos: Elizabeth Huttner, *Rose Lewis, PK Newby, Emily Regier, Erin Sanborn, Sharon Solomon, *Logan Trotter

Altos: Candace Brooks, *Wee Kiat Chia, Patrick Jiang, Kimi Macdonald, Cristina McFadden, *Ashley Mulcahy, Alexis Rodda

Tenors: *Colin Campbell, Timothy Rodriguez, *Patrick T. Waters

Basses: David Ames, Michael Galvin, Nathan Halbur, Steve Pinner, *Devon Russo, Oscar Soucy

* Choral Scholar

THE MARSH CHAPEL COLLEGIUM

Violin I

Heidi Braun-Hill
Julia Connor
Kenneth Mok

Violin II

Nelli Jabotinsky
Michael Hustedde
Emily Hale

Viola

Joy Grimes
Rebecca Hallowell

Cello

Rebecca Shaw

Contrabass

Pablo Kennedy

Oboe

Elizabeth England
Laura Shamu

Bassoon

Stephanie Busby

Organ

Justin Blackwell

THIS WEEK AT MARSH CHAPEL

TODAY	9:45 a.m.	The Bach Experience (Nave)
	11:00 a.m.	Interdenominational Protestant Worship (Nave) <i>BACH In allen meinen Taten</i> , BWV 97
	3:00 p.m.	Memorial Service for Richard Eugene Russell (Nave)
	7:00 p.m.	Inner Strength Gospel Choir Rehearsal (Nave)
MONDAY	Indigenous People’s Day—Chapel Offices Closed—Chapel Events Suspended	
TUESDAY	Substitute Monday Schedule of Classes	
	12:00–2:00 p.m.	Create Space (Thurman Room)
WEDNESDAY	12:00–1:00 p.m.	Tai Chi, All Levels (Marsh Room)
	1:00–2:00 p.m.	Mind, Body, and Spirit Yoga (Robinson Chapel)
	5:15 p.m.	Echumenical Service with Eucharist (Robinson Chapel)
THURSDAY	6:30–9:00 p.m.	Marsh Chapel Choir Rehearsal (Nave)
NEXT SUNDAY	11:00 a.m.	Interdenominational Protestant Worship (Nave)
	12:30 p.m.	Women’s Gathering (96 Bay State Road, Apt. 10)
	7:00 p.m.	Inner Strength Gospel Choir Rehearsal (Nave)

TERMBOOK Fall 2024 | *Your guide to Marsh Chapel programs, services, and events*

The **Fall 2024 Termbook** is the best resource for all Marsh Chapel programs, activities, services, concerts, calendars, and more. Print editions of the Termbook are available in the Narthex and in the Chapel Office. A digital version of the Termbook is available at www.bu.edu/chapel.

For other inquiries, please contact the Chapel Office at (617) 353-3560 or chapel@bu.edu.

Community & Congregational Life at Marsh Chapel

Whether you’re joining this morning virtually or in person,
your presence and participation matter. We’re glad you’re here.

Please take a moment to signal your presence by completing our online *Connection Form*. Using your smart phone, simply scan the QR code on the right and follow the prompts.

Thank you for joining us today!



WELCOME TO MARSH CHAPEL

Thank you for joining us this morning for worship. We hope 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.

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

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

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

Jonathan Byung Hoon Lee, MDiv Associate Chaplain for Student Outreach

The Reverend Al Carroll, STH'24, Chapel Associate for Special Projects

Danayzah Gardner, Food Engagement Coordinator

Darby McMonagle, Ministry Assistant

Emmanuel Segbedzi, Graduate Assistant

Scott Allen Jarrett, DMA CFA'08, Director of Music, the Arts, and Cultural Engagement

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

Sung Jin Choi, Technical Director, Marsh Chapel Media

Andrew Marshall, Director, Inner Strength Gospel Choir

Patrick T. Waters, MSM STH'08, Assistant Director of Music, Special Projects and Publications

Rose Lewis, Music Program Administrator

Timothy Rodriguez, Manager and Librarian, Marsh Chapel Choir

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

Chloe Kantharia, MDiv STH'22, Director of Hospitality

David Ames, Sacristan

Chloe Kantharia, Kaitie Noe, Wedding Coordinators

Sylvie Adams, Luke Bardouille, Emily Cao, Office Assistants

Rubing Chen, Kaitlyn Davis, Stephanie Donahoe, Nikhil Fereday, Office Assistants

Molly Fineberg, Bella Marquez, Zacharie Verdieu, Office Assistants

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