



Marian Anderson, noted contralto, sings a Negro spiritual at the dedication of a mural commemorating her free public concert on the steps of the Lincoln Memorial on Easter Sunday, 1939.

Last Sunday of the Month: Reparations Royalty Program

February 25, 2024





Welcome to Those Joining Us via our Zoom Balcony!

At Spirit of Grace, we affirm our welcome to all sexual orientations, gender identities, shapes, sizes, races, languages, faiths, and spiritual perspectives.

If you are new, we welcome you! If you would like to share your contact information with us, sign up for our weekly e-news, talk with a pastoral leader, or share a prayer concern [you can do so using this communication form](#). If you have questions, please feel free to unmute yourself before or after the worship service to ask them. At various points during worship, information will be placed into the chat box. Simply hover your cursor at the bottom of the screen and click on “chat” so you can see information being placed into the chat box. You can also use the chat feature to ask a question directly to any worship leaders who have “host” or “co-host” after their name in the list of participants.

Note: Zoom services are recorded. The recording is intended to show active participants, but occasionally other people in the sanctuary or on Zoom may be visible. Recordings are not posted for public viewing, but links are available to community members by request to the church office.

Welcome to Worship

8:30: Annie Tanner, 10:45: Steph Coren

Welcome to Spirit of Grace! My name is _____ and my pronouns are _____. Spirit of Grace is a single community of Catholics, Lutherans, and other faiths, celebrating our unity in Christ. We strive to create a sacred welcome, be authentic, and invite the participation of all. If you are visiting today, welcome! If you have any questions, we hope you will join us for conversation after worship.

The order of service is available on the table in the entry hall, where you will also find information about childcare and restrooms. We now kindly request that you silence any cell phones or other devices so they do not interrupt worship.

At the 10:45 am service only, the words below will be read aloud by the Zoom Balcony host:

Hello to all of you in the sanctuary from the *virtual balcony*, where those of us joining from a distance are full participants in worship with you. For those here on Zoom, you can access the order of service and other information in the chat box throughout the service. Now, in preparation for the land acknowledgment that will be offered from the sanctuary, I invite those of you on Zoom to type into the chat box the names of the first peoples on whose land you are sitting.

We acknowledge that this land is the ancestral homeland of the Tualatin band of the Kalapuya. Through a treaty in 1855, the U.S. government dispossessed them and their descendants of their land and transferred it to settlers. The Kalapuya are now part of the Confederated Tribes of the Grand Ronde. We offer our respect and appreciation for these first peoples on whose land we gather.

Today’s theme is *Reparations Royalties for Negro Spirituals*. Our liturgy has been created by lay leaders as is the tradition for the last Sunday of each month at Spirit of Grace.

Our opening hymn is “Oh Mary Don’t You Weep,” sung in call and response. You are welcome to stand to sing as you are able.

Opening Hymn: "Oh Mary, Don't You Weep"

Intro: 8:30 Gini Graham;
10:45 Mike Gettel-Gilmartin

"Oh Mary, Don't You Weep" drew from both Old and New Testament stories with Pharaoh's army perishing in the Red Sea as they pursued the Israelites fleeing bondage out of Egypt, and sisters Mary and Martha of Bethany pleading to Jesus to raise their brother Lazarus from the dead. The song is not subtle about its theme: in the struggle for "right," don't be troubled by harm that comes to those who were inflictors or stood in the way. With liberation as one of its themes, the song again became popular during the Civil Rights Movement.

L: Well if I could, I surely would
Stand on the rock where Moses stood
Pharaoh's army got drowned,
O Mary, don't you weep

**All (refrain): O Mary, don't you weep, don't
you mourn**

O Mary, don't you weep, don't you mourn

Pharaoh's army got drowned?

O Mary, don't you weep

L: Well, Mary wore three links of chain
On every link was Jesus' name
Pharaoh's army got drowned,
O Mary, don't you weep

L: Well one of these nights, about 12 o'clock
This old world is gonna rock

Pharaoh's army got drowned,
O Mary, don't weep **All: Refrain**

L: Well Moses stood on the Red Sea shore
And smote' the water with a two by four
Pharaoh's army got drowned
O Mary, don't weep

L: Brothers and sisters don't you cry
They'll be good times by and by
Pharaoh's army got drowned
O Mary, don't weep **All: Refrain**

L: God gave Noah the rainbow sign
Said, "No more water but fire next time"
Pharaoh's army got drowned
O Mary, don't weep **All: Refrain**

Introduction of Speaker and Confession

8:30: Marie Gettel-Gilmartin
10:45: Sarah Hallberg

L: This morning, we're launching a Royalty Reparations Pilot Program focusing on Negro spirituals and Black music, recognizing them as an integral part of American music. While we are moved by the beauty and emotional depth of spirituals, it's crucial to acknowledge that the artists who created them were never compensated for their work. The term "Negro spirituals," though discomfiting to some, is the most common name used by Black Americans and historians for this genre. Our program, inspired by a similar initiative at United Parish in Brookline, Massachusetts, aims to pay forward what can't be directly repaid to those artists.

Negro spirituals are an unacknowledged form of intellectual property of enslaved Africans in America, with experts estimating at least 1,000 to 6,000 spirituals in existence. These songs, passed down orally and improvised, served as a form of prayer and community-building for enslaved people, offering strength and comfort amidst the cruelties of daily life.

To honor their creators, we'll collect a special offering whenever we sing spirituals in worship over the next year to support Black musicians. Our goal is to recognize and honor the musical contributions of Black people to our worship repertoire, with a commitment to revisit our efforts in a year, acknowledging that our contributions can never fully repay the debt owed.

We are honored to have a special guest speaker, Leah Brown Harrison of the musical group The Brown Sisters. Leah grew up singing in the Northeast Portland church founded by her grandfather, Richard E. Lawrence, Bethesda Christian Church.

A small team of us has been working on this project for several weeks. If you're on the Royalty Reparations Project task force, would you please stand up now? We welcome your feedback throughout the year.

This morning we will start with a confession and forgiveness instead of our usual opening prayer. It is listed in your bulletin, and I invite you to respond with lower and higher voices.

Confession and Forgiveness *(join in response to leader as lower and higher voices)*

L: Gracious God, we thank you for all your wonderful diversity of cultures. Enrich our lives by ever-widening circles of fellowship and show us your presence in those who differ most from us.

Lower: From the bondage of racism that denies the humanity of every human being and the prejudices within us that deny the dignity of those who are oppressed, God set us free. God, have mercy.

Higher: From racism that blinds oppressors to the destruction caused by the spirit and practice of racial injustice, Christ set us free. Christ, have mercy.

Lower: From the racism that will not recognize the work of your Spirit in other cultures: God, set us free. God, have mercy.

Higher: Forgive those of us who have been silent and apathetic in the face of racial intolerance and bigotry, both overt and subtle, public and private. And take away the arrogance and hatred that infect our hearts.

Lower: Break down the walls that separate us. Help us to become your beloved community.

Higher: Empower us to speak boldly for justice and truth and help us to deal with one another without hatred or bitterness, working together through our struggles and confusion with mutual respect.

Lower: O God of unconditional love, your sanctuary is a house of worship for all people, with no regard for the color of our skin.

Higher: We acknowledge that we participate in structures that are inherently racist, and yet we so often do nothing to remedy it. Show us we fail when we judge others according to the color of their flesh.

L: God, who is rich in mercy, makes us alive together with Christ. By grace, we have been saved.

All: Almighty God strengthen us with power through the Holy Spirit, that Christ may live in our hearts through faith. Amen.

Children's Homily 8:30: Katie Furgison (video), 10:45: April Brenden-Locke

Reading: 8:30: Marcia Chapman, 10:30: David Taylor

From *Narrative of the Life of Frederick Douglass* by Frederick Douglass

The slaves selected to go to the Great House Farm, for the monthly allowance for themselves and their fellow-slaves, were peculiarly enthusiastic. While on their way, they would make the dense old woods, for miles around, reverberate with their wild songs, revealing at once the highest joy and the deepest sadness. They would compose and sing as they went along, consulting neither time nor tune. The thought that came up, came out--if not in the word, in the sound; --and as frequently in the one as in the other. They would sometimes sing the most pathetic sentiment in the most rapturous tone,

and the most rapturous sentiment in the most pathetic tone...I have sometimes thought that the mere hearing of those songs would do more to impress some minds with the horrible character of slavery than the reading of whole volumes of philosophy on the subject could do.

I did not, when a slave, understand the deep meaning of those rude and apparently incoherent songs. I was myself within the circle; so that I neither saw nor heard as those without might see and hear. They told a tale of woe which was then altogether beyond my feeble comprehension; they were tones loud, long, and deep; they breathed the prayer and complaint of souls boiling over with the bitterest anguish. Every tone was a testimony against slavery, and a prayer to God for deliverance from chains. The hearing of those wild notes always depressed my spirit, and filled me with ineffable sadness. I have frequently found myself in tears while hearing them. The mere recurrence to those songs, even now, afflicts me; and while I am writing these lines, an expression of feeling has already found its way down my cheek. To those songs I trace my first glimmering conception of the dehumanizing character of slavery. I can never get rid of that conception. Those songs still follow me, to deepen my hatred of slavery, and quicken my sympathies for my brethren in bonds...

I have often been utterly astonished, since I came to the north, to find persons who could speak of the singing, among slaves, as evidence of their contentment and happiness. It is impossible to conceive of a greater mistake. Slaves sing most when they are most unhappy. The songs of the slave represent the sorrows of his heart; and he is relieved by them, only as an aching heart is relieved by its tears. At least, such is my experience. I have often sung to drown my sorrow, but seldom to express my happiness. Crying for joy, and singing for joy, were alike uncommon to me while in the jaws of slavery. The singing of a man cast away upon a desolate island might be as appropriately considered as evidence of contentment and happiness, as the singing of a slave; the songs of the one and of the other are prompted by the same emotion.

L: Holy Wisdom, Holy Word. **All: Thanks be to God.**

Gospel Acclamation: "Welcome Table" Intro: Gini Graham (8:30), Mike Gettel-Gilmartin (10:45)

Historically, in all parts of the United States, Black Catholics experienced visible hostility and disdain when they attempted to receive Eucharist in racially mixed settings. They were also forced to sit in balconies, back rows, and basements, receiving Eucharist last, after white worshippers went forward.

In contrast, the powerful image of an inclusive heavenly banquet in the "Welcome Table" spiritual is potent. The enslaved and free longed deeply for God's welcome and social and political acceptance, as did Sister Thea Bowman, who pioneered the rights of African-Americans in the Catholic church and refused to accept the racial injustices that she witnessed. This longing continues in our own time, so filled with hate, strife, and vengeance.

1. We're gonna sit at the welcome table
We're gonna sit at the welcome table one of
these days, alleluia
We're gonna sit at the welcome table
Sit at the welcome table, one of these days, one
of these days

2. We're gonna feast on milk and honey
We're gonna feast on milk and honey one of
these days, alleluia
We're gonna feast on milk and honey

Gonna feast on milk and honey, one of these
days, one of these days

3. We're gonna tell God how you treat me
We're gonna tell God how you treat me, one of
these days, alleluia
We're gonna tell God how you treat me
We're gonna tell God how you treat me, one of
these days, one of these days

4. All God's children gonna sit together
All God's children gonna sit together, one of
these days, hallelujah

All God's children gonna sit together
All God's children gonna sit together, one of
these days, one of these days

Gospel Reading: from “Lent,” *Black Liturgies* by Cole Arthur Riley

Leah Brown Harrison

Text has been removed for copyright purposes

L: These are Holy Words. **All: Praise to you, Jesus Christ.**

Introduction

8:30: Marie Gettel-Gilmartin, 10:45: Sarah Hallberg

L: Leah and her sisters, The Brown Sisters, have performed at Portland Trail Blazers games, sung with Aaron Meyer and Michael Allen Harrison, and appeared as soloists with The Oregon Symphony at the Gospel Christmas. They used to open for Dr. Maya Angelou when she visited Portland, and she said about them, “They have God in their throats.” Leah’s faith and music have saved her in her time of trials.

Reflection

Leah Brown Harrison

Medley of Spirituals

Leah Brown Harrison and Jonathan Swanson

Offering

8:30: Lisa Armstrong, 10:45: David Thompson

On the last Sunday of each month, we invite two offerings. The first is our regular offering for the ongoing presence and ministry of Spirit of Grace. The second is a special offering for a community partner. This month, our second offering will be in support of Albina Music Trust.

If you’re joining us in the sanctuary, we’ll pass smaller baskets for the regular offering and you’re invited to come up and place your offering for [insert name of organization] in the larger basket placed in front of the altar. For those on Zoom, we’ll put a link to our “donate” webpage in the chat; you can donate to one or both offerings there.

Also, if you are visiting us today, we hope you will fill out a communication card. For those in the sanctuary, they are located in the back of the red hymnals and can be placed in the offering basket. If you are joining us on Zoom, a [link to the communication card](#) will be shared in the chat.

L: We now invite two offerings, one for our own ongoing presence and ministry and a second in support of our community partner, Albina Music Trust.

Albina Music Trust is preserving the historic music culture of Portland’s Albina District with programs that amplify the Black community’s archival media, oral histories, and special events. In collaboration with musicians, founders Bobby Smith and Calvin Walker have brought to light a definitive catalog of historic regional music and the memories of its creators. They have developed an archive of photography, audio recordings, film, and related materials representing this historic musician culture. They have produced concerts, oral history panels, vinyl records, exhibits, radio programs, printed articles, and more. Some of our members have taken the Albina Soul Walk, a one-mile self-guided audio tour that explores Albina's musical culture of the 1960s-1980s. We hope to have the organization visit us soon and give a presentation about their work.

The regular offering can be placed in the passed baskets, while contributions for Albina Music Trust can be placed in the basket in front of the altar. Those on Zoom can make contributions to both offerings through our website. If you’re able, please give generously. Our combined donations will be a communal action of faith. Thank you!

Offertory Hymn: "I Want Jesus to Walk with Me"

ELW (red) #325

Intro: Gini Graham (8:30), Mike Gettel-Gilmartin (10:45)

African-American author Gwendolin Warren writes: "African-American Christians found great comfort and encouragement in believing that this life was only a journey...a passing through to a better place... As they passed through the bitter trials of this earth, their desire was that they not walk alone, but that Jesus walk with them. Knowing that Jesus, who had already passed through the fiery trials and come out triumphant on the other side, was walking beside them gave them courage to go on."

1. I want Jesus to walk with me;
I want Jesus to walk with me;
all along my pilgrim journey,
Lord, I want Jesus to walk with me.

when my heart is almost breaking,
Lord, I want Jesus to walk with me.

2. In my trials, Lord, walk with me;
In my trials, Lord, walk with me;

3. When I'm in trouble, Lord, walk with me;
When I'm in trouble, Lord, walk with me;
when my head is bowed in sorrow,
Lord, I want Jesus to walk with me.

Prayers of the People and the Prayer Jesus Taught Us

8:30: Karen Lindquist

10:45: Rose Russell

L: This prayer is adapted from Cole Arthur Riley's *Black Liturgies*:

(Text has been removed for copyright purposes)

We now join together in a time of communal prayer, offering prayers both spoken and unspoken. You are also welcome to offer a brief prayer out loud, in silence, or by typing it into the chat box on Zoom. You may end your prayer petition with, "God in your mercy," to which the community responds: "Hear our prayer."

(community prayers)

L: At this time let us show our unity in faith, by singing together the spiritual "Kumbaya," which means "Come by here, Lord." Author and journalist Samuel G. Freedman noted that "Kumbaya" is "deeply rooted in a black Christianity's vision of a God who intercedes to deliver both solace and justice" and that "the people who were 'crying, my Lord' were Blacks suffering under the Jim Crow regime."

1. Kumbaya my Lord, kumbaya
Kumbaya my Lord, kumbaya
Kumbaya my Lord, kumbaya
Oh Lord, kumbaya

3. Someone's crying Lord, kumbaya
Someone's crying Lord, kumbaya
Someone's crying Lord, kumbaya
Oh Lord, kumbaya

2. Someone's singing Lord, kumbaya
Someone's singing Lord, kumbaya
Someone's singing Lord, kumbaya
Oh Lord, kumbayah

4. Someone's praying Lord, kumbaya
Someone's praying Lord, kumbaya
Someone's praying Lord, kumbaya
Oh Lord, kumbaya

Sharing the Peace

Pastoral Leader

Zoom worshippers: Please unmute so you can audibly wish God's peace to the in-person community. Those in the sanctuary may face the Zoom balcony and extend greetings of peace, as well.

L: May the peace of Christ be with you always. **All: And also with you.**

L: Let's exchange a sign of peace with the words, "May God's peace be with you!"

L: After worship, we can share the peace a second time by greeting each other informally.

Announcements

Pastoral Leader

Closing Prayer: “For Reparations,” *Black Liturgies*, Cole Arthur Riley 8:30: Michael Tanner
10:45: Dave Bernklau Halvor

Text has been removed for copyright purposes.

Closing Hymn: “This Little Light of Mine” Gather (blue) #358

Intro: Gini Graham (8:30), Mike Gettel-Gilmartin (10:45)

“This Little Light of Mine” might be a negro spiritual, but it’s uncertain. The earliest recording of the song is a version sung by Doris McMurray, a black inmate at Gorree State Farm prison in Huntsville, Texas, which music preservationists John and Ruby Lomax collected during their 1939 Southern States recording trip. “This Little Light” transformed into a song of resistance during the Civil Rights Movement. Rutha Mae Harris, one of the four original freedom singers from Georgia, said the song “helped steady protestors’ nerves as abusive police officers threatened to beat them or worse.” Singing this exuberant, spiritual song also helped to deescalate the tension and agitation during the protests.

- | | |
|--|--|
| 1. This little light of mine, I’m gonna let it shine.
This little light of mine, I’m gonna let it shine.
This little light of mine, I’m gonna let it shine.
Let it shine, let it shine, let it shine. | Ev’rywhere I go, I’m gonna let it shine.
Let it shine, let it shine, let it shine. |
| 2. Ev’rywhere I go, I’m gonna let it shine.
Ev’rywhere I go, I’m gonna let it shine. | 3. Jesus gave it to me, I’m gonna let it shine.
Jesus gave it to me, I’m gonna let it shine.
Jesus gave it to me, I’m gonna let it shine.
Let it shine, let it shine, let it shine. |

Thanks to Our Musicians

8:30 am: Jonathan Swanson, Jabke Buessler, Drew Caesar, Marie Gettel-Gilmartin, Marcia & David Chapman, Nancy Burnett, Gini Graham, Katie Noles-Bowers

10:45 am: Jonathan Swanson, John Grosvenor, Marie Gettel-Gilmartin, Brad Newman, Joe Hromco, Drew Caesar, Natalie Russell, Linda Dunn, David Taylor, and Dave Bernklau Halvor

Permissions

Cover Photo: “Marian Anderson mural dedicated” by photographer Roger Smith, January 1943. Sourced 2/2024 from Library of Congress Prints and Photographs Division Washington, D.C. 20540 USA
<https://www.loc.gov/pictures/item/2017695475/>

Confession and Forgiveness sourced from “[Worship Resources for Sunday, Sept. 6, 2015](#) “Confession, Repentance and Commitment to End Racism Sunday.” © 2015 Evangelical Lutheran Church in America. Used with permission.

“Welcome Table.” Text/Music: African American spiritual; arr. Mark Hayes, b. 1953. Arr. © 2003 Augsburg Fortress. Reprinted with permission under ONE LICENSE #A-736688. All rights reserved.

Gospel Reading excerpt sourced from “*Black Liturgies: Prayers, Poems, and Meditations for Staying Human*” by Cole Arthur Riley © 2024 by Cole Arthur Riley. All rights reserved.

“I Want Jesus to Walk with Me.” Music: African American spiritual; arr. hymnal version. Arr. ©2006 Augsburg Fortress. Reprinted with permission under ONE LICENSE #A-736688. All rights reserved.

[See what's happening at Spirit of Grace!](#)

7400 Scholls Ferry Road, Beaverton, OR 97008

www.SpiritofGracePDX.org

503.646.1344 | office@SpiritofGracePDX.org

Office Hours: Tuesdays & Thursdays, 9:00 am-4:00 pm

