

MARSH CHAPEL AT BOSTON UNIVERSITY

University Interdenominational Protestant Service of Worship

Sunday, November 17th, 2024 — 11:00 a.m.

The Twenty-Sixth Sunday after Pentecost

The Reverend Doctor Robert Allan Hill, Dean

✠ *Please rise, as you are able.*

ORDER OF SERVICE

Prelude

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 68** When in our music God is glorified

ENGELBERG



1 When in our mu - sic God is glo - ri fied, _____
2 How of - ten, mak - ing mu - sic, we have found _____
3 So has the Church, in lit - ur - gy and song, _____
4 And did not Je - sus sing a psalm that night _____
5 Let ev - ery in - stru-ment be tuned for praise! _____

1 and a - dor - a - tion leaves no room for pride, _____
 2 a new di - men - sion in the world of sound, _____
 3 in faith and love, through cen - tu - ries of wrong, _____
 4 when ut - most e - vil strove a - gainst the Light? _____
 5 Let all re - joice who have a voice to raise! _____

1 it is as though the whole cre - a - tion cried _____
 2 as wor - ship moved us to a more pro - found _____
 3 borne wit - ness to the truth in ev - ery tongue, _____
 4 Then let us sing, for whom he won the fight, _____
 5 And may God give us faith to sing al - ways _____

1-4 Final Ending
 _____ Al - le - lu - ia! _____ Al - le - lu - ia! A - men.

Words: F. Pratt Green (b. 1903)

Music: *Engelberg*, Charles Villiers Stanford (1852-1924)

10 10 10 with Alleluia

✕ Collect

Blessed Lord, who caused all holy Scriptures to be written for our learning: Grant us so to hear them, read, mark, learn, and inwardly digest them, that we may embrace and ever hold fast the blessed hope of everlasting life, which you have given us in our Savior Jesus Christ; who lives and reigns with you and the Holy Spirit, one God, for ever and ever. Amen.

Lesson

Daniel 12:1–3

Lector: A lesson from the Book of Daniel, chapter 3, verses 1–3:


At that time Michael, the great prince, the protector of your people, shall arise. There shall be a time of anguish such as has never occurred since nations first came into existence. But at that time your people shall be delivered, everyone who is found written in the book. Many of those who sleep in the dust of the earth shall awake, some to everlasting life and some to shame and everlasting contempt. Those who are wise shall shine like the brightness of the sky, and those who lead the many to righteousness, like the stars forever and ever.

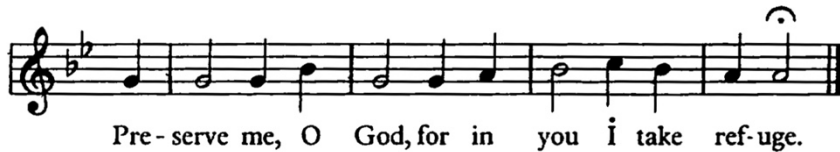
Lector: The Word of the Lord.

People: Thanks be to God.

Psalm 16

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

 **Antiphon** (*sung by all*)



Cantor: Preserve me, O God, for in you I take refuge!

People: I say to the Lord,
"You are my Lord, I have no good apart from you."

Cantor: The Lord is my chosen portion and my cup;
you hold my lot.

People: The lines have fallen for me in pleasant places;
I have a glorious heritage.

Cantor: I bless the Lord who gives me counsel;
even at night my heart instructs me.

People: I have set the Lord always before me;
the Lord is at my right hand;
I shall not be moved.

Cantor: Therefore my heart is glad, and my soul rejoices;
my body also dwells secure.

People: For you do not give me up to Sheol,
or let your faithful ones see the pit.

Cantor: You show me the path of life;
People: *in your presence there is fullness of joy,
in your right hand are pleasures for evermore. ♪*

✦ **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 13:1–8

Lector: The Holy Gospel of our Lord Jesus Christ according to St. Mark,
chapter 13, verses 1–8:
People: *Glory to you, O Lord.*

As he came out of the temple, one of his disciples said to him, "Look, Teacher, what large stones and what large buildings!" Then Jesus asked him, "Do you see these great buildings? Not one stone will be left here upon another; all will be thrown down." When he was sitting on the Mount of Olives opposite the temple, Peter, James, John, and Andrew asked him privately, "Tell us, when will this be, and what will be the sign that all these things are about to be accomplished?" Then Jesus began to say to them, "Beware that no one leads you astray. Many will come in my name and say, 'I am he!' and they will lead many astray. When you hear of wars and rumors of wars, do not be alarmed; this must take place, but the end is still to come. For nation will rise against nation and kingdom against kingdom; there will be earthquakes in various places; there will be famines. This is but the beginning of the birth pangs.

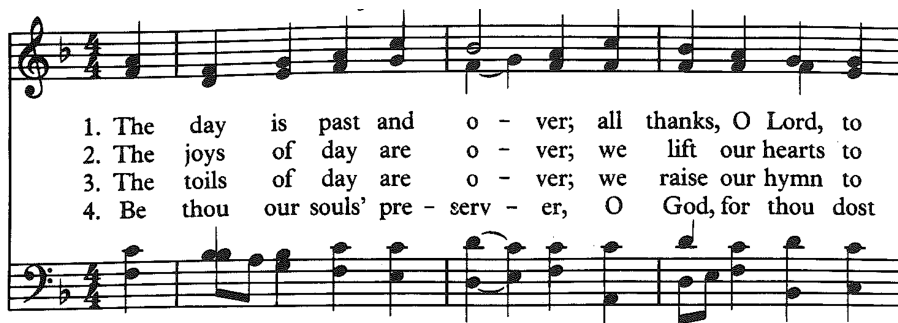
Lector: The Gospel of the Lord.
People: *Praise to you, Lord Christ.*

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

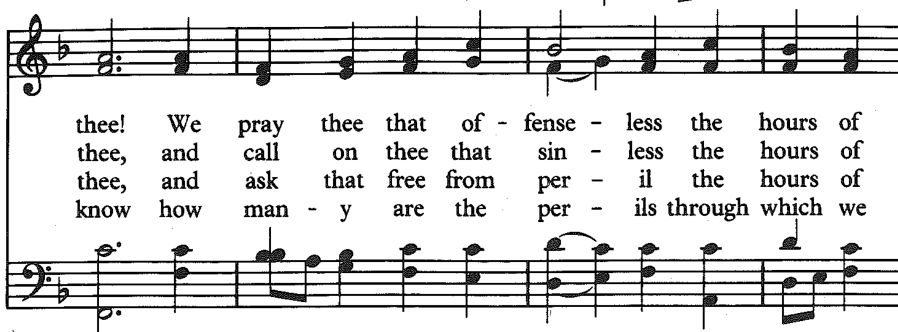
✱ Hymn 683

The day is past and over

DU FRIEDENSFÜRST, HERR JESU CHRIST



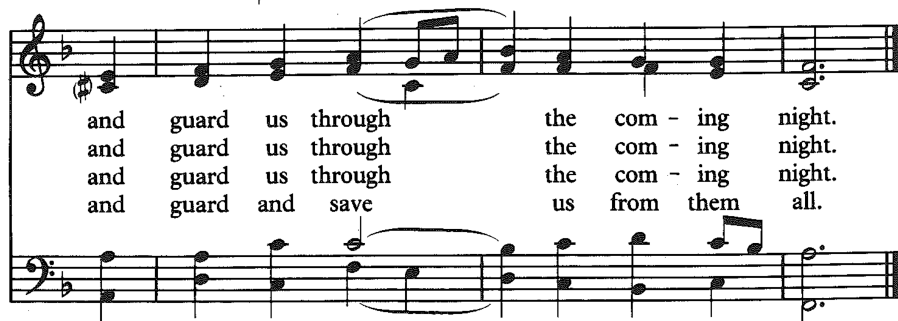
1. The day is past and o - ver; all thanks, O Lord, to
 2. The joys of day are o - ver; we lift our hearts to
 3. The toils of day are o - ver; we raise our hymn to
 4. Be thou our souls' pre - serv - er, O God, for thou dost



thee! We pray thee that of - fense - less the hours of
 thee, and call on thee that sin - less the hours of
 thee, and ask that free from per - il the hours of
 know how man - y are the per - ils through which we



dark may be. O Je - sus, keep us in thy sight,
 dark may be. O Je - sus, make their dark - ness light,
 dark may be. O Je - sus, keep us in thy sight,
 have to go. Lord Je - sus Christ, O hear our call,



and guard us through the com - ing night.
 and guard us through the com - ing night.
 and guard us through the com - ing night.
 and guard and save us from them all.

WORDS: Anon. Greek, prob. 6th cent.;
 trans. by John Mason Neale, 1853

MUSIC: Bartholomäus Gesius, 1601; harm. by J. S. Bach, 1724

DU FRIEDENSFÜRST, HERR JESU CHRIST
 76.76.88

I. Chorus

**Du Friedefürst, Herr Jesu Christ,
Wahr' Mensch und wahrer Gott,
Ein starker Nothelfer du bist
Im Leben und im Tod.
Drum wir allein
Im Namen dein
Zu deinem Vater schreiben.**

*Thou Prince of Peace, Lord Jesus Christ,
Very man and very God,
Thou art a strong helper in need
In life and in death.
We therefore
In Thy name alone,
Cry to Thy Father.*

II. Aria (A)

Ach, unaussprechlich ist die Not
Und des erzürnten Richters Dräuen!
Kaum, daß wir noch in dieser Angst,
Wie du, o Jesu, selbst verlangst,
Zu Gott in deinem Namen schreiben.

*Ah, unutterable is our woe
And the menace of the angry Judge!
We are hardly able, in our fear,
To call to God in Thy name,
As Thou dost demand.*

III. Recitative (T)

Gedenke doch,
O Jesu, daß du noch
Ein Fürst des Friedens heißest!
Aus Liebe wolltest du
dein Wort uns senden.
Will sich dein Herz auf einmal
von uns wenden,
Der du so große Hülfe sonst beweisest?

*But remember,
O Jesus, Thou are still called
A Prince of Peace!
Out of love Thou didst desire
to send us Thy Word.
Wouldst Thou then abruptly
turn Thy heart from us,
Thou who hast hitherto shewn us such great help?*

IV. Trio (STB)

Ach, wir bekennen unsre Schuld
Und bitten nichts als um Geduld
Und um dein unermeßlich Lieben.
Es brach ja dein erbarmend Herz,
Als der Gefallnen Schmerz
Dich zu uns in die Welt getrieben.

*Ah, we acknowledge our guilt
And ask for nothing but forbearance
And Thine immeasurable love.
Did not Thy merciful heart break,
When the anguish of fallen man
Drove Thee to us into the world.*

V. Recitative (A)

Ach, laß uns durch die scharfen Ruten
Nicht allzu heftig bluten!
O Gott, der du ein Gott der Ordnung bist,
Du weißt, was bei der feinden Grimm
Vor Grausamkeit und Unrecht ist.
Wohlan, so strecke deine Hand
Auf ein erschreckt geplagtes Land,
Die kann der Feinde Macht bezwingen
Und uns beständig Friede bringen!

*Ah, grant that under the sharp rods
We do not bleed too much!
O God, who art a God of order,
You know how in our foe's grim rage
What cruelty and wrong abide.
Come, then, and stretch forth Thy hand
To a land that suffers horribly,
Thy hand can conquer the enemy's might
And bring us lasting peace!*

VI. Choral

**Erleucht auch unser Sinn und Herz
Durch den Geist deiner Gnad,
Daß wir nicht treiben draus ein Scherz,
Der unsrer Seelen schad.
O Jesu Christ,
Allein du bist,
Der solchs wohl kann ausrichten.**

*Illumine too our hearts and minds
With the spirit of Thy grace,
That we be not a cause for scorn,
Endangering our souls.
O Jesus Christ,
Thou alone
Canst accomplish such things for us.*

Rose Lewis, soprano
Ashley Mulcahy, alto
Colin Campbell, tenor
Devon Russo, bass-baritone
Elizabeth England, oboe d'amore
Marsh Chapel Choir and Collegium
Scott Allen Jarrett *conducting*

Offertory Sentences

At the Offertory

O Jesu Christ, meins Lebens Licht, BWV 118

J. S. Bach (1685–1750)

O Jesu Christ, meins Lebens Licht
Mein Hort, mein Trost, mein Zuversicht,
Auf Erden bin ich nur ein Gast
Und drückt mich sehr der Sünden Last.

*O Jesus Christ, light of my life,
My treasure. My comfort. My security;
I am only a guest on the earth.
The burden of sin oppresses me greatly.*

✦ 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 414

Thou hidden love of God

VATER UNSER

1. Thou hid - den love of God, whose height, whose
 2. 'Tis mer - cy all that thou hast brought my
 3. Is there a thing be - neath the sun that
 4. O Love, thy sov - ereign aid im - part to
 5. Each mo - ment draw from earth a - way my

depth un - fath - omed no one knows, I see from far thy
 mind to seek its peace in thee; yet while I seek, but
 strives with thee my heart to share? Ah, tear it thence and
 save me from low - thought - ed care; chase this self - will from
 heart that low - ly waits thy call; speak to my in - most

beau - teous light, and in - ly sigh for thy re - pose;
 find thee not, no peace my wan - dering soul shall see.
 reign a - lone, the Lord of ev - ery mo - tion there;
 all my heart, from all its hid - den maz - es there;
 soul and say, "I am thy love, thy God, thy all!"

my heart is pained, nor can it be
 O when shall all my wan - derings end,
 then shall my heart from earth be free,
 make me thy du - teous child that I
 To feel thy power, to hear thy voice,

at rest, till it finds rest in thee.
 and all my steps to thee - ward tend?
 when it hath found re - pose in thee.
 cease - less may "Ab - ba, Fa - ther" cry.
 to taste thy love, be all my choice.

WORDS: Gerhard Tersteegen, 1729; trans. by John Wesley, 1736 (Gal. 2:20)
 MUSIC: *Geistliche Lieder*, 1539; harm. from J. S. Bach, 1726

VATER UNSER
 88.88.88

✦ Benediction

✦ Response

Moses Hogan (1957–2003)

We shall walk through the valley in peace.

For Jesus Himself will be our leader. We shall walk through the valley in peace.

✦ Postlude

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 under the direction of Dr. Scott Allen Jarrett.

BACH *Du Friedefürst, Herr Jesu Christ*, BWV 116

Two oboes d'amore, horn, strings, and continuo. SATB chorus and SATB solos.
Duration: approximately 20 minutes.



Bach composed *Du Friedefürst, Herr Jesu Christ* BWV 116 for the Twenty-fifth Sunday after Trinity of his second annual cycle in Leipzig, which fell on 26 November 1724. The readings for that day, from St. Paul's first letter to the Thessalonians and the Gospel of St. Matthew, talk of the end of the world and the Second Coming. The chorale that formed the basis of Bach's cantata, written by Jakob Ebert and published in 1601, deals more generally with the plight of fallen humanity—especially war—and the comfort the believer can find in faith and love of Jesus Christ.

Du Friedefürst, Herr Jesu Christ follows Bach's standard plan for the chorale cantatas. The first verse of Ebert's chorale is set word-for-word in the opening chorus, the tune embedded into an otherwise musically independent concerto. The final verse is also presented literally, in a plain four-part tutti setting. By contrast, the texts of verses 2 through 6 are paraphrased in poetry by an unknown librettist for the internal movements of Bach's cantata: movements 2 through 4 correspond precisely to Ebert's same-numbered verses, while the alto recitative in movement 5 combines both verses 5 and 6 of the chorale. Doubtlessly in a nod to the day's readings, the texts of these glosses shift from the specific fixation on war and other earthly suffering to a more cosmic view of God's relationship with man on earth, nevertheless preserving the spirit of each corresponding chorale verse.

The opening chorus generally resembles Bach's other chorale-cantata first movements, but with its own characteristically singular twist. The chorale tune appears in the soprano in long notes, doubled by the horn; unusual here, however, is the changing role of the other three vocal parts. When the chorale begins, the alto, tenor, and bass join the soprano in long notes; after the second line of text, however, they change character and sing quick polyphonic accompaniment more akin to the instrumental accompaniment. This continues until the final line of the chorale, when the lower parts re-join the soprano in long notes. All this occurs within the context of a concerto-like movement where the statements of the chorale are preceded, punctuated, and followed by instrumental ritornelli that musically contain not even a hint of the chorale tune itself. One of the remarkable things about all these chorale-cantata opening choruses is Bach's ability to juxtapose an independent instrumental accompaniment against a strict presentation of the chorale tune. In this case, he built the ritornello out of short ascending cells that he could easily string into flexible lines while the chorale tune was in progress, creating the effect of a seamless overlay even while he is subtly changing the music of the accompaniment.

The opening chorus is followed by a da capo aria for alto and oboe d'amore. The poetry of the aria when compared with the original chorale verse reveals the transposition effected by the librettist to suit the day's apocalyptic readings: Ebert's distress of "war and hardship" (*Krieg und Ungemach*) becomes the distress of the "Judge's threats" (*Richters Dräuen*)—in other words, the fear of damnation which, in its most dangerous form, can intimidate the believer even from calling upon God's saving help. Bach depicts that fear, fully expressed in the aria's B section, through a series of winding chromatic passages and the increasing tension of slowly rising half-steps.

The smooth beauty of the aria also disguises Bach's brilliant efficiency. For example, the opening ritornello for oboe and continuo is repeated identically when the alto comes in, but with the alto taking on the first three notes of each oboe phrase to cry out, "*Ach!*" Bach also notably moves from the tonic F-sharp minor to the dominant C-sharp over the course of the A section, which means that he cannot introduce a simple repeat of that A section to round out the da capo form. Bach's solution is to simply take the second half of the A section and transpose it down a fifth, such that it moves itself back to the tonic of its own accord (necessitating just a few tweaks for voice leading and range).

In the secco recitative for tenor that follows, the chorale's invocation of the Prince of Peace is given narrative impetus: the fear of God's wrath expressed in the alto aria is cast aside in recognition of the love of Jesus. This sets up the continuo aria for soprano, tenor, and bass trio which expresses the prayer not (yet) to take away the hardship of the fallen world, but for patience, mercy, and love. As in the first aria for alto, Bach reserved his most vivid musical text painting for the B section, where the poem describes the breaking of God's "merciful heart" at our condition. Extended seventh chords on "*Schmerz*" ("pain"), the suddenly fast-moving descending sequence on "*Gefallnen*" ("the fallen"), mark this chromatic and wandering section.

This contrasts strongly with the utterly square and regular polyphony of the A section, itself clearly delineated into two regular halves. In the first half, the text of the A section is stated one time as the music moves from tonic E major to dominant B; then, the complete text is stated again to nearly identical music but without any harmonic motion. This means, however, that like the first aria, the A section ends in the dominant—necessitating a solution upon the da capo. Bach resolves the problem differently this time. When the A section is repeated after the B section, Bach keeps it identical, motion to dominant and all; then, he merely repeats the second half of the A section, this time transposing the entire block of music down a fifth to the tonic E major. Remarkably, in order to make the ranges work, this required Bach to switch the music of the soprano and bass—made possible with hardly any adjustments by Bach's affinity for invertible counterpoint.

The cantata concludes with two simpler movements. The recitative for alto, accompanied by strings, combines Ebert's verses 5 and 6; as was the case with verse 2, the immediate hardships of war and pestilence are transposed onto the devil's sowing of misery and wrong among men. Peace is therefore not just a relief from the horrors of human war, but from the battle between good and

evil that marks every human heart. The final verse is stated in a plain four-part setting, with its final call upon Jesus Christ for the peaceful enlightenment of mind and heart.

BACH *O Jesu Christ, meins Lebens Licht*, BWV 118

Two litui (played today by two trumpets), strings, and continuo. SATB chorus.

Duration: approximately 5 minutes.

The occasion for and history of the motet *O Jesu Christ, meins Lebens Licht* BWV 118 remain unclear. Composed in the mid-1730s, it may have been for use at funeral services, as suggested by the text and typical use of the chorale. It comes down to us in two versions, each with slightly different instrumentations; today, you hear the second and later of these versions. Both versions are scored for the usual four voices and, of course, continuo; they also call for two “litui,” the only time this instrument is named in all of Bach’s extant music. The identity of this instrument remains unclear, but it was probably a type of horn. The early version also called for obbligato cornetto and three trombones; the later version replaced these with a normal disposition of strings (violin I, violin II, viola). The second version also calls for oboes and bassoon to double the voice parts.

O Jesu Christ, meins Lebens Licht is categorized by scholarship as a motet. While it certainly should not be categorized as a cantata (as it was by the original editors of the *Bach-Werke-Verzeichnis*), it is an odd fit among Bach’s motets as well. The instrumentation at times functions independently of the voices, and at other times as *colla parte* with the voices; typically in the motets, it is almost entirely the latter. The instrumentation itself is also unusual, especially the original version.

The style generally reflects Bach’s standard approach to opening choruses of the chorale cantata cycle. Here, the somber mood reflects the chorale text, written by Martin Behm and published in 1610. The *alla breve* time signature and imitative texture reflects Bach’s commitment to an older polyphonic style, lacking the rapid sixteenth-note figuration of more modern music.

The chorale tune is sung in long notes by the soprano, accompanied by gentle imitative polyphony in the other voices. Bach deploys a cumulative procedure across the duration of the motet. When the voices first enter, the strings merely double the voices and the horns stay silent; then, as the chorale progresses, the horns enter and the instruments steadily grow more independent, subtly but constantly enriching the texture. After a repetition of the entire body of the motet for a second verse, the standalone movement concludes with a final instrumental ritornello.

—Brett Kostrzewski, November 2024

MARSH CHAPEL CHOIR

Scott Allen Jarrett, Director of Music, the Arts, and Cultural Engagement

Justin Thomas Blackwell, Associate Director of Music

Patrick T. Waters, Assistant Director of Music, Special Projects and Publications

Timothy Rodriguez, Manager and Librarian

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

Shannon Rose McAuliffe

Cristina McFadden

*Ashley Mulcahy

Tenors

*Colin Campbell

Timothy Rodriguez

Xiao Shi

*Patrick T. Waters

Basses

Robert Allen

David Ames

Heath Dill

Steve Pinner

*Devon Russo

Oscar Soucy

* Choral Scholar

THE MARSH CHAPEL COLLEGIUM

First Violins: Heidi Braun-Hill, Michael Hustedde, Julia Connor; **Second Violins:** Nelli Jabotinsky, Emily Dahl Irons, Kenneth Mok; **Violas:** Emily Rideout, Rebecca Hallowell

Oboes d'amore: Elizabeth England, Laura Shamu; **Horn:** Sarah Sutherland; **Trumpets:** Geoff Shamu, Ryan Noe

Cello: Rebecca Shaw; **Bass:** Pablo Kennedy; **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) BACH <i>Du Friedefürst, Herr Jesu Christ</i> , BWV 116 |
| | 7:00 p.m. | Inner Strength Gospel Choir Rehearsal (Nave) |
| MONDAY | 12:00–1:00 p.m. | Tai Chi, Advanced Course (Marsh Room) |
| | 5:00 p.m. | Community Dinner (Marsh Room) |
| TUESDAY | 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. | Ecumenical 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) |
| | 7:00 p.m. | Inner Strength Gospel Choir Rehearsal (Nave) |

Three new links from this past week of ministry may be found on the Marsh Chapel website (bu.edu/chapel)—a recording of the Marsh Chapel Choir concert from November 2; a WGBH interview with the Rev. Dr. Karen Coleman on mindfulness practices; and a Boston Globe article on ‘Dealing with Post Election’ featuring Mr. Jonathan Lee.

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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