

MARSH CHAPEL AT BOSTON UNIVERSITY

735 COMMONWEALTH AVENUE

BOSTON, MA 02215

University Interdenominational Protestant

Service of Worship

Sunday, February 9th, 2025 — 11:00 a.m.

The Fifth Sunday after Epiphany

Series LXXV № 25

The Reverend Doctor Robert Allan Hill, Dean

✠ *Please rise, as you are able.*

ORDER OF WORSHIP

Prelude

Gelobet seist du, Jesu Christ, BWV 604

Gelobet seist du, Jesu Christ

Gelobet seist du, Jesu Christ

J. S. Bach (1685–1750)

Johann Pachelbel (1653–1706)

Christian Geist (1640–1711)

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

Ex Sion species

Josef Rheinberger (1839–1901)

Ex Sion species decoris ejus:

Deus manifeste veniet.

Laetatus sum in his quae dicta sunt mihi,
in domus Domini ibimus. Alleluia.

Out of Zion, the perfection of beauty,

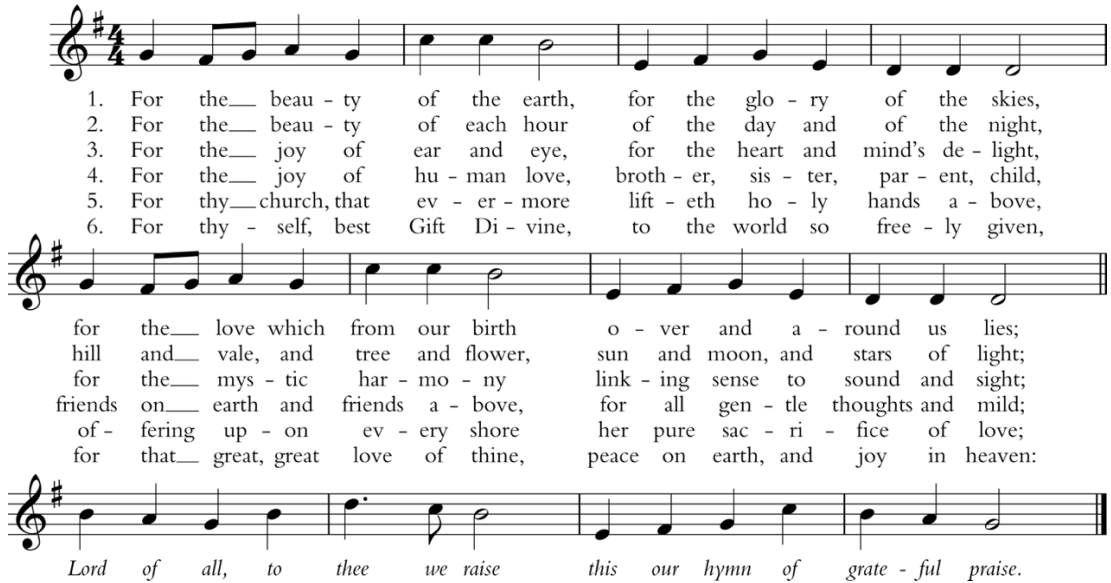
God hath shined.

*I was glad when they said unto me,
let us go into the house of the Lord. Alleluia.*

✦ Hymn 92

For the Beauty of the Earth

DIX



1. For the beau - ty of the earth, for the glo - ry of the skies,
 2. For the beau - ty of each hour of the day and of the night,
 3. For the joy of ear and eye, for the heart and mind's de - light,
 4. For the joy of hu - man love, broth - er, sis - ter, par - ent, child,
 5. For thy church, that ev - er - more lift - eth ho - ly hands a - bove,
 6. For thy - self, best Gift Di - vine, to the world so free - ly given,

for the love which from our birth o - ver and a - round us lies;
 hill and vale, and tree and flower, sun and moon, and stars of light;
 for the mys - tic har - mo - ny link - ing sense to sound and sight;
 friends on earth and friends a - bove, for all gen - tle thoughts and mild;
 of - fering up - on ev - ery shore her pure sac - ri - fice of love;
 for that great, great love of thine, peace on earth, and joy in heaven:

Lord of all, to thee we raise this our hymn of grate - ful praise.

WORDS: Folliot S. Pierpoint, 1864

MUSIC: Conrad Kocher, 1838; arr. by W. H. Monk, 1861

DIX

77.77.77

✦ Collect (in unison)

Set us free, O God, from the bondage of our sins, and give us the liberty of that abundant life which you have made known to us in your Son our Savior Jesus Christ; who lives and reigns with you, in the unity of the Holy Spirit, one God, now and for ever. Amen.

Lesson

Isaiah 6:1–8

Lector:

A lesson from the book of the prophet Isaiah, chapter 6, verses 1–8:

In the year that King Uzziah died, I saw the Lord sitting on a throne, high and lofty; and the hem of his robe filled the temple. Seraphs were in attendance above him; each had six wings: with two they covered their faces, and with two they covered their feet, and with two they flew. And one called to another and said: "Holy, holy, holy is the LORD of hosts; the whole earth is full of his glory." The pivots on the thresholds shook at the voices of those who called, and the house filled with smoke. And I said: "Woe is me! I am lost, for I am a man of unclean lips, and I live among a people of unclean lips; yet my eyes have seen the King, the LORD of hosts!" Then one of the seraphs flew to me, holding a live coal that had been taken from the altar with a pair of tongs. The seraph

touched my mouth with it and said: "Now that this has touched your lips, your guilt has departed and your sin is blotted out." Then I heard the voice of the Lord saying, "Whom shall I send, and who will go for us?" And I said, "Here am I; send me!"

Lector: The Word of the Lord.

People: Thanks be to God.

Psalm 138

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

♩ Antiphon (*sung by all*)



Cantor: I give you thanks, O LORD, with my whole heart;
before the gods I sing your praise;

People: I bow down toward your holy temple and give thanks to your name
for your steadfast love and your faithfulness;
for you have exalted your name and your word above everything.

Cantor: On the day I called, you answered me,
you increased my strength of soul.

People: All the kings of the earth shall praise you, O LORD,
for they have heard the words of your mouth.

Cantor: They shall sing of the ways of the LORD,
for great is the glory of the LORD.

People: For though the LORD is high, he regards the lowly;
but the haughty he perceives from far away.

Cantor: Though I walk in the midst of trouble,
you preserve me against the wrath of my enemies;
you stretch out your hand, and your right hand delivers me.

People: The LORD will fulfill his purpose for me;
your steadfast love, O LORD, endures forever.
Do not forsake the work of your hands. ♪

✠ **Gloria Patri** from 'Magnificat: St. Peter's, Westminster'

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 5:1–11

Lector: The Holy Gospel of our Lord Jesus Christ according to St. Luke,
chapter 5, verses 1–11:

People: *Glory to you, O Lord.*

Once while Jesus was standing beside the lake of Gennesaret, and the crowd was pressing in on him to hear the word of God, he saw two boats there at the shore of the lake; the fishermen had gone out of them and were washing their nets. He got into one of the boats, the one belonging to Simon, and asked him to put out a little way from the shore. Then he sat down and taught the crowds from the boat. When he had finished speaking, he said to Simon, "Put out into the deep water and let down your nets for a catch." Simon answered, "Master, we have worked all night long but have caught nothing. Yet if you say so, I will let down the nets." When they had done this, they caught so many fish that their nets were beginning to break. So they signaled their partners in the other boat to come and help them. And they came and filled both boats, so that they began to sink. But when Simon Peter saw it, he fell down at Jesus' knees, saying, "Go away from me, Lord, for I am a sinful man!" For he and all who were with him were amazed at the catch of fish that they had taken; and so also were James and John, sons of Zebedee, who are partners with Simon. Then Jesus said to Simon, "Do not be afraid; from now on you will be catching people." When they had brought their boats to shore, they left everything and followed him."

Lector: The Gospel of the Lord.

People: *Praise to you, Lord Christ.*

Sermon "The Bach Experience"

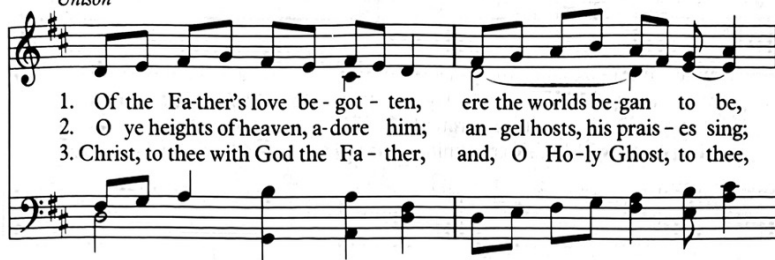
The Rev. Dr. Robert Allan Hill, Dean
Dr. Scott Allen Jarrett, Director of Music

✦ Hymn 184

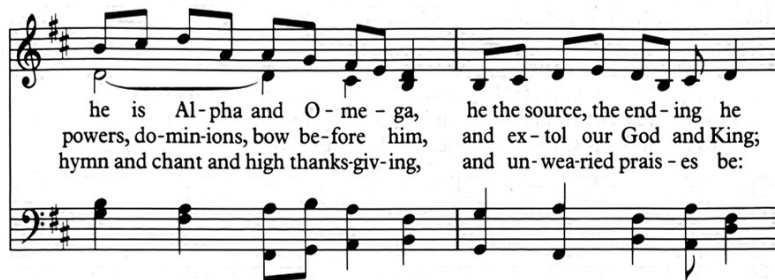
Of the Father's Love Begotten

DIVINUM MYSTERIUM

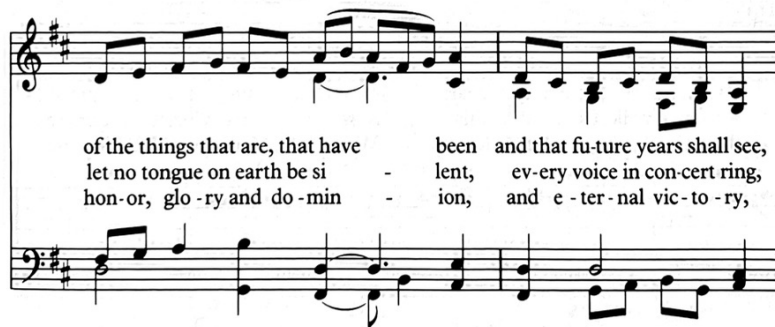
Unison



1. Of the Fa-ther's love be - got - ten, ere the worlds be - gan to be,
 2. O ye heights of heaven, a - dore him; an - gel hosts, his prais - es sing;
 3. Christ, to thee with God the Fa - ther, and, O Ho - ly Ghost, to thee,



he is Al - pha and O - me - ga, he the source, the end - ing he
 powers, do - min - ions, bow be - fore him, and ex - tol our God and King;
 hymn and chant and high thanks - giv - ing, and un - wear - ied prais - es be:



of the things that are, that have been and that fu - ture years shall see,
 let no tongue on earth be si - lent, ev - ery voice in con - cert ring,
 hon - or, glo - ry and do - min - ion, and e - ter - nal vic - to - ry,



ev - er - more and ev - er - more.
 ev - er - more and ev - er - more.
 ev - er - more and ev - er - more. A - men.

WORDS: Aurelius Clemens Prudentius; trans. by John Mason Neale, 1851 and Henry W. Baker, 1859

MUSIC: 11th cent. *Sanctus* trope; arr. by C. Winfred Douglas, 1940

DIVINUM MYSTERIUM
 87.87.887

Arr. © 1943, renewed 1981 The Church Pension Fund

Cantata

Gelobet seist du, Jesu Christ, BWV 91

J. S. Bach (1685–1750)

I. Chorus — tutti

Gelobet seist du, Jesu Christ,
Daß du Mensch geboren bist
Von einer Jungfrau, das ist wahr,
Des freuet sich der Engel Schar.
Kyrie eleis!

*All praise to Thee, Jesus Christ,
That Thou wast born man
Of a virgin, verily,
To the angelic host's delight.
Lord have mercy on us!*

II. Chorale and Recitative — Logan Trotter, soprano; continuo

Der Glanz der höchsten Herrlichkeit,
Das Ebenbild von Gottes Wesen,
Hat in bestimmter Zeit
Sich einen Wohnplatz auserlesen.

*The splendor of highest majesty,
The very image of God's being,
Has, at the appointed time,
Chosen Himself a dwelling.*

Des ew'gen Vaters einigs Kind,
Das ew'ge Licht von Licht geboren,
Itzt man in der Krippe findt.

***The eternal father's only child,**
The eternal light begotten of light,
Is now to be found in the crib.*

O Menschen, schauet an,
Was hier der Liebe Kraft getan!

*Behold, O mortals,
What the power of love has accomplished!*

In unser armes Fleisch und Blut,
(Und war denn dieses nicht verflucht,
verdammt, verloren?)

***Within our wretched flesh and blood,**
(And was it not cursed, damned, forlorn?)*

Verkleidet sich das ew'ge Gut.
So wird es ja zum Segen auserkoren.

***Eternal goodness is concealed.**
This is it chosen to be blest.*

III. Aria — Colin Campbell, tenor; three oboes, continuo

Gott, dem der Erden Kreis zu klein,
Den weder Welt noch Himmel fassen,
Will in der engen Krippe sein.

*God, for whom the earth's orbit is too small,
Whom neither world nor heaven contains,
Would now lie in the narrow crib.*

Erscheinet uns dies ewge Licht,
So wird hinfüro Gott uns nicht
Als dieses Lichtes Kinder hassen.

*If this eternal light shines on us,
God shall henceforth
Not hate us as the children of this light.*

IV. Recitative — Devon Russo, bass; strings, continuo

O Christenheit! Wohlan, so mache die bereit,
Bei dir den Schöpfer zu empfangen.
Der grosse Gottessohn

*O Christian world! So be it, prepare yourselves
To receive your Maker.
The mighty Son of God*

Kömmt als ein Gast zu dir gegangen.

Ach, laß dein Herz durch diese Liebe rühren;

Er kömmt zu dir, um dich vor seinen Thron

Durch dieses Jammertal zu führen.

Descends to you as a guest.

Ah, let your heart be moved by this love;

He comes to you, to lead you

Through this vale of tears before His throne.

V. Duet — Logan Trotter, soprano; Ashley Mulcahy, alto; violins, continuo

Die Armut, so Gott auf sich nimmt,

Hat uns ein ewig Heil bestimmt,

Den Überfluß an Himmelsschätzen.

Sein menschlich Wesen machet euch

Den Engelsherrlichkeiten gleich,

Euch zu der Engel Chor zu setzen.

The poverty that God has assumed

Has bestowed on us eternal salvation,

The brimming store of heaven's treasures.

His human nature allows you

To be like the glorious angels,

To appoint you to the angels' choir.

VI. Chorale — tutti

Das hat er alles uns getan,

Sein groß Lieb zu zeigen an;

Des freu sich alle Christenheit

Und dank ihm des in Ewigkeit.

Kyrie eleis!

All this He has done for us

To manifest His great love;

Let all Christendom rejoice at it,

And thank Him for this eternally,

Lord have mercy on us!

Offertory Sentences

At the Offertory

Of the Father's Love Begotten

Wilbur Held (1914–2015)

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

CHRISTE SANCTORUM

All ho - ly Fa - ther, Son, and e - qual Spir - it, Trin - i - ty

bless - ed, send us thy sal - va - tion; thine is the glo - ry,

gleam - ing and re - sound - ing through all cre - a - tion.

✕ Offertory Prayer

✕ Hymn 582

Whom Shall I Send?

DEUS TUORUM MILITUM

Unison

1. Whom shall I send? our Mak - er cries; and man - y,
 2. For who can serve a God so pure, or claim to
 3. And yet, be - liev - ing God who calls knows what we
 4. Those who are called God pu - ri - fies, and dai - ly

when they hear God's voice, are sure where their vo -
 speak in such a name, while doubt makes ev - ery
 are and still may be, our past de - feats, our
 gives us strength to bend our thoughts, our skills, our

ca - tion lies; but man - y shrink from such a choice.
 step un - sure, and self con - fus - es ev - ery aim?
 fu - ture falls, we dare to an - swer: Lord, send me!
 en - er - gies, and life it - self to this one end.

WORDS: Fred Pratt Green, 1970 (Is. 6:8)

MUSIC: *Grenoble Antiphoner*, 1753; adapt. by Ralph Vaughan Williams, 1906; harm. by Basil Harwood, 1908

DEUS TUORUM MILITUM
LM

Words © 1971 Hope Publishing Co.

✠ **Benediction**

✠ **Response** Peace I leave with you *Amy Beach (1867–1944)*

Peace I leave with you, my peace I give unto you:
not as the world giveth give I unto you.

Let not your heart be troubled. *John 14:27*

✠ **Postlude** Toccata in E minor *Johann Pachelbel (1653–1706)*

*The preachers are the Rev. Dr. Robert Allan Hill, Dean of the Chapel,
and Dr. Scott Allen Jarrett, Director of Music.
The lessons are read by The Rev. Dr. Jessica Chicka and Mr. Jonathan Byung Hoon Lee
The Marsh Chapel Choir and Collegium are conducted by Dr. Scott Allen Jarrett.
Dr. Jarrett played today's service.*

*Scripture quotations are from the New Revised Standard Version Bible, copyright 1989,
by the Division of Christian Education of the National Council of the Churches of Christ in the U.S.A.
The hymns and the psalm response are from the United Methodist Hymnal, copyright 1989.*

Notes on today's cantata

Cantata 91, 'Gelobet seist du, Jesu Christ'

from *The Bach Experience Listeners' Companion 2024 | 2025* • Brett Kostrzewski, ed.

Gelobet seist du, Jesu Christ, BWV 91

Cantata for Christmas Day

First performance: 25 December, 1724

Scripture: Luke 2: 1-4

Text: *Gelobet seist du, Jesu Christ*, seven-verse chorale by Martin Luther, 1524.

Verses 1, 2, and 7 are exact; paraphrase of verses 3-6 by anon

Forces: SATB chorus, SATB solos, three oboes, two horns, timpani, strings, and continuo

Duration: approximately 19 minutes.



For the Feast of Christmas that fell within Bach's chorale cantata cycle—his second as Leipzig Thomaskantor—Bach selected *Gelobet seist du, Jesu Christ* by Martin Luther, published exactly two centuries earlier and which typically served as the chorale for Christmas Day. In the typical arrangement, Bach set the first verse of Luther's chorale word-for-word in a concerted movement, and the last verse as a straightforward four-voice setting. Less typically, Bach also set the literal words of verse two as part of a recitative for soprano, the lines of the chorale interspersed with a poetic gloss. Verses 3–4, 5, and 6 are predictably replaced by poetic paraphrases in the form of aria, recitative, and aria, respectively. These paraphrases remain faithful to Luther's original, often alluding even to specific words or concepts: the impossibility of the world to enclose God in verse 3/movement III, the "vale of tears" in verse 5/movement IV, and the poverty of humanity taken on by God in verse 6/movement V.

Musically, Bach deployed his usual festive orchestra that supplemented strings and oboes with horns and timpani. After their prominent role in the opening chorus, the horns and drums stay silent until the closing chorale verse, which they adorn with independent parts (the strings and woodwinds double the voices, as usual). But he also varied his use of the other instruments in the inner movements: the unusual instrumentation of just three oboes for the tenor aria, an accompagnato recitative for bass with all three string parts, and a duet for soprano and alto joined by all violins in unison.

The festive opening chorus follows a familiar plan for the chorale cantatas. A joyous instrumental ritornello precedes the first line of the chorale, sung in long notes by the soprano with imitative polyphony in the lower three voice parts. Each line is punctuated by a varied statement of the opening ritornello. At the beginning of the third line, "*Von einer Jungfrau*," there is a hint of the chorale tune in the lower voices as well; but, for the most part, all the parts except for the soprano almost entirely avoid it in favor of independently conceived, concerted music. Bach deftly elides the beginning of the closing ritornello with the end of the last line of the chorale, smoothing the return and of this closing music and decorating the otherwise plain *Kyrie eleis*.

The *secco* recitative for soprano that follows combines the text and music of chorale verse 2 with a poetic gloss on each line sung in a typical recitative style. Interestingly, Bach juxtaposes each chorale line with a nearly identical melodic pattern in the continuo, the cells of which are merely transposed such that they work against

the varying music of each line. This short and simple movement reveals the clear demarcation between chorale and poetic verse for Bach.

The recitative-chorale gives way to the first fully paraphrased movement of the cantata, a da capo aria for tenor and the striking instrumentation of three oboes (with continuo). The A section of this aria corresponds with chorale verse 3; the B section, chorale verse 4. As we have seen in other chorale cantatas, Bach composed here a tonally open A section of the aria, which moves from the tonic A minor to the dominant E minor; this creates a problem that requires solving at the end, for the repetition of the A section must end in the tonic A minor as well. In the B section, Bach does not depart too much from the melodic material of the A section, but he does introduce far-reaching tonal areas: the sharp-heavy keys of A minor and E minor devolve into the flat-heavy keys of D minor and F minor, which Bach does not depart from until the text of the A section (“*Gott, dem der Erden Kreis zu klein*”) returns. To get back to the tonic at the end, Bach composed a completely new vocal component of the A section, a climactic repetition of text that juxtaposes square sixteenth-note runs in the tenor against the persistent triplet rhythms of the ensemble. A straight repetition of the opening ritornello (which itself begins and ends in A minor) closes the aria.

Chorale verse 5 is set as a recitative for bass, accompanied by the full complement of strings. The recitative unfolds more or less in standard fashion, but Bach wrote an ornate, melismatic adagio section for the last line of the recitative, “*Durch dieses Jammertal zu führen*”: “to lead you through this vale of tears.”

For the penultimate movement, a da capo aria paraphrasing verse 6 of Luther’s chorale, Bach juxtaposed a soprano/alto duet with a single violin line assigned in unison to all the violin players. This creates a timbre distinct from the more typical solo violin for such movements. The violin line is built of halting dotted figures and melodic leaps, against two smooth and interweaving vocal parts that gently but constantly create dissonance with each other through suspensions. As in the previous aria, the B section musically resembles the A section, with a more tonally unstable development of the same material; notable are the chromatic ascending lines rich with appoggiatura dissonances on the text “*sein menschlich Wesen*” (“his human nature”). A literal repeat of the A section—tonally closed this time—concludes this intensely beautiful reflection on the Christmas story. The cantata ends with a four-part literal setting of Luther’s final chorale verse, but with musically independent horns that give it a particularly festive and joyous finish.

—Brett Kostrzewski, October 2024

*After completing his PhD in Musicology at Boston University in 2023, **Brett Kostrzewski** (GRS '23) was awarded a postdoctoral fellowship as a research associate at KU Leuven in Leuven, Belgium, where he continues his Renaissance studies with particular focus on the music of Josquin Des Prez. As program annotator at Marsh Chapel, Brett has authored notes on more than thirty individual Bach cantatas, the Passions and Oratorios, the Mass in B minor, and all major works performed in the past decade.*

The 2024|2025 **Bach Experience Listeners’ Companion** is available in the Chapel Narthex or in the Music Office. For each cantata performed, you’ll find an excellent movement-by-movement translation, details about instrumentation, first performances, text sources, and more. **Brett Kostrzewski**’s exceptional notes are each newly written with fresh insights; they represent a *unique* contribution to Bach scholarship. Elegantly printed and compiled, Marsh Chapel is pleased to provide the *Listeners’ Companion* - without charge - to any and all members of our community. ***Soli Deo Gloria***

MUSICIANS IN TODAY'S SERVICE

MARSH CHAPEL CHOIR

Soprano

*Rose Lewis
PK Newby
Erin Sanborn
Sharon Solomon
Janet Stone
*Logan Trotter

Alto

Erica Brookhyser
Candace Brooks
Patrick Jiang
Kimi Macdonald
Christina McFadden
*Ashley Mulcahy

Tenor

Travis Benoit
*Colin Campbell
Timothy Rodriguez
*Patrick T. Waters

Bass

Robbie Allen
David Ames
Michael Galvin
Steve Pinner
*Devon Russo
Oscar Soucy

* denotes Choral Fellows

MARSH CHAPEL COLLEGIUM

Violin I

Heidi Braun-Hill, *leader*
Emily Dahl Irons
Michael Hustedde

Violin II

Nelli Jabotinsky
Kenneth Mok
Julia Connor

Viola

Chris Nunn
Joy Grimes

Cello

Rebecca Shaw

Contrabass

Pablo Kennedy

Oboe

Ben Fox
Elizabeth England
Laura Shamu

Bassoon

Sam Childers

Horn

Elisabeth Axtell
Marina Krickler

Timpani

Jonathan Hess

Organ

Scott Allen Jarrett

COMMUNITY LIFE AND ANNOUNCEMENTS

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!

This Week at Marsh Chapel

TODAY	9:45 a.m.	The Bach Experience (Nave)
	11:00 a.m.	Interdenominational Protestant Worship (Nave)
	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)

TERMBOOK SPRING 2025

Your guide to Marsh Chapel programs, services, and events

The **Spring 2025 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.

PROPHETIC PULPIT
Sermons from Marsh Chapel, a digital archive

Since the first sermon was delivered in October of 1950, the pulpit of Marsh Chapel has been a constant and clarion voice for responsible Christian liberalism, ‘uniting the pair so long disjointed: knowledge and vital piety.’

Dean Hill’s **election-year sermons** represent a remarkable, dedicated, and persistent focus: the courageous Gospel for an anxious nation. Drawing on three autumn sermon cycles — *The Presidential Election* (2016), *A Liberal Gospel* (2020), and *A Liberal Faith* (2024) — this new collection brings together thirty of Dean Hill’s election year sermons. The full collection is now available in written and audio formats and linked on the Marsh Chapel website.

SHROVE TUESDAY PANCAKE DINNER
Tuesday, March 4, 6:00–7:00 p.m., Marsh Room, Lower Level

Join us for the internationally celebrated Christian tradition of consuming pancakes the day before the season of Lent begins. We will be cooking up pancakes (and some other breakfast foods) for dinner. Everyone is welcome! (Contact: The Rev. Dr. Jessica Chicka, jchicka@bu.edu)

WHEN I SURVEY: Discovering the Way of the Cross in Bach’s St. John Passion
Sundays in March, 12:30– 2:00 p.m., Lunch provided

Join marsh Chapel Director of Music Scott Allen Jarrett for a series of lectures on one of Bach’s most beloved works, *The Passion according to St. John*. Designed for music-lovers of all experiences, participants will explore Bach’s compositional process, his models and departures, and marvel at the enduring power of such tender and delicate music to connect, heal, inspire, and save. For more information, or to reserve a seat, register at bit.ly/BachLectures or use the QR code.



March 9	“I Lift Mine Eyes to the Hills” The scope and dimension of the St. John Passion
March 16	“Lift High the Cross” Bach’s compositional models, designs, and departures
March 23	“Lift Up Your Heart” Imagery and symbolism in the arias of the St. John Passion.
March 30	“Love Lifted Me/Them/Us” Finding ourselves in the reflection of the St. John Passion.

CLERGY, STAFF, AND AFFILIATES

The Reverend Dr. Robert Allan Hill,
Dean of Marsh Chapel and Chaplain to the University
Professor of New Testament and Pastoral Theology

MINISTRY

The Reverend Dr. Jessica Chicka		<i>University Chaplain for International Students</i>
The Reverend Dr. Karen Coleman		<i>University Chaplain for Episcopal Ministry</i>
Jonathan Byung Hoon Lee		<i>Associate Chaplain for Student Outreach</i>
The Reverend Al Carroll		<i>Chapel Associate for Special Projects</i>
Danavzah Gardner		<i>Food Engagement Coordinator</i>
Darby McMonagle		<i>Ministry Assistant</i>
Emmanuel Segbedzi		<i>Graduate Assistant</i>

MUSIC

Scott Allen Jarrett		<i>Director of Music, the Arts, and Cultural Engagement</i>
Justin Thomas Blackwell		<i>Associate Director of Music</i>
Sung Jin Choi		<i>Technical Director, Marsh Chapel Media</i>
Andrew Marshall		<i>Director, Inner Strength Gospel Choir</i>
Patrick T. Waters		<i>Assistant Director of Music, Special Projects and Publications</i>
Timothy Rodriguez		<i>Manager and Librarian, Marsh Chapel Choir</i>

ADMINISTRATION

Heidi Freimanis-Cordts		<i>Director of Marsh Chapel and Religious Life</i>
Chloe Kantharia		<i>Director of Hospitality</i>
David Ames		<i>Sacristan</i>
Chloe Kantharia, Kaitie Noe		<i>Wedding Coordinators</i>
Catherine Park		<i>Hospitality Intern</i>
Sylvie Adams, Luke Bardouille		<i>Office Assistants</i>
Emily Cao, Rubing Chen		
Kaitlyn Davis, Stephanie Donahoe		
Nikhil Fereday, Molly Fineberg		
Bella Marquez, Zacharie Verdieu		

The Chapel Office is open 9 a.m. – 4:30 p.m. weekdays, and on Sunday mornings.
(617) 353-3560 — chapel@bu.edu — www.bu.edu/chapel
