

Bach 45th Year

Grace Lutheran Church ■ River Forest, Illinois
Sunday afternoons ■ Prelude at 3:45 p.m.

Cantata Vespers 2015–2016



October 25, 2015

Gott, man lobet dich in der Stille (BWV 120)

God, you are praised in the stillness

Welcome to Grace Lutheran Church

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

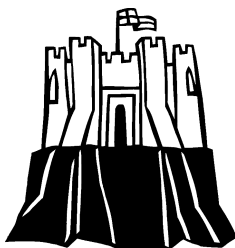
For those who have trouble hearing, sound enhancement units are available in the back of the church and may be obtained from an usher.

Please silence all cell phones and pagers.

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

Reformation Sunday
October 25, 2015 † 3:45 p.m.

EVENING PRAYER



PRELUDE

Concerto in C minor, BWV 1060

Johann Sebastian Bach
(1685–1750)

Allegro
Adagio
Allegro

Rebecca Schalk Nagel, oboe
Betty Lewis, violin

Prelude to Evening Prayer

Richard Hillert
(1923–2010)

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.



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



Ⓜ 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. Ⓘ But my eyes are



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



Ⓜ 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.



Ⓒ 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

Ⓘ 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.

Ⓒ Amen.

MOTET: Verleih uns Frieden gnädiglich

Felix Mendelssohn
(1809–1847)

Verleih uns Frieden gnädiglich, Herr Gott, zu unsern Zeiten.

Graciously grant us peace in our time, Lord God.

Es ist doch ja kein anderer nicht, der für uns könnte streiten, denn du, unser Gott, alleine.

There is indeed no other, who could fight for us, but you, our God, alone.

Silence for meditation is observed, then:

COLLECT

☒ O God, it is your will to hold both heaven and earth in a single peace.
Let the design of your great love shine on the waste of our wraths and sorrows,
and give peace to your Church, peace among nations,
peace in our homes, and peace in our hearts;
through your Son, Jesus Christ our Lord.

☒ **Amen.**

The offering is gathered.

OFFERING/VOLUNTARY: Herr Gott, dich loben alle wir

Johann Pachelbel
(1653–1706)

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



We stand.

HYMN: All People That on Earth Do Dwell

Concertato by Ralph Vaughan Williams
(1872–1958)



All 1 All peo - ple that on earth do dwell, sing to the
All 2 Know that the Lord is God in - deed; with - out our
Choir 3 Oh, en - ter then his gates with praise; ap - proach with
Choir 4 For why? The Lord our God is good: his mer - cy
Interlude, then **All** 5 To Fa - ther, Son, and Ho - ly Ghost, the God whom



Lord with cheer - ful voice; him serve with mirth, his
aid he did us make. We are his folk, he
joy his courts un - to; praise, laud, and bless his
is for - ev - er sure; his truth at all times
heav'n and earth a - dore, from us and from the



praise forth tell; come ye be - fore him and re - jice.
doth us feed, and for his sheep he doth us take.
name al - ways, for it is seem - ly so to do.
firm - ly stood, and shall from age to age en - dure.
an - gel host be praise and glo - ry ev - er - more.

Text: William Kethe, d. c. 1594

Music: OLD HUNDREDTH, Louis Bourgeois, 1510–1561

We sit.

✠ WORD ✠

READING: 1 Timothy 2:1–6

First of all, then, I urge that supplications, prayers, intercessions, and thanksgivings be made for everyone, for kings and all who are in high positions, so that we may lead a quiet and peaceable life in all godliness and dignity. This is right and is acceptable in the sight of God our Savior, who desires everyone to be saved and to come to the knowledge of the truth. For

there is one God;
there is also one mediator between God and humankind,
Christ Jesus, himself human,
who gave himself a ransom for all —
this was attested at the right time.

☐ The Word of the Lord.

☑ Thanks be to God.

READING: Matthew 6:25–33

[Jesus said to his disciples:] “Therefore I tell you, do not worry about your life, what you will eat or what you will drink, or about your body, what you will wear. Is not life more than food, and the body more than clothing? Look at the birds of the air; they neither sow nor reap nor gather into barns, and yet your heavenly Father feeds them. Are you not of more value than they? And can any of you by worrying add a single hour to your span of life? And why do you worry about clothing? Consider the lilies of the field, how they grow; they neither toil nor spin, yet I tell you, even Solomon in all his glory was not clothed like one of these. But if God so clothes the grass of the field, which is alive today and tomorrow is thrown into the oven, will he not much more clothe you — you of little faith? Therefore do not worry, saying, ‘What will we eat?’ Or ‘What will we drink?’ Or ‘What will we wear?’ For it is the Gentiles who strive for all these things; and indeed your heavenly Father knows that you need all these things. But strive first for the kingdom of God and his righteousness, and all these things will be given to you as well.

☐ The Word of the Lord.

☑ Thanks be to God.

HOMILY

The Rev. Dr. Frank C. Senn

CANTATA: Gott, man lobet dich in der Stille, BWV 120
(God, you are praised in the stillness)

J. S. Bach

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

1. Aria (alto)

Gott, man lobet dich in der Stille zu Zion, und dir bezahlet man Gelübde.

God, you are praised in the stillness of Zion, and vows to you are paid.

Unusually, the cantata opens with a solo aria rather than a big chorus. The text is from Psalm 65:1 in Luther's German translation. But how can music praise God in silence—"in der Stille"? The accompaniment in the strings is light, often just a few notes to a measure. Florid passages on the word *lobet* depict praise, but the alto also has long held notes, moments of stillness, on the word *Stille*. There's even a brief moment of silence in the opening section, a rest with a fermata over it. The aria is in modified ABA form, with more emphasis on long held notes in the return of the A-section material.

2. Chorus

Jauchzet, ihr erfreuten Stimmen,

Rejoice, you joyful voices,

Steiget bis zum Himmel auf!

Climb up to heaven!

Lobet Gott im Heiligtum

Praise God in his sanctuary

Und erhebet seinen Ruhm;

And exalt his fame.

Seine Güte, sein erbarmendes Gemüte

His goodness, his merciful spirit

Hört zu keinen Zeiten auf!

Will never cease!

Upward arpeggios in brilliant D major and A major chords depict joyful praise ascending to God, first in the orchestral introduction and then taken up by the voices of the choir. Rising scales on the word *steiget* (climb) are another illustration. God's goodness (*seine Güte*) and mercy (*erbarmendes Gemüte*) are mentioned over and over again in duets and layers of voices, creating the effect of a crowd rejoicing over God's many blessings.

3. Recitative (bass)

Auf, du geliebte Lindenstadt,

Up, you beloved city of lindens,

Komm, falle vor dem Höchsten nieder,

Come, fall down before the Most High.

Erkenne, wie er dich in deinem Schmuck und Pracht

See how, in your adornment and splendor

So väterlich erhält, beschützt, bewacht

He so paternally sustains, protects and guards you,

Und seine Liebeshand noch über dir beständig hat.

And has his loving hand constantly over you.

Wohlan, bezahle die Gelübde, die du dem Höchsten hast getan,

Well then, pay the vows you have made to the Most High

Und singe Dank- und Demutslieder!

And sing songs of thanks and humility!

Komm, bitte , dass er Stadt und Land

Come, ask that the city and country

Unendlich wolle mehr erquicken

Forever be refreshed by him,

Und diese werthe Obrigkeit,

And that this worthy authority,

So heute Sitz und Wahl verneut,

Whose seat and election are renewed today,

Mit vielem Segen wolle schmücken!

May be adorned with much blessing!

Lindenstadt (city of Lindens) is Leipzig, a name derived from the Slavic word *Lipske*, which means “settlement where the linden trees stand.” The recitative is in the sober key of B minor, a sharp contrast with the first two movements, underscoring the seriousness of the occasion and the people’s piety and humility. The music rises into the bass’s upper vocal range at the end of the recitative, expressing unwavering confidence in God.

4. Aria (soprano)

Heil und Segen soll und muss zu aller Zeit

Salvation and blessing shall and must at all times

Sich auf unsre Obrigkeit in erwünschter Fülle legen,

Be laid upon our authority in desired abundance,

Dass sich Recht und Treue müssen

So that justice and faithfulness must

Miteinander freundlich küssen.

Kiss each other in friendship.

One can easily imagine this elegant aria in a wedding cantata. Tributes to good government are not usually so sprightly and appealing. The elaborate solo violin part is a counterpart to the intricate vocal line of the first movement. The image of justice and faithfulness kissing each other comes from Psalm 85:10.

5. Recitative (tenor)

Nun, Herr, so weihe selbst das Regiment mit deinem Segen ein,

Now, Lord, may you yourself consecrate this government with your blessing,

Dass alle Bosheit von uns fliehe

So that all evil may flee from us

Und die Gerechtigkeit in unsern Hütten blühe,

And righteousness may flourish in our dwellings,

Dass deines Vaters reiner Same

So that your father's pure seed

Und dein gebenedeiter Name

And your blessed name

Bei uns verherrlicht möge sein!

May be glorified among us!

Sustained notes for the violins and viola create a halo of sound around the vocal line in another prayer for God's blessings on the town and its government. Concern about the abuse of power calls forth dissonant harmonies that resolve as righteousness blooms and flowers. The recitative begins in a major key and ends in a minor one, preparing for the modal tonality of the final chorale.

6. Chorale

Nun hilf uns, Herr, den Dienern dein,
Now help us, Lord, your servants,
Die mit deinem Blut erlöset sein!
Who are redeemed by your blood!
Laß uns im Himmel haben teil
Let us have a part in heaven
Mit den Heiligen im ewgen Heil!
With the saints in eternal salvation!
Hilf deinem Volk, Herr Jesu Christ,
Help your people, Lord Jesus Christ,
Und segne, was dein Erbteil ist;
And bless what is your inheritance;
Wart und pfleg ihr zu aller Zeit
Attend and care for them at all times
Und heb sie hoch in Ewigkeit!
And raise them up in eternity!

The cantata ends with part 3 of Luther's German *Te deum*, which was often sung responsively by congregation and choir in worship services. Luther translated the Latin *Te deum laudamus* into German and modified the ancient melody for congregational singing. The hymn first appeared in "*Geistliche Lieder*," edited and published by Joseph Klug in Wittenberg, 1529. Bach's harmonization of the modal tune is straightforward and moves through several major tonalities, ending with a final cadence in D major, the key of the cantata's choral movement of praise.

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- ceit. 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.

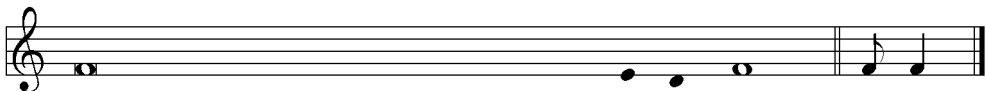
For thine is the kingdom, and the power, and the glory, forever and ever. Amen.

BENEDICAMUS DOMINO & BENEDICTION



L Let us bless the Lord.

C Thanks be to God.



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

C A - men

HYMN: The Church of Christ in Every Age

Concertato by Paul D. Weber
(b. 1949)



1 The church of Christ, in ev - 'ry age be - set by
 2 A - cross the world, a - cross the street, the vic - tims
 3 Then let the ser - vant church a - rise, *(Pause)* a car - ing
 4 For he a - lone, whose blood was shed, can cure the
 5 We have no mis - sion but to serve in full o -
Silence, then 6 Praise God, from whom all bless - ings flow; Praise him, all



change, but Spir - it - led, must claim and test its
 of in - jus - tice cry for shel - ter and for
 church that longs to be *(Pause)* a part - ner in Christ's
 fe - ver in our blood, and teach us how to
 be - dience to our Lord; to care for all, with -
 crea - tures here be - low; Praise him, a - bove, ye



her - i - tage and keep on ris - ing from the dead.
 bread to eat, and nev - er live be - fore they die.
 sac - ri - fice, *(Pause)* and clothed in Christ's hu - man - i - ty.
 share our bread and feed the starv - ing mul - ti - tude.
 out re - serve, and spread his lib - er - at - ing word.
 heav'n-ly host; Praise Fa - ther, Son, and Ho - ly Ghost.

Text: Fred Pratt Green, 1903–2000
 Music: WAREHAM, William Knapp, 1698–1768

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DISMISSAL

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

LEADING WORSHIP TODAY

The Rev. David R. Lyle, leader
The Rev. Dr. Frank C. Senn, homilist

Grace Lutheran Church Senior Choir
The Rev. Michael D. Costello, cantor
Timothy Spelbring, organist

Susan Nelson, soprano
Amanda Koopman, mezzo-soprano
Patrick Muehleise, tenor
Douglas Anderson, baritone

Kris Hammond, Greg Fudala, Candace Horton, trumpet
Kyle Bellin, timpani

Rebecca Schalk Nagel and Christine Janzow Phillips, oboe/d'amore
Dianne Ryan, bassoon

Betty Lewis, Lee Joiner, Becky Coffman, and Carol Yampolsky, violins I

Paul Zafer, Lou Torick, and Elizabeth Brathwaite, violins II

Naomi Hildner and Amanda Grimm, violas

Jean Hatmaker, cello
Douglas Johnson, double bass
Laura Zimmer, continuo

BACKGROUND OF THE CANTATA

Bach's duties as Kantor at Leipzig included composing and performing music for the annual *Ratswechsel* or *Ratswahl*, the opening of the session of the municipal council on the Monday after St. Bartholomew's Day, August 24. The day began with a liturgical service at 7 a.m. in the *Nikolaikirche*, the town's largest Lutheran church. The municipal council ("Rat") was composed of thirty members elected for life. They were divided into three sections of ten members each; the section that handled town business rotated (*wechsel*) from year to year, although the full council might be called upon to deliberate over important matters—for example, the hiring of Bach as Kantor in 1723.

Ratswechsel cantatas were celebratory and called upon the town's full musical forces—trumpets, timpani, and oboes as well as strings. The score of today's cantata, BWV 120, has a note at the end that says "*In Fine Intrada con Trombe e Tamburi*," indicating that a fanfare with trumpets and drums followed the cantata performance. Perhaps this accompanied a procession or other pageantry; it may or may not have been composed by Bach. Though written for a civic occasion, the texts of *Ratswechsel* cantatas direct praise and thanks heavenward, reminding citizens that the earthly government derived its authority from God and cautioning council members to follow God's wise laws.

The autograph score for BWV 120, *Gott, man lobet dich in der Stille*, dates from 1742; the cantata was probably performed around that time. However the music comes from earlier in Bach's career. The alto aria with its complex vocal line is believed to be a parody of a missing violin concerto from Bach's time at the Court of Köthen, 1717–23. Parody, the reusing and reworking of existing music in a new composition, was an accepted part of 18th century musical composition. The soprano aria was based on the third movement of the Sonata for Violin and Harpsichord, BWV 1019a, also composed at Köthen. An earlier version of the cantata may have been performed for the *Ratswechsel* sometime before 1729. Both arias and the chorus became part of a 1729 wedding cantata, *Herr Gott, Beherrscher aller Dinge* (BWV 120a), for which there is no extant score, only an incomplete set of parts. Another version of the cantata was performed on June 26, 1730, on the 200th Anniversary of the Augsburg Confession. The text for this performance of *Gott, man lobet dich in der Stille* (BWV 120b) was published in a collection of poetry by Picander, the pen name of Christian Friedrich Henrici, Bach's librettist for the St. Matthew Passion. Picander is presumed to be the author of the text in the 1742 score.

The second movement of the cantata's opening section, the joyful chorus of ascending praise, "*Jauchzet, ihr erfreuten Stimmen*" became a subject for yet another parody in the *Et expecto* movement of the Nicene Creed in Bach's B minor mass. Bach used the upward arpeggios and scales showing praise climbing to God in heaven to illustrate the Latin text for "we look for the resurrection of the dead." Scholars and biographers explain Bach's use of parody as the activity of a creative and curious musical mind. Bach reused his best ideas, always looking for what more could be done with them, as he adapted and perfected material from previous works in new contexts.

BIOGRAPHIES



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



Amanda Koopman, mezzo soprano, has performed Handel's Messiah with Bella Voce, performed several recitals in cities in China, and performed Saint-Saens' Christmas Oratorio with Harper College Festival Chorus. She has participated as soloist for the Northwest Symphony Orchestra and is a regular soloist with the Bach Cantata Vespers series at Grace. She has performed with the Harper Festival Choir, Chicago Arts Orchestra, Grant Park Music Festival, Music of the Baroque, and Green Lake Music Festival. She graduated from Northwestern with her Masters in vocal performance in 2011.

Betty Lewis, violinist, is an active violinist and violist in the Chicago area performing with groups such as the Joffrey Ballet of Chicago, Broadway in Chicago, the Elgin Symphony and as an extra with the Chicago Symphony Orchestra. In the summer, she is on the faculty of the Birch Creek Music Performance Center and is a member of the Peninsula Music Festival in Door County, Wisconsin. Ms. Lewis maintains a full teaching schedule in violin and viola as well as conducting the orchestras at Francis Parker School in Chicago. Ms. Lewis is a long-standing member of the Bach Cantata Vespers orchestra.



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.

Rebecca Schalk Nagel, oboist, is Professor of Music at the University of South Carolina. She enjoys a varied career as a soloist, chamber and orchestral performer, teacher, and administrator. Principal oboist of the South Carolina Philharmonic, Ms. Nagel has performed across the United States and in Europe with the Bethlehem Bach Choir and the New York City Opera National Company. She is a frequent performer at conferences of the International Double Reed Society. Ms. Nagel is a native of Melrose Park, and grew up at Grace Lutheran Church and School. She received her B.M. Degree from Lawrence University, her M.M. from Yale University, and a D.M.A. from the State University of New York at Stony Brook.



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 includes appearances with the Salt Creek Chamber Orchestra and the South Bend Symphony Orchestra.

Frank C. Senn, homilist, is a retired ELCA pastor living in Evanston, IL. Since retiring in 2013, he has taught courses at Trinity Theological College in Singapore, Satya Wacana Christian University in Java, Indonesia, and continues to be an adjunct professor in the Liturgical Studies Program at Garrett-Evangelical Theological Seminary in Evanston. Pastor Senn is a graduate of Hartwick College, Oneonta, N.Y., and the Lutheran School of Theology at Chicago. He has a Ph.D. in Liturgical Studies from the University of Notre Dame. Dr. Senn is the author of a dozen books and numerous journal articles on liturgy, including *Christian Liturgy—Catholic and Evangelical* (Fortress 1997). He is past president of both The Liturgical Conference and the North American Academy of Liturgy as well as the former senior of the Society of the Holy Trinity. He is married to Mary Elizabeth, a clinical social worker in private practice in Evanston, and they are the parents of three adult children, Andrew, Nicholas, and Emily. Frank is a member of Grace Lutheran Church.



Visit the table in the atrium to purchase a CD or DVD of the Bach Mass in B Minor as performed at Grace on March 22.



SUPPORTERS

✠ IN MEMORIAM ✠

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