56th Year
2026–2027

BACH
Cantata Vespers





Grace Lutheran Church
River Forest, Illinois

Sunday afternoons
Lecture at 3:00 p.m.
Prelude at 3:45 p.m.

November 22, 2026

Gott ist mein König

God is my king

Welcome to Grace Lutheran Church

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

Today's service is also available on the Bach Cantata Vespers YouTube Channel.

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.

We ask that you kindly refrain from applause during this service of worship.

Christ the King Sunday
November 22, 2026

EVENING PRAYER



PRELUDE

Church Bells Beyond the Stars — Cecilia McDowell (b.1951)

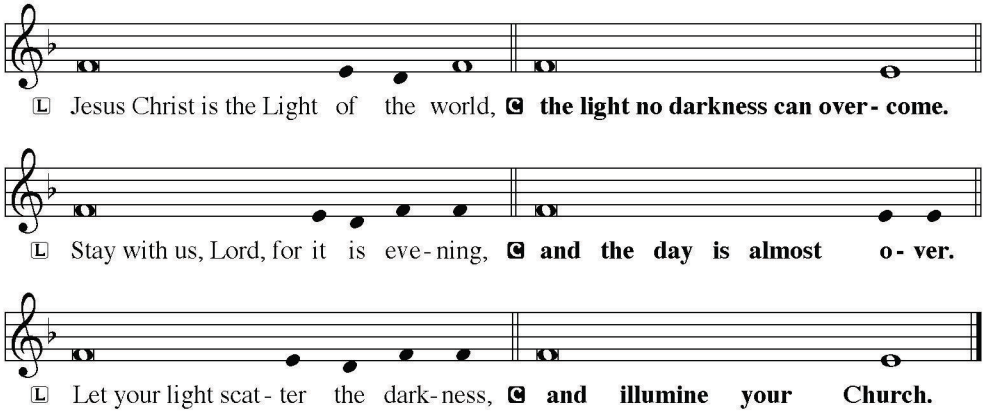
Air — Florence Price (1887–1953)

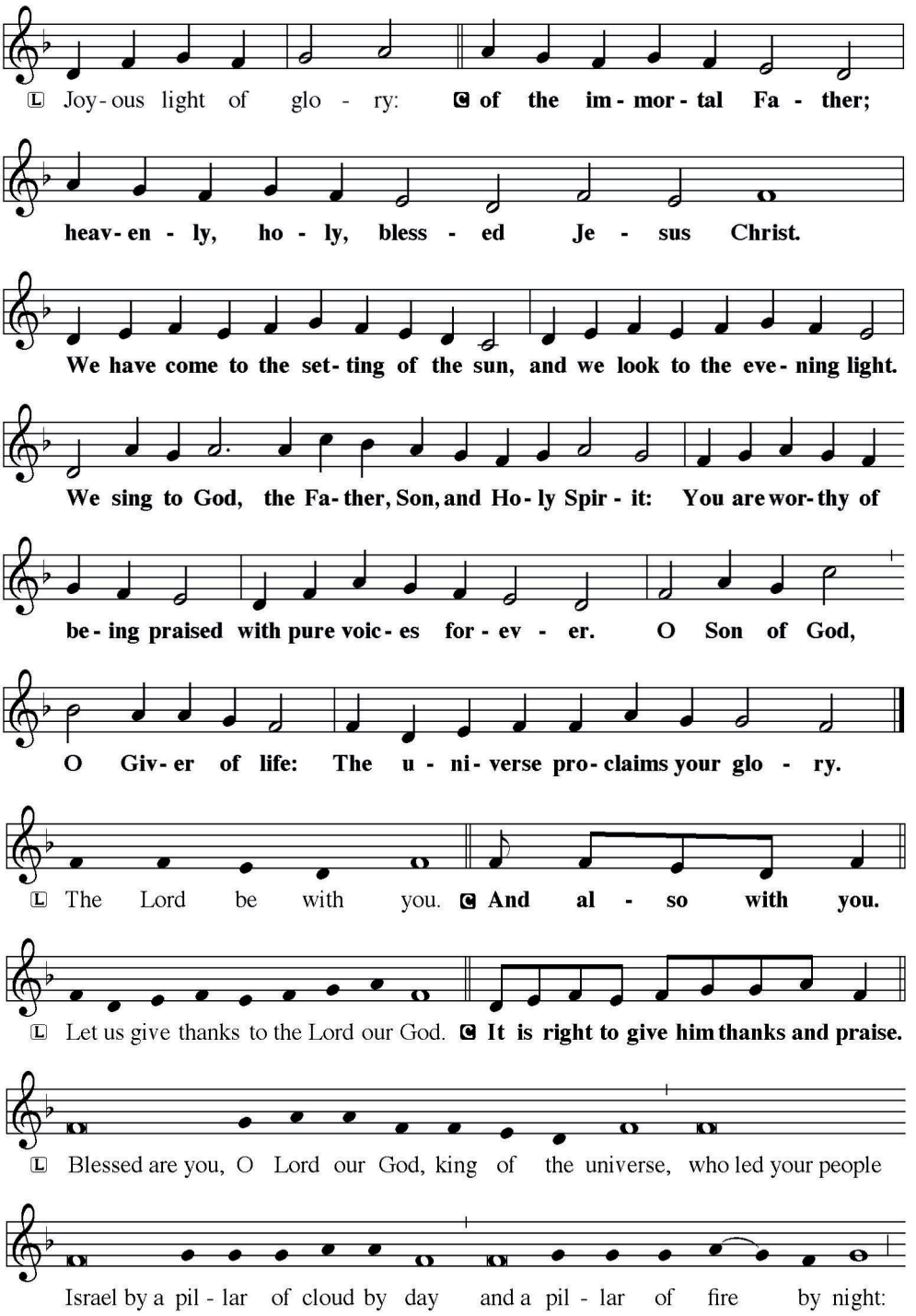
Pièce d'Orgue, BWV 572 — Johann Sebastian Bach (1685–1750)

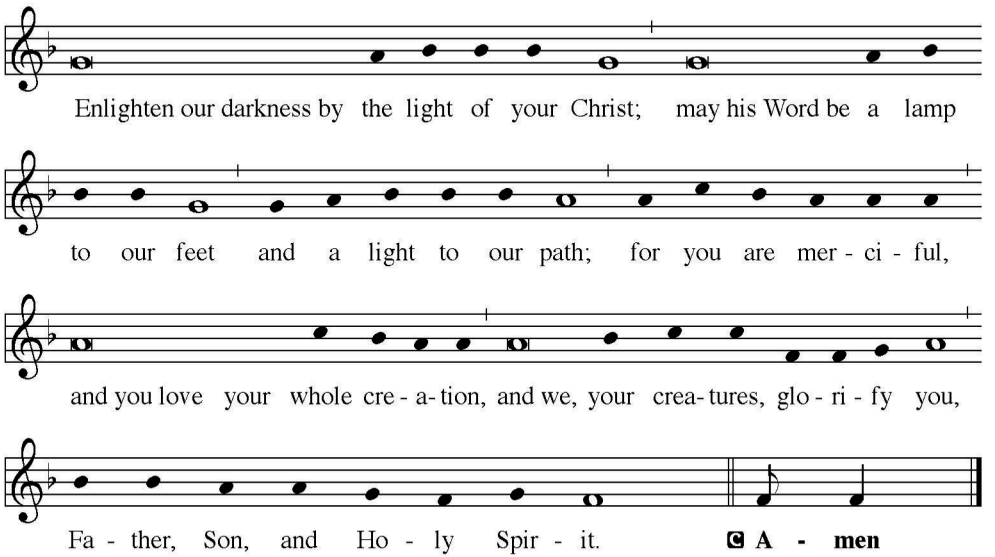
Catherine Rodland, organist

We stand, facing the candle as we sing.

SERVICE OF LIGHT




℣ 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:

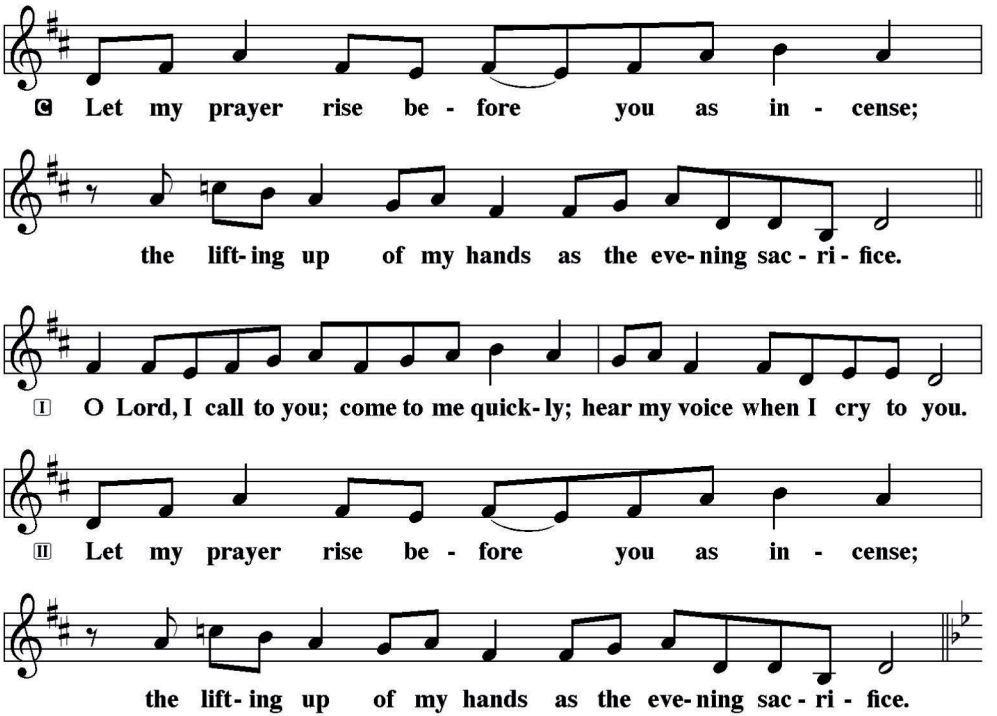


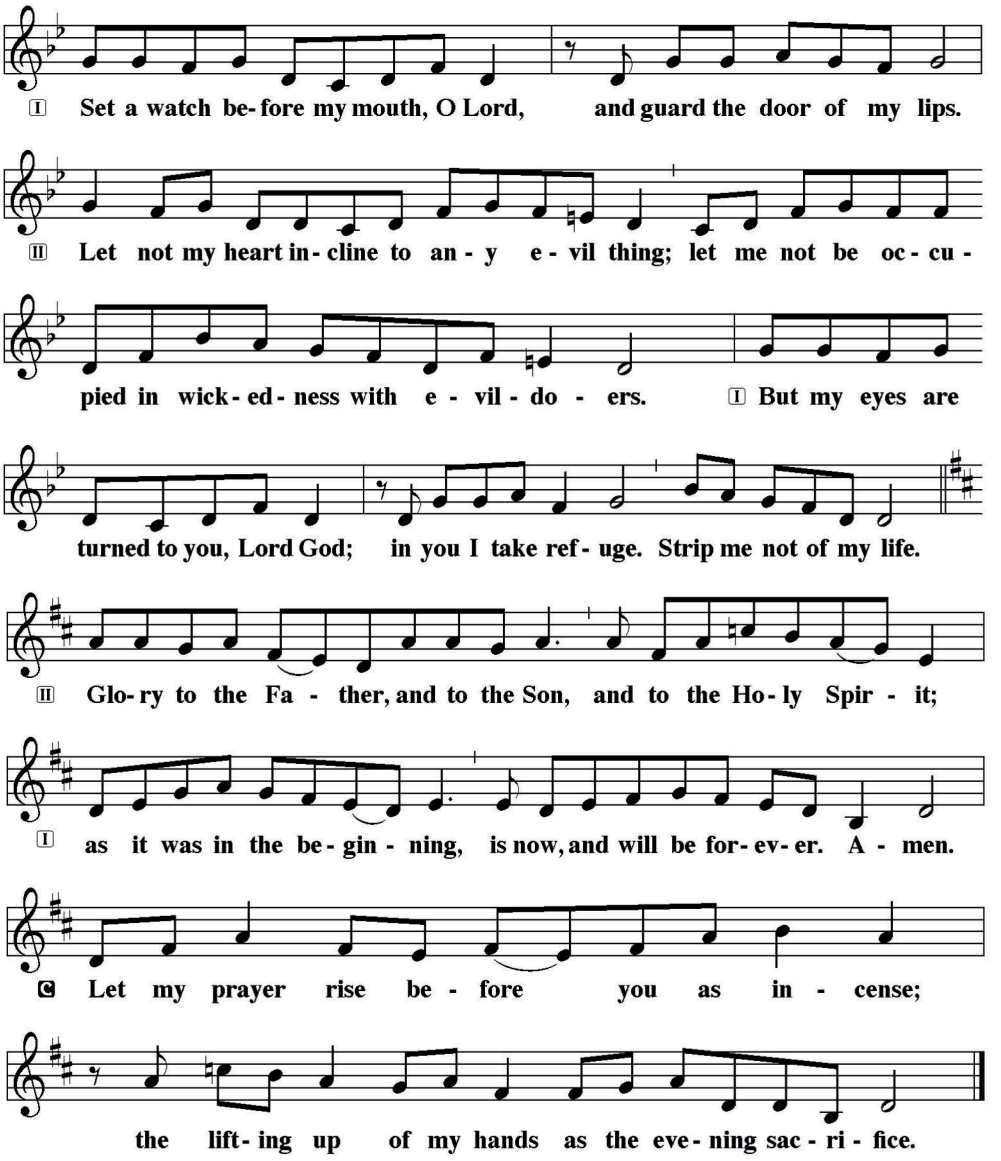
✝ PSALMODY ✝

We sit.

PSALM 141

All sing parts marked C.
Higher (treble) voices sing parts marked I. *Lower (bass) voices sing parts marked* II.





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: *Verleih uns Frieden – Gib unsern Fürsten,* SWV 354–355 Heinrich Schütz (1585–1672)

Verleih uns Frieden gnädiglich, Herr Gott, zu unsern Zeiten.
Graciously grant us peace in our time, Lord God.
Es ist doch ja kein andrer 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.
Gib unsern Fürsten und aller Obrigkeit Fried und gut Regiment,
Give to our princes and all authorities peace and good government,
daß wir unter ihnen ein geruhig und stilles Leben führen mögen
that under them we may lead a peaceful and quiet life
in aller Gottseligkeit und Ehrbarkeit. Amen.
in all godliness and honesty. Amen.

Martin Luther and Johann Walter

Silence for meditation is observed, then:

COLLECT

L O Lord,
your glory shines throughout the world.
We commend our nation to your merciful care,
that we may live securely in peace and may be guided by your providence.
Give all in authority the wisdom and strength to know your will and to do it.
Help them remember that they are called
to serve the people as lovers of truth and justice;
through Jesus Christ our Lord.

C **Amen.**

The offering is gathered.

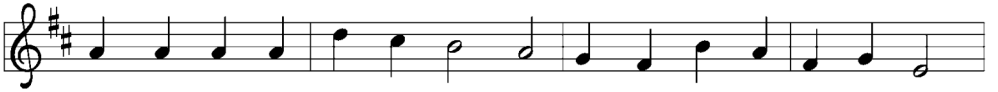
OFFERING/VOLUNTARY: *Von Gott will ich nicht lassen,* BWV 658 Johann Sebastian Bach
(From God shall naught divide me)

The offering assists in defraying costs of the Bach Cantata Vespers ministry.
Please make checks payable to Grace Lutheran Church with "Bach Cantata Vespers" in the memo.
You may also contribute online at www.bachvespers.org.
Your generosity is appreciated.

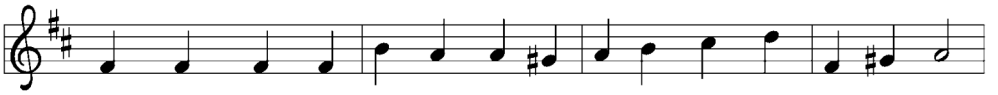
We stand.

HYMN: Praise, My Soul, the King of Heaven

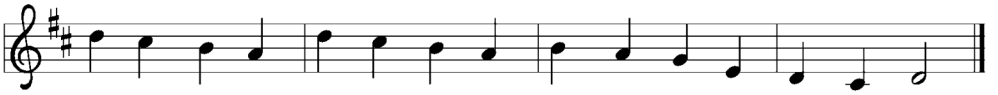
Concertato by Michael D. Costello
(b. 1979)



C 1 Praise, my soul, the King of heav - en; to his feet your trib - ute bring.
C 2 Praise him for his grace and fa - vor to our fore-bears in dis - tress.
Choir 3 Tend - er - ly he shields and spares us; well our fee - ble frame he knows.
C 4 An - gels help us to a - dore him, who be - hold him face to face.



Ran - somed, healed, re - stored, for - giv - en, ev - er - more his prais - es sing.
Praise him, still the same for - ev - er, slow to chide and swift to bless.
In his hands he gent - ly bears us, res-cues us from all our foes.
Sun and moon bow down be - fore him; all who dwell in time and space.



Al - le - lu - ia! Al - le - lu - ia! Praise the ev - er - last - ing King!
Al - le - lu - ia! Al - le - lu - ia! Glo - rious in his faith - ful - ness!
Al - le - lu - ia! Al - le - lu - ia! Wide - ly as his mer - cy flows.
Al - le - lu - ia! Al - le - lu - ia! Praise with us the God of grace.

Text: Henry F. Lyte, 1793–1847
Music: PRAISE, MY SOUL, John Goss, 1800–1880

✝ WORD ✝

We sit.

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.

L The Word of the Lord.

C **Thanks be to God.**

READING: Matthew 6:22–34

[Jesus said to his disciples:] "The eye is the lamp of the body. So, if your eye is healthy, your whole body will be full of light; but if your eye is unhealthy, your whole body will be full of darkness. If then the light in you is darkness, how great is the darkness!

"No one can serve two masters; for a slave will either hate the one and love the other, or be devoted to the one and despise the other. You cannot serve God and wealth.

"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.

"So do not worry about tomorrow, for tomorrow will bring worries of its own. Today's trouble is enough for today."

L The Word of the Lord.

C **Thanks be to God.**

HOMILY The Rev. Carla Thompson Powell

CANTATA: *Gott ist mein König,* BWV 71 Johann Sebastian Bach
God is my king

Translation of the German text and notes corresponding to each movement are below.
Background notes for the cantata are found on page 22–23 in this worship folder.

1. Chorus

Gott ist mein König von altersher,
God is my king from ages past
Der alle Hilfe tut, so auf Erden geschicht.
From whom all help on earth comes.

"God is my king" is sung by the larger choir as the fanfares resound through trumpets, oboes and recorders; the unison sixteenth notes in the strings drive the music forward. This fanfare returns briefly in the middle of the piece and in full at the end. Contrasting sections for solo quartet, accompanied only by the strings, illustrate other ideas in the text from Psalm 74:12. In the first of these sections, a held note in the soprano depicts God's kingship from ages past (*altersher*). In the second contrasting section, prayers for help ascend to heaven in imitative upward figures; the melodic line moves downward on *auf Erden*, as God's help comes to earth. Instead of ending with a loud, final cadence, the music fades away in the final two measures, from the oboe choir to the two recorders.

2. Aria (tenor) **and Chorale** (soprano)

Ich bin nun achtzig Jahr.
I am now eighty years old.
Warum soll dein Knecht sich mehr beschweren?
Why should your servant still be burdened?
Ich will umkehren, daß ich sterbe in meiner Stadt,
I want to turn back, so that I may die in my town
Bei meines Vaters und meiner Mutter Grab.
By my father's and mother's grave.

Soll ich auf dieser Welt
Should I in this world
Mein Leben höher bringen,
My life prolong,
Durch manchen sauren Tritt
Through many a bitter step,
So gib Geduld, für Sünd
Then grant me patience; from sin
Und Schanden mich bewahr,
And shame preserve me,
Auf daß ich tragen mag
That I may carry
Mit Ehren graues Haar.
With honor my grey hair.

Tenor and soprano sing different texts in this duet. The movement begins simply, with a scale in the continuo played by organ and bass. The tenor's lyrical melody asks for release from life's burdens. An obbligato melody in the right hand of the organ improvises on the vocal melody, and then the soprano enters with an embellished version of the sixth stanza of the chorale *O Gott du frommer Gott*, a prayer for help and patience throughout life.

The tenor's text is from 2 Samuel 19:37, where Barzillai the Gileadite, 80 years old, asks King David to let him return to his home town rather than go to Jerusalem. The retiring mayor of Mühlhausen, Adolf Strecker, had recently died at the age of 83.

3. Chorus

Dein Alter sei wie deine Jugend,
May your old age be like your youth,
und Gott ist mit dir in allem, das du tust.
and God is with you in all that you do.

This purely vocal chorus is accompanied only by continuo. It is a fugue, with repeated entrances of the subject in all four voices, until, near the end, repetitions and melismas on the word *allen* take over the texture and bring the movement to its conclusion. The text is drawn from Deuteronomy 33:25 and Genesis 21:22.

4. Arioso (bass)

Tag und Nacht ist dein.
Day and night are yours
Du machest, daß beide, Sonn und Gestirn,
You make it so that both sun and stars,
Ihren gewissen Lauf haben.
Follow their appointed courses.
Du setzest einem jeglichen Lande seine Grenze.
You set for every land its borders.

Choirs of oboes and recorders alternate to accompany the bass aria with its octave leaps illustrating God's dominion over both day and night. In the faster middle section, the vocal line covers an even wider range as it describes the appointed courses of the sun and moon. The opening section returns, in the *da capo* fashion that Bach will use frequently in later works. The text is from Psalm 74:16–17.

5. Aria (alto)

Durch mächtige Kraft
Through mighty strength
Erhältst du unsre Grenzen,
You maintain our borders,
Hier muß der Friede glänzen,
Here must peace shine,
Wenn Mord und Kriegessturm
Though murder and the storm of war
Sich allerort erhebt.
Arise everywhere.
Wenn Kron und Zepter bebt,
Though crown and scepter tremble
Hast du das Heil geschafft
You have created prosperity
Durch mächtige Kraft!
Through mighty strength!

The alto aria is accompanied by continuo, with fanfares from trumpets and tympani breaking in from time to time in response to the words *mächtige Kraft* (mighty strength).

6. Chorus

Du wollest dem Feinde nicht geben die Seele deiner Turteltauben.
You will not give to the enemy the souls of your turtledoves.

The cooing of doves (or perhaps, their wings beating) is felt throughout the movement in the rocking rhythm of sixteenth-note arpeggios in the cello and another rhythmic figure in the bassoon. In the text from Psalm 74:19 we are God's turtledoves, beloved but vulnerable; the plaintive trills and dotted notes in the oboes, recorders and voices plead for protection, trusting that God will indeed save us from our enemies. It is a lovely and unusual chorus, ending with the choir's final unison statement of the text sung as if chanted on a psalm tone.

7. Chorus

Das neue Regiment
The new government
Auf jeglichen Wegen
In every way
Bekröne mit Segen!
Crown with blessing!
Friede, Ruh und Wohlergehen,
Peace, rest and prosperity
Müsse stets zur Seite stehen
May always stand side by side
Dem neuen Regiment.
With the new government.
Glück, Heil und großer Sieg
Good fortune, health and great victory
Muss täglich von neuen
Must daily anew
Dich, Joseph, erfreuen,
Oh, Joseph, delight you,
Daß an allen Ort und Landen
That in all places and lands
Ganz beständig sei vorhanden
There be constantly at hand
Glück, Heil und großer Sieg!
Good fortune, health and great victory!

Bach brings the cantata to an appropriate and festive conclusion with good wishes for the new government and for the empire. The movement opens with recorders, oboes, strings and the solo quartet, and the singers continue, accompanied only by continuo, with occasional flourishes from the instrument groups. Bach adds the trumpets and the full chorus for toasts of "Glück, Heil," and then pays tribute to the emperor with another fugue, gradually adding oboes, strings, recorders, the full choir and trumpets. One more quiet section is followed by a final burst of "good fortune, health and great victory." As in the first movement, the recorders have the final notes. A distant echo? An imitation of the reverberation of the trumpets in the church's acoustic? Turtledoves?

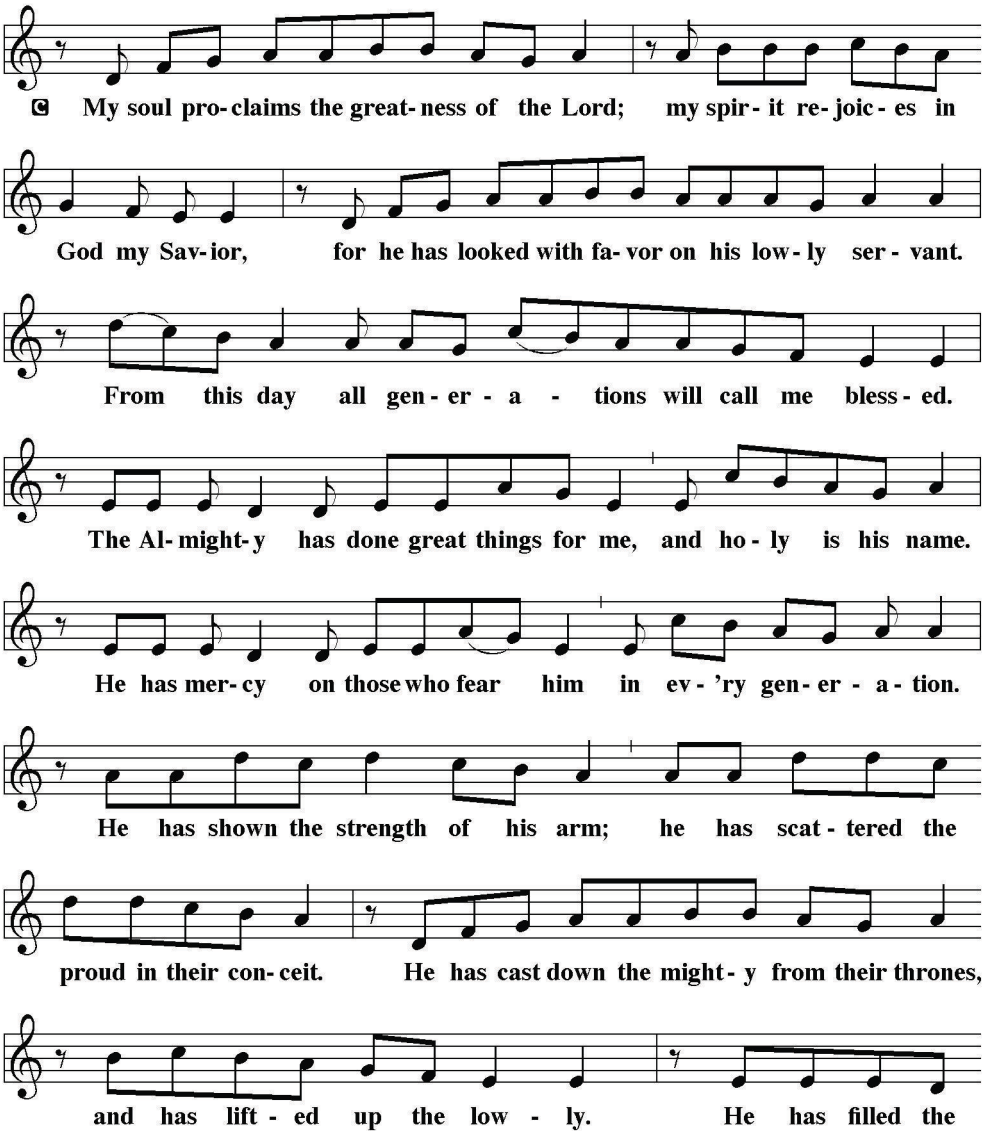
Silence is observed, then:

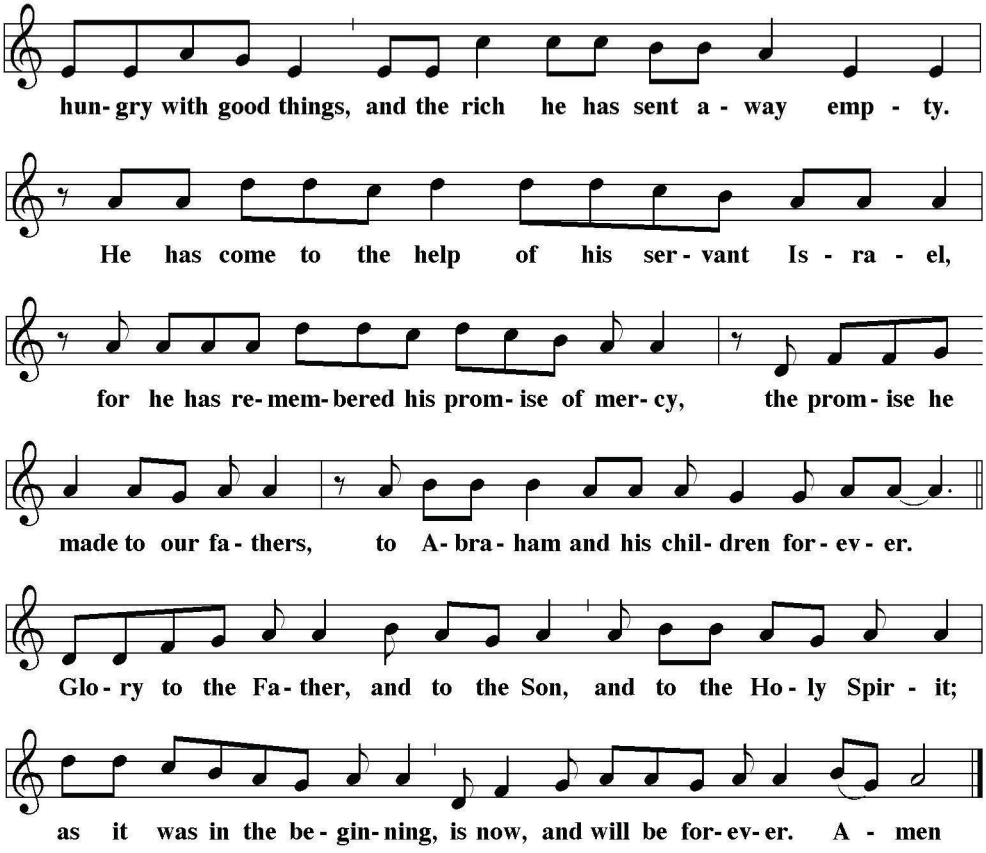
L In many and various ways God spoke to his people of old by the prophets.

C **But now in these last days he has spoken to us by his Son.**

We stand.

MAGNIFICAT

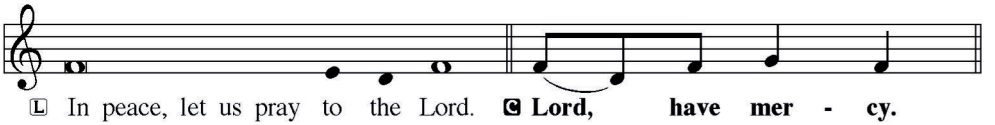



hun- gry with good things, and the rich he has sent a - way emp - ty.
He has come to the help of his ser - vant Is - ra - el,
for he has re- mem- bered his prom- ise of mer- cy, the prom - ise he
made to our fa - thers, to A- bra - ham and his chil- dren for - ev - er.
Glo - ry to the Fa - ther, and 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



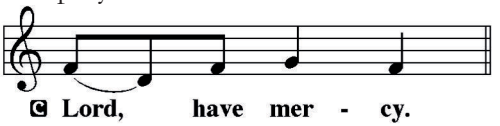
✢ Prayers ✢

Litany



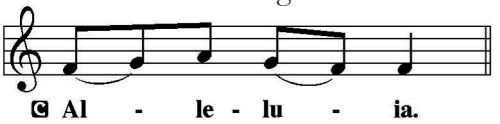
After each petition:

L …let us pray to the Lord.



The litany continues:

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

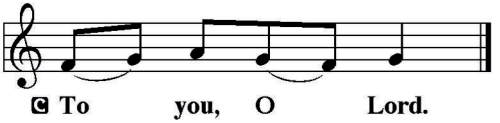


The litany concludes:

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.



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.**

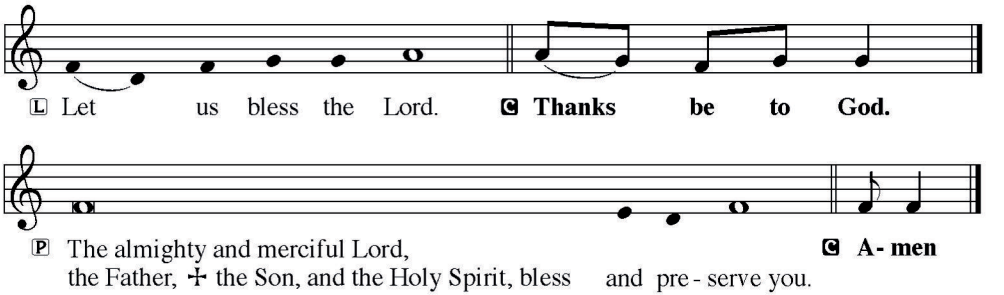
℣ Almighty God,
those who die in the Lord still live with you in joy and blessedness.
We give you heartfelt thanks for the grace
you have bestowed upon your servant Meg,
who has finished her course in faith and now rests from her labors.
May we, with all who have died in the true faith,
have perfect fulfillment and joy in your eternal and everlasting glory;
through your Son, Jesus Christ our Lord.

℟ **Amen.**

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

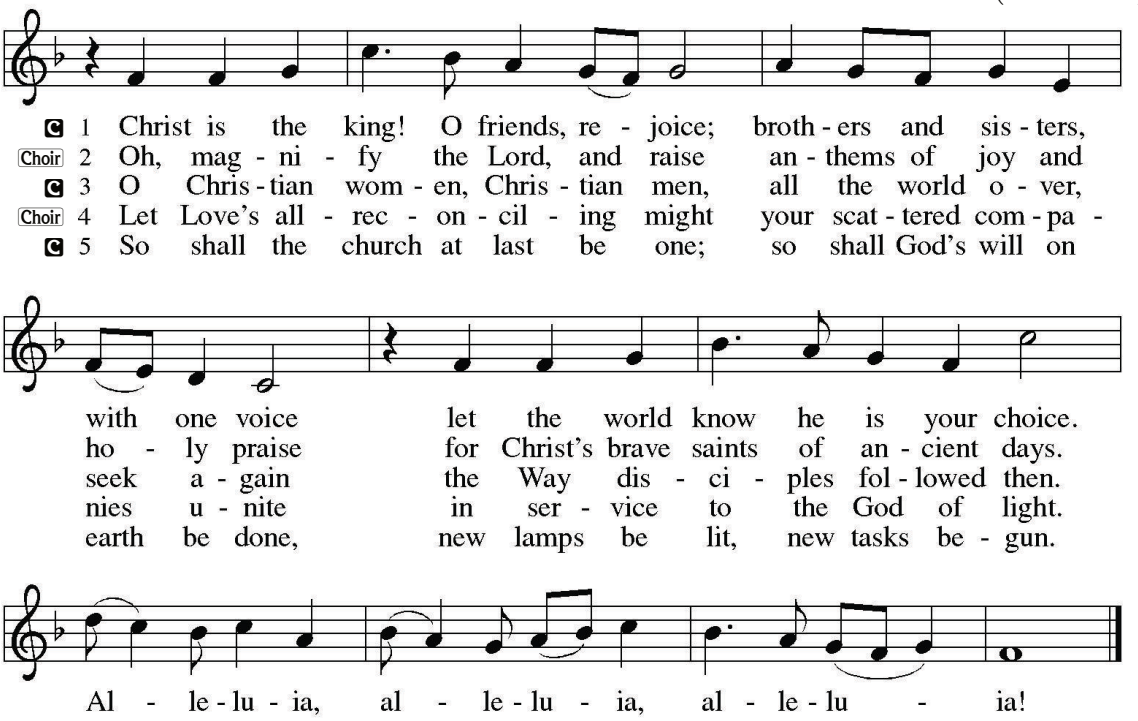
℟ **Our Father, who art in heaven,**
hallowed be thy name,
thy kingdom come,
thy will be done,
on earth as it is in heaven.
Give us this day our daily bread;
and forgive us our trespasses,
as we forgive those
who trespass against us;
and lead us not into temptation,
but deliver us from evil.
For thine is the kingdom,
and the power, and the glory,
forever and ever. Amen.

Benedicamus Domino & Benediction



HYMN: Christ Is the King

Concertato by Paul Bouman
(1918–2019)



Text: George K.A. Bell, 1883-1958, alt.
Music: BEVERLY, Charles R. Anders, b. 1929
Text from *Songs of Praise, Enlarged Edition*, © Oxford University Press. All rights reserved.
Music © 1978 *Lutheran Book of Worship*, admin. Augsburg Fortress.

DISMISSAL

L Go in peace. Serve the Lord.

C **Thanks be to God!**

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Leading Worship Today

The Rev. Troy E. Medlin, leader
The Rev. Carla Thompson Powell, homilist

Grace Parish Choir
The Rev. Michael D. Costello, cantor
Catherine Rodland, organist

Susan Nelson, soprano
Cassidy Smith, mezzo soprano
Sam Rosner, tenor
Vince Wallace, bass-baritone

Lois Harb, Susan Scherer, ushers
Bill Rohlfing, audio engineer
Al Swanson, Liz Hanson,

Orchestra

Chris Armijo, Seven Dinda, recorders
Christine Janzow Phillips, Natalie Swenson, oboes
Lynette Pralle, bassoon

Charles Roberts, Sarah Heimberg,
Greg Strauss, trumpets
Tim Coffman, Steven Duncan, trombones
Tina Laughlin, timpani

Betty Lewis, violin I
François Henkins, violin II
Naomi Hildner, viola
Jean Hatmaker, cello
Douglas Johnson, double bass

Timothy Spelbring, continuo organ

Grace Parish Choir

Soprano
Ann Anderson
Katrina Beck
Sadie Beck
Janel Dennen
Gwen Gotsch
Linda Grisham
Kate Hogenson
Katrina Jurica
Jane Hinlicky Lauritsen
Susan Nelson
Ellen Pullin
Liz Rudy
Ngaire Whiteside-Bull

Alto
Karen Brunssen
Lois Cornils
Leanne Cribbs
Eunice Eifert
Cynthia Hill
Johanna Johnson
Gaye Klopack
Christa Krout
Jennifer Luebbe
Marilyn Moehlenkamp
Karen Rohde
Cassidy Smith
Irmgard Swanson
Liz Thompson
Helen VanWyck

Tenor
Paul Aanonsen
John Beed
Daniel Krout
Colin Krueger
Justin Martin
Sam Rosner
John Rudy
Blaine Willhoft

Bass
Douglas Anderson
John Bouman
Mark Bouman
Jeff Cribbs
Glenn Johnson
David Kluge
Richard Martens
Craig Mindrum
Bill Pullin
Vince Wallace

Grace Lutheran Church

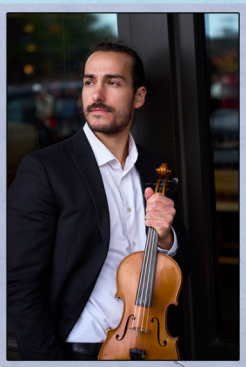
Kontras Quartet Fall Residency Recital

Monday November 23, 2026 | 7:30PM





In the sanctuary, Kontras Quartet will present their first concert of the 26-27 season, featuring 1st violinist Aaron Schwartz:



B R E A T H / *Music to refresh, reset and revitalize*

String Quartet No. 2	Tim Corpus
Canções da America	Clarice Assad
String Quartet No. 1, Op. 11	Pyotr Tchaikovsky
Night in Tunisia	Gillespie/Paparelli arr. Balakrishnan

Kontras Quartet recitals at Grace are free admission and open to the public, thanks to the generosity of Grace Lutheran Church and their ongoing sponsorship of the quartet's residency.

KONTRAS

www.kontrasquartet.com

BACKGROUND NOTES

From the proceedings of the parish meetings in Mühlhausen, May 24, 1707:

> It would be remembered how the post of organist at the Church of St. Blasius had been made vacant by the decease of Mr. Johan Georg Ahle, and that accordingly it would now be necessary to fill it again; therefore the following questions were submitted:
>
> Whether consideration should not first be given to the man named Pach from Arnstadt, who had recently done his trial playing at Easter.

The man named "Pach" was, of course, Johann Sebastian Bach, and in June, after an "equitable agreement" was worked out, the Burgomasters of Mühlhausen did indeed appoint him to the position of organist at St. Blasius, one of the two principal churches in this free imperial city of the Holy Roman Empire.

The deceased Ahle and his highly respected father and predecessor, Johann Rudolf Ahle, had both been active composers, as well as members of the town council. Bach was 22 years old, soon to marry, and in search of a job in a bigger city with a better salary and more opportunities for original composition. He appears to have been the only candidate considered for the Mühlhausen position. Biographer Christoph Wolff suggests that Bach may have heard about the opening at St. Blasius through Johann Friedrich Wender, the Mühlhausen organ builder who had built Bach's organ at the New Church in Arnstadt. His public audition in Mühlhausen came on Easter Sunday, April 24, 1707, and very likely included a performance of a newly composed vocal work: the chorale cantata *Christ lag in Todesbanden* (BWV 4).

The St. Blasius organist traditionally provided the music for the annual installation of the town council in Mühlhausen, and this opportunity may be one reason Bach sought this position. In February of 1708 he presented his new composition *Gott ist mein König* (BWV 71) on that occasion.

It was a far more ambitious work than those of his Mühlhausen predecessors and owes a great deal to the influence of Dieterich Buxtehude. Bach famously took a long leave from his position as organist in Arnstadt in 1705 to travel to Lübeck to hear the music of Buxtehude, specifically to hear performances of two new large-scale oratorios, one commemorating the death of Emperor Leopold I and the other a tribute to the new emperor, Joseph I. Though the scores for these works have been lost, the librettos indicate that there were two organs and several groups of instruments and choirs arrayed around the church used in various combinations, in different movements.

Though not near as extensive as what Bach heard in Lübeck, *Gott ist mein König* is written in a similar concerto style. Bach's autograph score shows the staves grouped into seven performing units: trumpets and timpani, strings, oboes and bassoon, recorders and cello, two vocal choirs, and organ. With these resources Bach is able to depict many ideas and *affekts*: youth and old age, night and day, sun and stars, gratitude in the present time, the glory of the empire and hope for the continued prosperity of the city.

The cantata was performed at St. Mary's Church on Saturday, February 4, 1708, and, as was traditional, was repeated at vespers at St. Blasius on the next Sunday, February 5, 1708. These two principal churches in Mühlhausen are large spaces, with room for expansive music. The service at St. Mary's followed a procession of the council members from the town hall to the church which would have been accompanied by fanfares from the town trumpeters. There may have been a prelude of some sort before the cantata itself—perhaps an instrumental sinfonia, or more likely, organ music from the young J. S. Bach, whose virtuosity was a matter of civic pride.

The author of the libretto is unknown. It may have been the Mühlhausen minister Georg Christian Eilmar. In keeping with the older style of church cantata, the text is made up mainly of scripture verses and is not organized into the Italian-style recitatives and arias of Bach's later cantatas. There had been an extensive fire in Mühlhausen the previous May, which destroyed hundreds of buildings, so there may have been extra fervor in the citizens' prayers of gratitude for God's protection. The reference to old age in the second movement may refer generally to the outgoing council handing over its responsibilities to the new council; it may also be a specific reference honoring Adolf Strecker (1624–1707) who had served as mayor well into his eighties. As an Imperial City not ruled by a local German prince, Mühlhausen owed allegiance directly to the Emperor Joseph I, so wishes for his prosperity and victory (in the War of Spanish Succession) are included in the final chorus.

The Council members must have approved of the music. Records show that the council paid to print the full score of the cantata, at a cost significantly higher than that of printing council music from previous years. (BWV 71 is the only cantata score that was printed in Bach's lifetime.) Later that month they approved Bach's "Project for New Repairs to the Organ"; Wender was hired to do the work. Bach's proposal promised that the renovations would offer a more varied sound, including "a *Fagotto* of 16-foot tone . . . which is useful for all kinds of new *inventiones* and sounds very fine in concerted music"—ambitious music like they had just heard in *Gott ist mein König*.

Bach was asked to compose the council installation cantata again in 1709 and probably in 1710 as well, despite the fact that he resigned his Mühlhausen position on June 25, 1708, after barely a year on the job. After playing a recital at the Court of Weimar, he had been offered the position of Court Organist, with an increase in pay and a chance to work with more highly skilled musicians. The council accepted his resignation without fuss, and Bach remained on good terms with the town. Friends from Mühlhausen served as godparents to Bach's first son, Wilhelm Friedemann, and traveled to Weimar for the baptism later that year. Much later, in 1735, Bach's third son, Johann Gottfried Bernhard, was appointed organist at St. Mary's, and J. S. Bach examined the organ for no charge and was honored at a special dinner.

Gwen Gotsch

BIOGRAPHIES



Michael D. Costello, director, has served as Cantor at Grace since 2008 and Artistic Director of Consonance–Chicago Choral Artists since 2014. Prior to moving to Illinois in 2008, Costello served as a church musician at parishes in Pennsylvania, North Carolina, and South Carolina, and served as a pastor at St. Andrew's Lutheran Church in Columbia, South Carolina. Costello graduated with a Bachelor of Arts in Sacred Music from Lenoir-Rhyne University in Hickory, North Carolina, and a Master of Divinity from Lutheran Theological Southern Seminary in Columbia, South Carolina. An accomplished organist known best for sensitive service playing, Costello has published choral and organ works with several publishers, has sung as a baritone with St. Charles Singers and the Grant Park Music Festival Chorus, and performs frequently as a guest musician with other local ensembles.



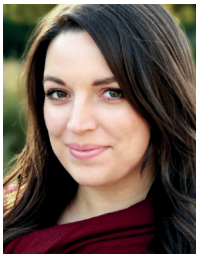
Betty Lewis, principal violinist, is an active violinist and violist in the Chicago area performing with groups as diverse as Broadway in Chicago shows and as an extra with the Chicago Symphony Orchestra. In the summer, she is on the faculty of the Birch Creek Music Performance Center and is a member of the Peninsula Music Festival, both in Door County, Wisconsin. She is the violin, viola and orchestra teacher at Grace Lutheran School and teaches violin and viola at the Chicago School of Violin Making.



Catherine Rodland, organist, is Artist in Residence at St. Olaf College in Northfield, Minnesota. She graduated *cum laude* with departmental distinction in organ performance from St. Olaf in 1987. She received both the MM and DMA from the Eastman School of Music in Rochester, New York, where she was a student of Russell Saunders. At Eastman, Catherine received the prestigious Performer's Certificate and the Ann Anway Award for excellence in organ performance. She is a prizewinner in several competitions including the 1994 and 1998 American Guild of Organists Young Artists Competition, the 1994 Calgary International Organ Competition, and the 1988 International Organ Competition at the University of Michigan, for which she received first prize. She concertizes extensively throughout the United States and Canada. At St. Olaf Catherine teaches a full studio of organ students as well as music theory and ear training classes. She performs regularly at St. Olaf, in 2007 dedicating the new Holtkamp organ in Boe Memorial Chapel, and performing as a featured soloist with the St. Olaf Orchestra and the St. Olaf Band. These performances were released as CDs through St. Olaf Records. In 2010 Catherine released two CDs: "Dedication," and "American Weavings," the latter recorded in Boe Chapel at St. Olaf College with violist and duo partner Carol Rodland.



Susan Nelson, soprano, is a frequent soloist at Grace and holds degrees from the University of Illinois and the Eastman School of Music. Susan teaches voice at Concordia University and Providence St. Mel School, and is the choir and music director at Grace Lutheran Church in Mount Prospect. She has appeared as a chorister and soloist with Lyric Opera of Chicago, Grant Park Chorus and Music of the Baroque, for which she has also served as teaching artist for the past six years. Other local appearances include performances with Midwest Mozart Festival, Harbor Country Opera, and the Rockford and Elmhurst Choral Unions.



Cassidy Smith, mezzo soprano, is a regular member of the Grant Park Chorus and Chicago Symphony Chorus, and sings regularly with Music of the Baroque, William Ferris Chorale, Choir of the Ascension, and Schola Laudis at the Monastery of the Holy Cross. On the opera stage, her Chicago credits include the Drummer in Ullmann's *The Emperor of Atlantis,* the Third Witch in Bloch's *Macbeth,* and Isolde's Mother in Frank Martin's *Le vin herbé.* She has performed outreach productions with Opera Colorado and Opera for the Young. As a concert soloist, highlights include Handel's *Messiah* and David Lang's *The Little Match Girl Passion.* Cassidy is a former Young Artist of both Chicago Opera Theater and Opera Colorado, and holds a Bachelor of Music and Performance Certificate from the University of Denver's Lamont School of Music and a Professional Diploma in Opera from Chicago College of Performing Arts.



Samuel Rosner, tenor, is a performer and composer based in Chicago. His recent performances include Don Ramiro in *La Cenerentola* with Salt Marsh Opera and the tenor soloist in Stacy Garrop's *Terra Nostra* with the Elgin Symphony and Master Chorale. Samuel will be singing the role of Zev in the world premiere of Martin Brody's *The Carp* with Ecce Arts. Samuel will be premiering the role in Boston, followed by a performance at Villa i Tatti in Florence, Italy. He recently earned his Graduate Diploma at the Juilliard School, and previously attended the Dual Degree Program between Harvard University and New England Conservatory, in which he studied linguistics at Harvard and vocal performance at NEC. As a composer, Samuel has written vocal, instrumental, chamber, choral, and electroacoustic works, as well as numerous film scores.



Vince Wallace, bass-baritone, has an extensive career spanning opera, concert, oratorio, and ensemble performance. His professional credits include appearances with The Metropolitan Opera, Lyric Opera of Chicago, Chicago Opera Theater, Florentine Opera, Opera Philadelphia, the Chicago Symphony Orchestra and Chorus, Music of the Baroque, and the Grant Park Music Festival, among others. Vince received First Place honors, represented the United States, and was named an International Finalist at the 2013 Concorso Internazionale di Musica Patané–Respighi in Alessandria, Italy. His operatic repertoire includes roles and performances in works such as *Rigoletto*, *La bohème*, *Moby-Dick*, *Albert Herring*, and *I Pagliacci*. Vince holds a Master of Music degree from Westminster Choir College and a Bachelor of Music degree from the Eastman School of Music. He also sings the national anthem for the Chicago Bulls, Bears and Sox frequently.



Carla Thompson Powell, homilist, has served as Director for Evangelical Mission and Associate to the Bishop in the Metropolitan Chicago Synod (ELCA) since February 2023. In September 2026, Pastor Powell celebrated her thirtieth anniversary of ordained ministry in the ELCA. Pastor Powell was born on the south side of Chicago and currently resides in Elk Grove Village. She graduated from Wittenberg University and Trinity Lutheran Seminary in Ohio. She is married to Pastor Darryl Thompson Powell, who serves Resurrection Lutheran in Franklin Park. Together, they have three young adult children in their 20s, one who is married. In 2025, they were blessed to become first-time grandparents. Familiar themes in Pastor Powell's ministry include justice ministries, children, youth, family ministry, congregational revitalization, and intergenerational ministry. She is intrigued by innovative worship and faith community life and continues to learn about fresh expressions of faith.

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Special thanks Karen Danford for her translation of the cantata from German to English and to Gwen Gotsch for her notes on the cantata and careful editing of materials in this worship folder.

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56th Year

2026–2027

BACH Cantata Vespers







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River Forest, Illinois

Sunday afternoons
Lecture at 3:00 p.m.
Prelude at 3:45 p.m.

September 27
BWV 148

Bringet dem Herrn Ehre seines Namens
Bring to the Lord the glory due his name

Bruce K. Modahl, Elmhurst, Illinois, homilist
J. S. Bach: Concerto No. 1 in D minor, BWV 1052; **Jory Vinikour**, Chalon-sur-Saône, France, harpsichordist

October 25
BWV 194

Höchsterwünschtes Freudenfest *Most highly desired festival of joy*

Brian E. Konkol, Valparaiso University, Valparaiso, Indiana, homilist
J. S. Bach: Concerto for Two Violins in D minor, BWV 1043; **Betty Lewis and Paul Zafer**, violinists
Richard Hillert: Prelude to Evening Prayer

November 22
BWV 71

Gott ist mein König *God is my king*

Carla Thompson Powell, Metropolitan Chicago Synod, Evangelical Lutheran Church in America, homilist
Catherine R. Rodland, St. Olaf College, Northfield, Minnesota, organist

January 24
BWV 3

Ach Gott, wie manches Herzeleid *Ah, God, how much heartache*

Dan Heim, Good Shepherd Lutheran Church, Oak Park, Illinois, homilist
Kontras Quartet, Chicago, Illinois

February 28
BWV 159

Sehet! Wir gehn hinauf gen Jerusalem *Behold! We go up to Jerusalem*

Craig Mueller, Holy Trinity Lutheran Church, Chicago, Illinois, homilist
Steven Wente, Concordia University Chicago, organist

March 20, 21
BWV 245

Johannes-Passion *St. John Passion*
Admission is free; free-will offering

Saturday, March 20, 7:00 p.m. (Preview lecture at 6:00 p.m.)
Sunday, March 21, 4:00 p.m. (Preview lecture at 3:00 p.m.)

Bach Cantata Vespers Chorus and Orchestra in collaboration with **Consonance–Chicago Choral Artists**
Grace Cantor Michael D. Costello, conducting

April 25
BWV 134

Ein Herz, das seinen Jesum lebend weiß *A heart that knows its Jesus is living*

Robert L. Shaner, Hinsdale, Illinois, homilist
Kapelle of Concordia University Chicago, guest choir; **Charles P. Brown**, conductor
Scott M. Hyslop, Zion Lutheran Church and School, Dallas, Texas, organist

May 23
BWV 129

Gelobet sei der Herr, mein Gott *Praised be the Lord, my God*

Jennie English-Dumont, Bethlehem Lutheran Church, Chicago, Illinois, homilist
Richard Hillert: Three Pieces for Brass, Timpani, and Organ

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