

Bach 45th Year Grace Lutheran Church ■ River Forest, Illinois Sunday afternoons ■ Prelude at 3:45 p.m. ***Cantata Vespers*** 2015–2016



November 22, 2015

Nun komm, der Heiden Heiland (BWV 61)

Now come, O Savior of the nations

Welcome to Grace Lutheran Church

We are glad that you have joined us for this afternoon's Bach Cantata Vespers.

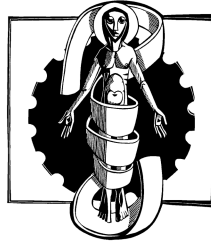
For those who have trouble hearing, sound enhancement units are available in the back of the church and may be obtained from an usher.

Please silence all cell phones and pagers.

Recording or photography of any kind during the service is strictly forbidden.

Christ the King Sunday
November 22, 2015 † 3:45 p.m.

EVENING PRAYER



PRELUDE

Fugue in A minor, BWV 959

Johann Sebastian Bach
(1685–1750)

Nun komm, der Heiden Heiland

Dieterich Buxtehude
(1637–1707)

Tocatta: Nun komm, der Heiden Heiland

Paul Manz
(1919–2009)

Prelude and Fugue in A minor, BWV 543

J. S. Bach

Stephen Alltop, organ

We stand, facing the candle as we sing.

SERVICE OF LIGHT



☐ Jesus Christ is the Light of the world, ☑ **the light no darkness can over- come.**



☐ Stay with us, Lord, for it is eve-ning, ☑ **and the day is almost o- ver.**



☐ Let your light scat- ter the dark-ness, ☑ **and illumine your Church.**



☐ Joy-ous light of glo - ry: ☑ of the im - mor - tal Fa - ther;



heav - en - ly, ho - ly, bless - ed Je - sus Christ.



We have come to the set - ting of the sun, and we look to the eve - ning light.



We sing to God, the Fa - ther, Son, and Ho - ly Spir - it: You are wor - thy of



be - ing praised with pure voic - es for - ev - er. O Son of God,




O Giv - er of life: The u - ni - verse pro - claims your glo - ry.



☐ The Lord be with you. ☑ And al - so with you.



☐ Let us give thanks to the Lord our God. ☑ It is right to give him thanks and praise.



☐ Blessed are you, O Lord our God, king of the universe, who led your people



Israel by a pil - lar of cloud by day and a pil - lar of fire by night:

Enlighten our darkness by the light of your Christ; may his Word be a lamp
to our feet and a light to our path; for you are mer - ci - ful,
and you love your whole cre - a - tion, and we, your crea - tures, glo - ri - fy you,
Fa - ther, Son, and Ho - ly Spir - it. **☩** A - men

✠ PSALMODY ✠

We sit.

PSALM 141

*Women sing parts marked **I**. Men sing parts marked **II**. All sing parts marked **☩**.*

☩ Let my prayer rise be - fore you as in - cense;
the lift - ing up of my hands as the eve - ning sac - ri - fice.

I O Lord, I call to you; come to me quick - ly; hear my voice when I cry to you.

II Let my prayer rise be - fore you as in - cense;
the lift - ing up of my hands as the eve - ning sac - ri - fice.

I Set a watch be-fore my mouth, O Lord, and guard the door of my lips.

II Let not my heart in-cline to an-y e-vil thing; let me not be oc-cu-

pied in wick-ed-ness with e-vil-do-ers. **I** But my eyes are

turned to you, Lord God; in you I take ref-uge. Strip me not of my life.

II Glo-ry to the Fa-ther, and to the Son, and to the Ho-ly Spir-it;

I as it was in the be-gin-ning, is now, and will be for-ev-er. A-men.

C Let my prayer rise be-fore you as in-cense;

the lift-ing up of my hands as the eve-ning sac-ri-fice.

Silence for meditation is observed, then:

PSALM PRAYER

L Let the incense of our repentant prayer ascend before you, O Lord, and let your lovingkindness descend upon us, that with purified minds we may sing your praises with the Church on earth and the whole heavenly host, and may glorify you forever and ever.

C Amen.

MOTET: O Heiland, reiß die Himmel auf, Op. 74, No. 2

Hugo Distler
(1908–1942)

O Heiland, reiß die Himmel auf,
O Savior, tear open the heavens,
Herab, herauf vom Himmel lauf,
Run down to us from heaven above,
Reiß ab vom Himmel Tor und Tür,
Tear off heaven's gate and door,
Reiß ab, was Schloss und Riegel für.
Tear off every lock and bar.

O klare Sonn, du schöner Stern,
O clear sun, thou fair star,
Dich wollten wir anschauen gern.
We greatly desire to behold thee.
O Sonn, geh auf, ohn deinen Schein
O sun, rise, for without thy light
In Finsternis wir alle sein.
We are all in darkness.

Silence for meditation is observed, then:

COLLECT

☞ Stir up your power, O Lord, and come.

Protect us by your strength and save us from the threatening dangers of our sins,
for you live and reign with the Father and the Holy Spirit, one God, now and forever.

☞ **Amen.**

The offering is gathered.

OFFERING/VOLUNTARY

Chorale Preludes for Advent:

Come, Thou Long-Expected Jesus
Comfort, Comfort Ye My People

Paul Manz

*The offering assists in defraying costs of the Bach Cantata Vespers ministry.
Your generosity is appreciated.*

We stand.

HYMN: Fling Wide the Door

Stanza 3 Setting by Abel Otto
(1905–1977)



All 1 Fling wide the door, un - bar the gate; the King of glo - ry
All 2 He is the rock of our be - lief, the heart of mer - cy's
Choir 3 Oh, hap - py towns and bless - ed lands that live by their true
All 4 Come, Lord, our Sav - ior, Je - sus Christ; our hearts are o - pen



comes in state; the Lord of lords and King of kings, the
gen - tle self. His king - ly crown is ho - li - ness; his
king's com - mands. And bless - ed be the hearts he rules, the
wide in trust. Oh, show us now your love - ly grace, up -



Sav - ior of the world who brings his great sal - va - tion
scep - ter is his love - li - ness; he brings our sor - rows
hum - ble plac - es where he dwells. He is the right - ful
on our sor - rows shine your face, and let your Ho - ly



to the earth. So raise a shout of ho - ly mirth and
to an end. Now glad - ly praise our king and friend, and
Son of bliss who fills our lives and makes us his, cre -
Spir - it guide our jour - ney in your grace so wide. We



praise our God and Lord, Cre - a - tor, Spir - it, Word.
wor - ship him with song for sav - ing us from wrong.
a - tor of the world, our on - ly strength for good.
praise your ho - ly name, from age to age the same!

✠ WORD ✠

We sit.

READING: Romans 13:11–14

¹Besides this, you know what time it is, how it is now the moment for you to wake from sleep. For salvation is nearer to us now than when we became believers; ²the night is far gone, the day is near. Let us then lay aside the works of darkness and put on the armor of light; ³let us live honorably as in the day, not in reveling and drunkenness, not in debauchery and licentiousness, not in quarreling and jealousy. ⁴Instead, put on the Lord Jesus Christ, and make no provision for the flesh, to gratify its desires.

L The Word of the Lord.

C Thanks be to God.

READING: Matthew 21:1–9

¹When they had come near Jerusalem and had reached Bethphage, at the Mount of Olives, Jesus sent two disciples, ²saying to them, “Go into the village ahead of you, and immediately you will find a donkey tied, and a colt with her; untie them and bring them to me. ³If anyone says anything to you, just say this, ‘The Lord needs them.’ And he will send them immediately.” ⁴This took place to fulfill what had been spoken through the prophet, saying,

⁵“Tell the daughter of Zion,
Look, your king is coming to you,
humble, and mounted on a donkey,
and on a colt, the foal of a donkey.”

⁶The disciples went and did as Jesus had directed them; ⁷they brought the donkey and the colt, and put their cloaks on them, and he sat on them. ⁸A very large crowd spread their cloaks on the road, and others cut branches from the trees and spread them on the road. ⁹The crowds that went ahead of him and that followed were shouting,

“Hosanna to the Son of David!
Blessed is the one who comes in the name of the Lord!
Hosanna in the highest heaven!”

L The Word of the Lord.

C Thanks be to God.

HOMILY

The Rev. Dr. Amy C. Schifrin

CANTATA: Nun komm, der Heiden Heiland, BWV 61
(Now come, O Savior of the heathens)

J. S. Bach

*Translation of the German text and notes corresponding to each movement are below.
Background notes for the cantata are found on pages 18–19 in this worship folder.*

1. Chorus

Nun komm, der Heiden Heiland,
Now come, O Savior of the heathens,
Der Jungfrauen Kind erkannt,
The Virgin's child is recognized,
Des sich wundert alle Welt,
The whole world is marveling
Gott solch Geburt ihm bestellt.
That God ordained such a birth for him.

The cantata begins with the first stanza of Luther's version of the ancient hymn *Veni Redemptor Gentium* (*Nun komm der Heiden Heiland*), which we know as the chorale "Savior of the Nations, Come" (LBW 28), one of the greatest of all sung expositions of Christ's redeeming life and work. Historically, whether in Latin, German, or English, this hymn has become associated with the First Sunday in Advent; among Lutherans it has always been regarded as the featured Hymn of the Day for that occasion.

Bach's treatment of the hymn is unusually inventive. The entire movement is cast in the form of a true French overture (slow–fast–slow tempos) with its characteristic dotted-note (or "limping") rhythm in the instrumental accompaniment to the beginning and ending sections. On top of this plan Bach grafts the clearly audible melody of the chorale sung by the voices in a unique fashion: the first line of the hymn is sung in duple meter in unison by each voice of the choir in turn; the second phrase is then sung by the choir in slow-moving chorale style over the instrumental accompaniment.

The fast section of the movement, which presents the third line of the melody, moves in triple meter marked in French *Gai* (gaily) to express the *wundert* (wondering or marveling) indicated in the text. Bach sets this line to a lengthy fugue in which all of the voices and instruments sing a form of the melody in patterns of rapid imitation. The fourth line, sung by the entire choir in four-part hymn style, returns to the duple meter of the second line

2. Recitative (tenor)

Der Heiland ist gekommen,

The Savior has come,

Hat unser armes Fleisch und Blut an sich genommen

Has taken on our poor flesh and blood,

Und nimmet uns zu Blutsverwandten an.

And accepted us as blood relatives.

O allerhöchstes Gut, was hast du nicht an uns getan?

O highest good of all, what have you not done for us?

Was tust du nicht noch täglich an den Deinen?

What do you not still do daily for your own?

Du kömmt und lässt dein Licht mit vollem Segen scheinen.

You come and let your light shine full of blessing.

The poetry anticipates Jesus' coming; the tenor sings above the accompaniment of the *continuo* up to the last two lines of text. Then the singer and continuo extol the coming of the Light (Christ) in an *arioso* (aria-like) with passages of brief imitation.

3. Aria (tenor)

Komm, Jesu, komm zu deiner Kirche

Come, Jesus, come into your church

Und gib ein selig neues Jahr!

And grant a blessed new year!

Befördre deines Namens Ehre,

Promote the honor of your name,

Erhalte die gesunde Lehre

Preserve sound doctrine

Und segne Kanzel und Altar!

And bless pulpit and altar!

Bach scores the dark sound of the unison violins and violas, the tenor, and the continuo in the flowing 9/8 triple meter of a French *gigue* dance. The text covers a list of blessings anticipated at the coming of Jesus: blessings for the church, for sound doctrine, for preaching and the sacraments. The *da capo dal segno* (to the head and up to the sign), marked at the end of the score of the movement, indicates a return to the beginning of the piece and then a conclusion at the given sign just before the voice enters.

4. Recitative (bass)

Siehe, ich stehe vor der Tür und klopfe an.

Behold! I stand at the door and knock.

So jemand meine Stimme hören wird und die Tür auftun,

If anyone would hear my voice and open the door,

zu dem werde ich eingehen und das Abendmahl mit ihm halten

I will enter therein and share the Lord's Supper with him

und er mit mir.

and he with me.

Another movement with unique characteristics! The words of Jesus' invitation in the book of Revelation (3:20) tell us that he stands at the door of our hearts and knocks, wanting to come in and eat the *Abendmahl* (evening meal; the German word also may mean Holy Communion) with us. The individuality of the ten measures of this movement derives from the setting of the knocking (*klopfen an*, "to knock") of the visitor, a thought that inspired Bach to set the accompaniment of the singer to two violins and two violas that are played *pizzicato* by plucking, not bowing, of their strings throughout. The result is a reverent background for a lovely melody given to the bass, the traditional voice for Jesus in Bach's Passion compositions.

5. Aria (soprano)

Öffne dich, mein ganzes Herze,

Open up, my whole heart,

Jesus kömmt und ziehet ein.

Jesus is coming and moving in.

Bin ich gleich nur Staub und Erde,

Although I am but dust and dirt,

Will er mich doch nicht verschmähn,

He still will not reject me;

Seine Lust an mir zu sehn,

His desire is to look on me

Dass ich seine Wohnung werde.

So that I become his dwelling.

O wie selig werd ich sein!

O how blessed will I be!

The singer humbly welcomes Jesus into her heart in a little *da capo* aria accompanied by *basso continuo*. An inviting gesture of a rising pattern of three notes at *Öffne dich* (Open up) is repeated by the bass accompaniment and the soprano. The middle section of expectation of Jesus' coming is set to a slow duple meter that contrasts with the triple meter of the first part and its repetition.

6. Chorale

Amen, amen!

Amen, amen!

Komm, du schöne Freudenkrone,

Come, you lovely crown of joy,

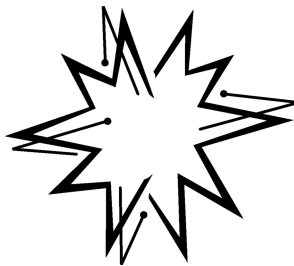
Bleib nicht lange!

Do not stay long!

Deiner wart ich mit Verlangen.

I await you with longing.

The final chorale movement is different from that of most of Bach's Leipzig cantatas: The movement is not the common four-part harmonization of one chorale stanza, but the polyphonic treatment for choir and instruments of only the last five lines of the concluding stanza of Philipp Nicolai's 1599 Epiphany chorale, *Wie schön leuchtet der Morgenstern* (O Morning Star, How Fair and Bright, LBW 76, stanza 5). The lower voices busy themselves with imitative phrases while the violins play an obbligato filigree of rapid sixteenth notes above the chorale melody, which is sung by the sopranos in long notes. The violins conclude with an ascending scale line of more than two octaves, one that ends on a high G. One author suggests that this is Bach's representation of the rising of the Epiphany Morning Star (Christ) of the first stanza of the chorale—aptly anticipated already in this Advent cantata.



Silence is observed, then:

- 📖 In many and various ways God spoke to his people of old by the prophets.
- 📖 **But now in these last days he has spoken to us by his Son.**

We stand.

MAGNIFICAT



☐ My soul pro-claims the great-ness of the Lord; my spir-it re-joic-es in



God my Sav-ior, for he has looked with fa-vor on his low-ly ser-vant.



From this day all gen-er-a-tions will call me bless-ed.



The Al-might-y has done great things for me, and ho-ly is his name.



He has mer-cy on those who fear him in ev-'ry gen-er-a-tion.



He has shown the strength of his arm; he has scat-tered the



proud in their con-ceil. He has cast down the might-y from their thrones,



and has lift-ed up the low-ly. He has filled the



hun-gry with good things, and the rich he has sent a-way emp-ty.



He has come to the help of his ser- vant Is - ra - el,
 for he has re- mem-bered his prom- ise of mer- cy, the prom- ise he
 made to our fa- thers, to A- bra- ham and his chil- dren for- ev- er.
 Glo- ry to the Fa- ther, and to the Son, and to the Ho- ly Spir- it;
 as it was in the be- gin-ning, is now, and will be for- ev- er. A - men

✠ PRAYERS ✠

LITANY

☩ In peace, let us pray to the Lord. ☩ Lord, have mer - cy.

After each petition:

☩ ...let us pray to the Lord.

☩ Lord, have mer - cy.

The litany continues:

☩ For the faithful who have gone before us and are at rest, let us give thanks to the Lord.

☩ Al - le - lu - ia.

The litany concludes:

L Help, save, comfort, and defend us, gracious Lord.

Silence is kept, then:

L Rejoicing in the fellowship of all the saints, let us commend ourselves, one another, and our whole life to Christ, our Lord.



C To you, O Lord.

L O God, from whom come all holy desires, all good counsels, and all just works: Give to us, your servants, that peace which the world cannot give, that our hearts may be set to obey your commandments; and also that we, being defended from the fear of our enemies, may live in peace and quietness; through the merits of Jesus Christ our Savior, who lives and reigns with you and the Holy Spirit, God forever.

C Amen.

LORD'S PRAYER

L Lord, remember us in your kingdom and teach us to pray:

C Our Father, who art in heaven, hallowed be thy name,

thy kingdom come, thy will be done, on earth as it is in heaven.

Give us this day our daily bread;

and forgive us our trespasses, as we forgive those who trespass against us;

and lead us not into temptation, but deliver us from evil.

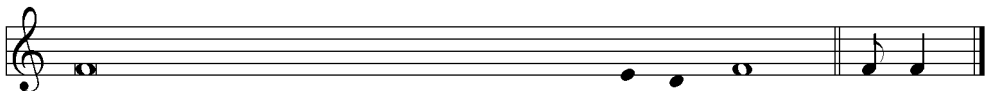
For thine is the kingdom, and the power, and the glory, forever and ever. Amen.

BENEDICAMUS DOMINO & BENEDICTION



L Let us bless the Lord.

C Thanks be to God.



P The almighty and merciful Lord, the Father, † the Son, and the Holy Spirit, bless and pre-serve you.

C A - men

HYMN: Prepare the Royal Highway

Stanzas 3–4 Settings by Michael D. Costello
(b. 1979)



1 Pre - pare the roy - al high - way; the King of kings is near!
2 God's peo - ple, see him com - ing; your own e - ter - nal king!
Choir 3 Then fling the gates wide o - pen to greet your prom - ised king!
4 His is no earth - ly king - dom; it comes from heav'n a - bove.



Let ev - 'ry hill and val - ley a lev - el road ap - pear!
Palm branch - es strew be - fore him! Spread gar - ments! Shout and sing!
Your king, yet ev - 'ry na - tion its trib - ute too may bring.
His rule is peace and free - dom and jus - tice, truth, and love.



Then greet the King of glo - ry, fore - told in sa - cred sto - ry:
God's prom - ise will not fail you! No more shall doubt as - sail you!
All lands will bow be - fore him; their voic - es join your sing - ing:
So let your praise be sound - ing for kind - ness so a - bound - ing:



Ho - san - na to the Lord, for he ful - fills God's Word!

Text: Frans Mikael Franzén, 1772–1847; tr. *Lutheran Book of Worship*, 1978
Music: BEREDEN VÄG FÖR HERRAN, Swedish folk tune, 17th cent.

Text © 1978 *Lutheran Book of Worship*, admin. Augsburg Fortress

DISMISSAL

- Go in peace. Serve the Lord.
- Thanks be to God!



BACKGROUND OF THE CANTATA

Lutheran tradition holds that Advent consists of four weeks of thoughtful spiritual preparation before the celebration of Christ's birth. Although the secular American world seemingly does not understand the concept, opting instead for a manic commercial orgy of extreme consumerism, the historic Christian church has observed the period as one of penitence—of expressing sorrow for one's sins prior to the coming to earth of Jesus Christ, the Savior from sin, and of preparation for his final coming. In recent years the penitential aspect has been sublimated in many churches in favor of emphases on reflection and introspection. In this approach penitence and contemplation on Christ's final coming are not overlooked, but they are not the dominant themes they once were.

As valid as this slight change in approach is, it is quite different from the Lutheran world of Bach's Advent in Leipzig, when the penitential and somber mood of the season was reinforced by prohibitions of various kinds in daily life: weddings were postponed until after Christmas, festivities of any kind were curtailed, and even music was restricted in church. The organ was not played after the First Advent Sunday and no cantatas or other elaborate compositions were heard.

The First Sunday in Advent was recognized as a special day because it marked the beginning of the Christian church year. The Sundays just before this, at the end of the previous church year, were eschatological in nature, focusing on the end of all things and the Day of Judgment. Some of this emphasis carried over into the observance of Advent, but in the Sundays before Christmas the believer was led to focus more on the importance of coming to Christmas aware of the need for the forgiveness assured by Christ's Incarnation.

The year of the first performance of *Nun komm, der Heiden Heiland* (BWV 61) is clearly established by the notation on the score of the year "1714" in Bach's own hand. Thus we know that it was initially performed on December 2, 1714, during the composer's first year of service as Concertmaster in the ducal court in Weimar. In Weimar the Advent restrictions on music performance were less stringent than in Leipzig, and as a result, of Bach's six known cantatas for the Advent season, four are known to have originated in Weimar. Three of these six Advent cantatas are known to have been performed in Leipzig on the First Sunday of Advent, including BWV 61, which was presented on November 28, 1723, as part of Bach's first annual cycle of cantatas.

The libretto of the present cantata is from the hand of the poet Erdmann Neumeister, who is credited with establishing the textual form of the cantatas that Bach used most frequently later in Leipzig: Chorus, various recitatives (on biblical texts) and arias (poetic commentaries), an optional chorus, and (later) a closing chorale. Neumeister, an influential devotional poet, was so highly regarded as an author of these annual cycles for the church year, that the most prominent composer in northern Europe of that time, George Phillip Telemann, called him “the most famous and only good poet in sacred matters.” Bach, of course, set these texts to a great variety of choral and solo vocal and instrumental movements in many different musical styles.

The cantata text reflects both the Epistle (Romans 13:11–14) and the Holy Gospel (St. Matthew 21:1–9), which set the theme of the day in worship. The former declares that night is almost past and the dawn of the end of all things is at hand; the latter describes Jesus’ entry into Jerusalem prior to his crucifixion. In the cantata text Neumeister anticipates the coming of the Divine Child, Jesus, whom we welcome warmly into our hearts and who lives there as our blessed Savior.

All in all, the music of the cantata reflects the individuality of a young, creative talent; Bach was only 29 when it was written, and he had composed relatively few cantatas before this. Its six movements feature two memorable German Lutheran chorales for Advent; three of the movements are quite unusual. The cantata also reflects Bach’s earlier exposure to French musical styles during his earlier secular service at the Cöthen court. The French influence is revealed in the score indications of *Overture*, and *Gai* (gaily, a tempo indication) in the first movement, and *gigue* (as in “jig”), the dance rhythm of the tenor aria.

The scoring is for strings (2 violins, 2 violas instead of the usual one, and cello), *basso continuo* (keyboard and bass), bassoon, four-part choir, and soprano, tenor, and bass soloists.

Carlos Messerli

BIOGRAPHIES

Stephen Alltop, organist, serves as Music Director of the Apollo Chorus of Chicago, the Elmhurst Symphony Orchestra, and the Green Lake Choral Institute, and is Associate Conductor of the Peninsula Music Festival. A member of Northwestern University's conducting and keyboard faculties since 1994, he conducts the Alice Millar Chapel Choir and the Baroque Music Ensemble. Mr. Alltop has guest conducted numerous orchestras and choruses across the United States and has performed with major symphony orchestras, including the Chicago Symphony Orchestra. In 2007, he made his Carnegie Hall debut conducting music of Eric Whitacre.



Douglas Anderson, baritone, is a long-standing member of Grace Lutheran Church and its choir. He has been a soloist in Grace's Bach Cantata Vespers since 1978 and has also been a frequent soloist with Chicago's Music of the Baroque. Dr. Anderson has appeared with many Chicago area ensembles and has performed several times in Evanston's Bach Week Festival. Dr. Anderson is a neurosurgeon and professor at Loyola University Medical Center in Maywood. He is married to Ann, who often performs as flutist at Grace. They are the parents of four children, all of whom have studied music.

Michael D. Costello, director, has served as Cantor at Grace since June 2008. He has served as a church musician in several parishes and as a pastor at St. Andrew's Lutheran Church in Columbia, South Carolina. A native of Pennsylvania, he graduated from Lenoir-Rhyne University in Hickory, North Carolina, and from Lutheran Theological Southern Seminary in Columbia, South Carolina. He has published choral and organ works with several publishers, is Artistic Director of Chicago Choral Artists, and serves on the Board of Directors for Lutheran Music Program.



Patrick Muehleise, tenor, collaborates with companies throughout the country, such as the Santa Fe Desert Chorale, Spire Chamber Ensemble, Haymarket Opera, Santa Fe Opera, Chicago Arts Orchestra, and the Tucson Chamber Artists. His recent engagements include Bach's St. Matthew Passion, Mozart's Mass in C minor and Coronation Mass, Purcell's Dido and Aeneas, Handel's Messiah, Copland's The Tender Land, and Britten's Albert Herring. He recently performed David Lang's Little Match Girl Passion with Bella Voce Camerata, Wagner's Parsifal with the Lyric Opera of Chicago, and Bach's Magnificat, Haydn's Creation, and Mozart's Coronation Mass with Music of the Baroque.

Susan Nelson, soprano, holds degrees from the University of Illinois and the Eastman School of Music. In 2013 she tied for third place for the The American Prize in Vocal Performance, Friedrich & Virginia Schorr Memorial Award in the Professional Opera Division. She was also a 2014 Finalist for the Chicago Oratorio Award by the same organization, and is a recipient of a Career Encouragement Award from the MacAllister Foundation. Nelson's 2014–2015 season included appearances with the Salt Creek Chamber Orchestra and the South Bend Symphony Orchestra.





Amy C. Schiffrin, homilist, is President of the North American Lutheran Seminary and Associate Professor of Liturgy and Homiletics at Trinity School for Ministry. A former Seminary Pastor/Dean of the Chapel at Pacific Lutheran Theological Seminary in Berkeley, California, Schiffrin has also served congregations in Pennsylvania, Iowa, Minnesota, North Dakota, South Dakota, Arizona, California, and Saskatchewan (Canada) during over three decades of parish and campus ministry. Schiffrin holds degrees in music theory and composition from Arizona State University (B.Mus.) and Northwestern University (M.Mus.), as well as degrees from Luther Theological Seminary (M.Div.) and the Graduate Theological Union in Berkeley (Ph.D. in the Arts, Worship, and Proclamation). Her published works include two books in liturgical studies, hymns and psalm settings as well as articles and book reviews in *Currents in Theology and Mission*, *Lutheran Forum*, *Worship, Word and World*, and *Dialog*.

LEADING WORSHIP TODAY

The Rev. David R. Lyle, leader

The Rev. Dr. Amy C. Schiffrin, homilist

Grace Lutheran Church Senior Choir

The Rev. Michael D. Costello, cantor

Stephen Alltop, organist

Susan Nelson, soprano

Patrick Muehleise, tenor

Douglas Anderson, baritone

Betty Lewis, , violin I

Paul Zafer, violin II

Naomi Hildner, viola I

Amanda Grimm, viola II

Craig Trompeter, cello

Judith Hanna, double bass

Laura Zimmer, continuo

Interested in a CD or DVD of the Bach Mass in B Minor as performed at Grace on March 22? Call the Grace Music Office at (708) 366-6900 (x210).

SUPPORTERS

✠ IN MEMORIAM ✠

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