

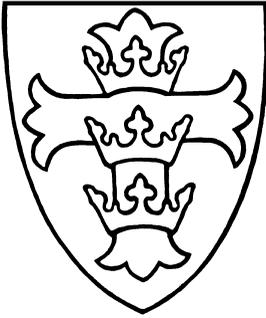
**MARSH CHAPEL AT BOSTON UNIVERSITY**  
**UNIVERSITY INTERDENOMINATIONAL PROTESTANT**  
**SERVICE OF WORSHIP**

**11:00 A.M.**

**SUNDAY, NOVEMBER 23<sup>RD</sup>, 2025**  
**THE LAST SUNDAY AFTER PENTECOST**

**THE REV. DR. ROBERT ALLAN HILL, DEAN**





**MARSH CHAPEL AT BOSTON UNIVERSITY**  
735 COMMONWEALTH AVENUE                      BOSTON, MA 02215

**University Interdenominational Protestant  
Service of Worship**  
**Sunday, November 23<sup>rd</sup>, 2025 — 11:00 a.m.**  
**The Last Sunday after Pentecost**  
Series LXXVI No. 13

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**The Reverend Doctor Robert Allan Hill, Dean**

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✘ *Please rise, as you are able.*

**ORDER OF WORSHIP**

**Prelude**                      Präludium in G minor, BuxWV 149                      *Dietrich Buxtehude (1637–1707)*

**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**                      from “Behold, I build an house”<sup>†</sup>                      *Lukas Foss (1922–2009)*

Behold, I build an house.  
Then the house was filled with a cloud,  
For the glory of the Lord had filled the house of God.

✘ **Hymn 716**                      Rejoice, the Lord is King!                      GOPSAL

✘ **Collect** (*in unison*)

*Almighty and everlasting God, whose will it is to restore all things in your well-beloved Son, the King of kings and Lord of lords: Mercifully grant that the peoples of the earth, divided and enslaved by sin, may be freed and brought together under his most gracious rule; who lives and reigns with you and the Holy Spirit, one God, now and for ever. Amen.*

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<sup>†</sup> “Behold, I build an house” was written for the dedication of Marsh Chapel, March 14, 1950.

**Lesson**

Colossians 1:11–20

*A hymn to Christ, firstborn of all creation**Lector:*

A lesson from the epistle to the Colossians, chapter 1, verses 11–20:

May you be made strong with all the strength that comes from his glorious power, so that you may have all endurance and patience, joyfully giving thanks to the Father, who has enabled you to share in the inheritance of the saints in the light. He has rescued us from the power of darkness and transferred us into the kingdom of his beloved Son, in whom we have redemption, the forgiveness of sins. He is the image of the invisible God, the firstborn of all creation, for in him all things in heaven and on earth were created, things visible and invisible, whether thrones or dominions or rulers or powers—all things have been created through him and for him. He himself is before all things, and in him all things hold together. He is the head of the body, the church; he is the beginning, the firstborn from the dead, so that he might come to have first place in everything. For in him all the fullness of God was pleased to dwell, and through him God was pleased to reconcile to himself all things, whether on earth or in heaven, by making peace through the blood of his cross.

*Lector:* The Word of the Lord.*People:* *Thanks be to God.***The Psalter**

Psalm 31:1–5, 15–16

*I commend my spirit**The antiphon is sung twice, first by choir alone, and then by choir and congregation.***♩ Antiphon** (*sung by all*)*Cantor:* In you, O Lord, I seek refuge; let me never be put to shame;  
in your righteousness, deliver me!*People:* *Incline your ear to me, rescue me speedily!*  
*Be a rock of refuge for me, a strong fortress to save me!**Cantor:* You are indeed my rock and my fortress;  
for your name's sake lead me and guide me;*People:* *take me out of the net which is hidden for me,*  
*for you are my refuge.*

*Cantor:* Into your hand I commit my spirit;  
you have redeemed me, O Lord, faithful God.  
*People:* *My times are in your hand;*  
*deliver me from the hand of my enemies and persecutors.*  
*Cantor:* Let your face shine on your servants;  
save me through your steadfast love! ♪

✘ **Gloria Patri** from 'Benedictus, Op. 34, no. 2' *Edward Elgar (1857–1934)*

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 23:33–43 *Jesus crucified with two thieves*

*Lector:* The Holy Gospel of our Lord Jesus Christ according to St. Luke,  
chapter 23, verses 33–43:

*People:* *Glory to you, O Lord.*

When they came to the place that is called The Skull, they crucified Jesus there with the criminals, one on his right and one on his left. Then Jesus said, "Father, forgive them, for they do not know what they are doing." And they cast lots to divide his clothing. And the people stood by watching, but the leaders scoffed at him, saying, "He saved others; let him save himself if he is the Messiah of God, his chosen one!" The soldiers also mocked him, coming up and offering him sour wine and saying, "If you are the King of the Jews, save yourself!" There was also an inscription over him, "This is the King of the Jews." One of the criminals who were hanged there kept deriding him and saying, "Are you not the Messiah? Save yourself and us!" But the other rebuked him, saying, "Do you not fear God, since you are under the same sentence of condemnation? And we indeed have been condemned justly, for we are getting what we deserve for our deeds, but this man has done nothing wrong." Then he said, "Jesus, remember me when you come in your kingdom." He replied, "Truly I tell you, today you will be with me in paradise."

*Lector:* The Gospel of the Lord.

*People:* *Praise to you, Lord Christ.*

**Sermon** "A Matter of Time" *The Rev. Dr. Stephen M. Cady*  
*President and Professor of the Practice of Ministry*  
*Brite Divinity School, Texas Christian University*  
*Fort Worth, Texas*

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

✠ Hymn 650

Give me the faith which can remove

CAREY'S (SURREY)

Cantata

Gottes Zeit ist die allerbeste Zeit, BWV 106    *Johann Sebastian Bach* (1685–1750)

I. Sinfonia

IIa. Chorus

Gottes Zeit ist die allerbeste Zeit.  
In ihm leben, weben und sind wir,  
solange er will.  
In ihm sterben wir zur rechten Zeit,  
wenn er will.

*God's time is the very best time.  
In him we live, move, and have our being,  
as long as he wills.  
In him we die at the appointed time,  
whenever he wills.*

IIb. Arioso — Colin Campbell, tenor

Ach, Herr, lehre uns bedenken,  
daß wir sterben müssen,  
auf daß wir klug warden.

*O Lord, teach us to ponder  
the fact that we must die,  
so that we may become wise.*

IIc. Aria — Michael Galvin, bass

Bestelle dein Haus;  
denn du wirst sterben  
und nicht lebendig bleiben!

*Set your house in order!  
For you will die  
and not remain alive.*

IId. Chorus and Arioso — Logan Trotter, soprano

Chorus  
Es ist der alte Bund:  
Mensch, du mußt sterben!

Chorus  
*It is the old law:  
mortal, you must perish!*

Arioso  
Ja, komm, Herr Jesu!

Arioso  
*Yes, come, Lord Jesus!*

IIIa. Aria — Wee Kiat Chia, countertenor

In deine Hände befehl ich meinen Geist;  
du hast mich erlöset, Herr,  
du getreuer Gott.

*Into your hands I commend my spirit;  
you have redeemed me, Lord,  
you faithful God.*

### IIIb. Arioso and Chorale — David Thomas Mather, baritone

Arioso

Heute, wirst du mit mi rim Paradies sein. *Today you will be with me in Paradise.*

Chorale

Mit Fried und Freud ich fahr dahin  
In Gottes Willen,  
Getrost ist mir mein Herz und Sinn,  
Sanft und stille.

Wie Gott mir verheißen hat:  
Der To dist mein Schlaf worden.

Arioso

*Today you will be with me in Paradise.*

Chorale

*In peace and joy I depart,  
according to God's will;  
my heart and mind are comforted,  
calm, and still.*

*As God has promised me,  
death has become my sleep.*

### IV. Chorus

Glorie, Lob, Ehr und Herrlichkeit  
Sei dir, Gott Vater und Sohn bereit',  
Dem Heiligen Geist mit Namen!  
Die göttlich Kraft  
Mach uns sieghaft  
Durch Jesum Christum, Amen.

*Glory, praise, honor, and majesty  
be given to you, God the Father,  
Son, and Holy Spirit with your power!  
The divine strength  
makes us victorious  
through Jesus Christ, Amen.*

### Offertory Sentences

At the Offertory

Nun bitten wir, BuxWV 209

*Dietrich Buxtehude (1637–1707)*

✦ 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.



## BACH *Gottes Zeit ist die allerbeste Zeit*, BWV 106

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*Two recorders, two viole da gamba, continuo. SATB chorus and SATB solos.*  
*Duration: approximately 20 minutes.*



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Born in 1685, Johann Sebastian Bach lived at a time when the scythe of mortality seemed to devastate with equal cruelty and caprice. He was orphaned at age ten upon the death of both of his parents. In 1713, newborn twins died within a month, their mother—Bach’s first wife—died in 1720, his brother Johann Christoph in 1721, as well as eight of the children borne of his second wife from 1723 to 1730. As a church musician, musical responsibilities for funerals were a constant and consuming feature of his professional life.

Even if there had been no B Minor Mass, Well Tempered Clavier, or Matthew Passion, Bach’s early cantata *Gottes Zeit ist die allerbeste Zeit* (“God’s time is the very best of time”), written when he was only twenty-two, ranks among the very best pieces of all time, ensuring Bach’s place of distinction in music history. Delicately scored for voices, two recorders, and two violas da gamba with continuo, the movements flow one to another in an extraordinary musical and theological evolution. Despite his young age, Bach proves a mastery of text setting and a decidedly mature understanding of Luther’s theology.

The cantata begins with a “sonatina” for the instruments—twenty measures of some of the most sublime music ever imagined. The recorders play in unison most of the time, an evocative and shimmering effect, disturbed only by the metered lower-neighbor rhythms in alternatim between the two recorders. Here the effect is of perfection slightly out of calibration, a light whose beam is filtered or refracted, upsetting the perfection of the unison. Does the unison represent a pure faith, in which hope and trust in God remain unmarred by doubt or human failing?? We can’t know, of course, but the composite mirrors a serenity of faith that acknowledges the importance of doubt in forging a deeper faith. Elegiac, ennobling, consoling, sincere—all come to mind in describing how Bach creates aural space for us to brave the existential journey of this remarkable cantata.

Drawing on texts from Acts 17:28, the bright opening chorus states the condition of human provenance in three distinct sections:

1. God’s time is the best time
2. In Him, we live and move [triple meter; faster tempo; lively melisma on ‘leben’]
3. In Him, we die [immediately slower—adagio assai; ‘sterben’ set chromatically]

Over the succeeding movements, Bach creates a symmetrical structure with the Old Testament (Law) on one side and the New Testament (Grace) on the other. The centerpiece combines an earthly bound three-voice fugue on 'der alte Bund' (the Old Covenant) with the soprano soloist representing Grace (text from Revelation), her arms raised heavenward in supplication. When the instruments enter, the careful listener will recognize that Bach infuses a third idea alongside Law and Grace: the instruments play the familiar chorale tune "Ich hab mein Sach Gott heimgestellt" ('I have placed my affairs in God's hand'). Beyond music that infuses or colludes text ideas, Bach reveals a new understanding by the collision of these texts.

The central movement captures the essence of our human fragility, our anxiety, and the doubt that so often eclipses the better instincts of faith. The movement comes to conclusion with the fugal voices and instruments silenced, leaving the soprano alone, in a series of wavering, questioning notes. Will my Savior come for me??

A bar of silence marks the transition from earthly doubt to the believer's leap of faith. With only the organ playing an ascending scale in minor mode, the alto soloist extends her hand, singing the words of committal: "Into your hands I commit my spirit." At last, the voice of Christ (the baritone's Vox Christi) responds from highest notes descending to meet the alto's ascending scales. The text here is from Christ on the cross: "Today you will be with me in Paradise." Redemption affirmed, the altos sing together another familiar chorale based on the Song of Simeon: With peace and joy I go to him.

The third and final chorale tune appears in the last movement drawing on the seventh verse of Adam Reuser's 1553 hymn "In dich hab ich gehoffet" ('I hope in thee'). This joyful chorus in praise of the Trinity concludes the cantata with a lively fugato on the text "Durch Jesum Christum, Amen" ('Through Jesus Christ, Amen'). The promise of redemption affirmed, our existential fears consoled, Bach's music reveals a path for each of us to reclaim and renew our joy.

—Scott Allen Jarrett

## 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

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### Sopranos

Sulaf Al Jabal

Amanda Glidden

\*Abby Hanna

Edith Hernández

PK Newby

Emily Regier

Erin Sanborn

Sharon Solomon

†Janet Stone

\*Logan Trotter

### Altos

Candace Brooks

\*Wee Kiat Chia

Patrick Jaing

Kimi Macdonald

\*Ashley Mulcahy

†Caroline Olsen

### Tenors

†Travis Benoit

\*Colin Campbell

Timothy Rodriguez

\*Patrick T. Waters

### Basses

David Ames

†Michael Galvin

Isaiah Han

†David Mather

Steve Pinner

\*Devon Russo

\* Choral Fellow

†Guest

## MARSH CHAPEL COLLEGIUM

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### Recorder

Roy Sansom

Owen Watkins

### Cello

Rebecca Shaw

### Viola d'gamba

James Perretta

Laura Jeppesen

### Bass

Pablo Kennedy

### Organ

Justin Blackwell



# MARSH CHAPEL & RELIGIOUS LIFE



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## The Reverend Dr. Robert Allan Hill

*Dean of Marsh Chapel and Chaplain to the University  
Professor of New Testament and Pastoral Theology*

### MINISTRY

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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>
Darby McMonagle		<i>Ministry Assistant</i>
Emmanuel Segbedzi		<i>Ministry Assistant</i>
Shea Thompson		<i>Ministry Assistant</i>
Delvin Moody		<i>Food Ministry Coordinator</i>

### MUSIC

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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>

### HOSPITALITY & ADMINISTRATION

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Heidi Freimanis-Cordts		<i>Director of Marsh Chapel and Religious Life</i>
Chloe Kantharia		<i>Director of Hospitality and Weddings</i>
The Reverend Al Carroll		<i>Chapel Associate for Special Projects</i>
David Ames		<i>Sacristan</i>

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Luke Bardouille, Emily Cao, Kenneth Dela Cruz, Kaitlin Deng,  
Stephanie Donahoe, Molly Fineberg, Eloise Knight, Bella Marquez,  
Evelyn Ogbedor, Sophie Saucier, Zacharie Verdieu, Laura Zhang

*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.

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A heart for the heart of the city and a service in the service of the city