

MUSIC *at* DUKE CHAPEL presents
the 2024–2025 BACH CANTATA SERIES
PHILIP CAVE, *director*

IN BACH'S FOOTSTEPS:
WEIMAR &
LEIPZIG

SUNDAY, FEBRUARY 2, AT 5:00 P.M.
DUKE UNIVERSITY CHAPEL

MUSIC at DUKE CHAPEL *presents*

Bach Cantata Series

PHILIP CAVE, *director*

IN BACH'S FOOTSTEPS: WEIMAR & LEIPZIG

Ich will den Kreuzstab gerne tragen
BWV 56

Concerto in C minor for Oboe, Violin, and Strings
BWV 1060R

Ich habe genug
BWV 82

HARRISON HINTZSCHE
baritone

MALLARMÉ MUSIC

KATHERINE JOHNSON
organ & harpsichord

PHILIP CAVE
conductor

Duke Chapel Bach Cantata Series 2024–2025: In Bach’s Footsteps

This year’s Bach Cantata Series is entitled “In Bach’s Footsteps.” We follow Bach’s creative process from early works composed at Arnstadt and Mühlhausen to music written for the St. Thomas Church in Leipzig.

Ich will den Kreuzstab gerne tragen, BWV 56

Johann Sebastian Bach’s Cantata 56, *Ich will den Kreuzstab gerne tragen*, was composed in Leipzig for the Nineteenth Sunday after Trinity in 1726. Written for solo bass and a small instrumental ensemble, this cantata is a deeply personal and theologically rich meditation on life’s trials, framed through the metaphor of a perilous sea voyage. The Gospel reading for the day, Matthew 9:1–8, recounts Jesus healing a paralyzed man after crossing the Sea of Galilee by boat—a journey that, in the cantata’s text, becomes an allegory for the believer’s spiritual passage through hardship toward the ultimate goal of heavenly rest.

The anonymous librettist draws extensively on nautical imagery to convey the challenges and rewards of Christian perseverance. The opening aria, *Ich will den Kreuzstab gerne tragen*, sets the

tone with a powerful double metaphor: the “Kreuzstab” refers both to the cross borne by Christ and to the cross-staff (or Jacob’s staff), a navigational instrument used by sailors to chart their course by the stars (seen on the right). This dual significance underlines the believer’s reliance on faith as a guiding force through the storms of life.



Depiction of a
“Jacob’s staff,” (1672).

Throughout the cantata, imagery of tempests, waves, and seaports reinforces the idea of life’s struggles culminating in safe harbor—heaven. The final chorale, a four-part harmonization of Johann Franck’s 1653 hymn *Du, O schönes Weltgebäude*, set to a 1649 melody by Johann Crüger, brings the cantata to a serene and triumphant conclusion. The text pleads for release from worldly suffering: *Löse meines Schiffleins Ruder, Bringe mich an sichern Port!*

Concerto in C minor, BWV 1060R

Bach’s *Concerto in C minor*, BWV 1060R, for violin, oboe, strings, and continuo, is a reconstructed work



Illustration of a Jacob’s Staff from *Introductio Geographica* (1532).

derived from the *Concerto for Two Harpsichords in C minor*, BWV 1060. While the original concerto is lost, scholars believe it was originally composed for a violin and oboe solo duo, a common instrumentation in the Baroque concerto tradition. The reconstruction (hence the “R” in BWV 1060R) is based on the harpsichord version, with the melodic lines and phrasing suggesting the natural idioms of the violin and oboe.

Bach most likely composed the original concerto during his tenure in Weimar (1708–1717), a particularly fruitful period for his instrumental compositions. Many of Bach’s known concertos for solo and multiple instruments date from this time, influenced by the Italian concerto style, particularly the works of Antonio Vivaldi. The structure of BWV 1060R—featuring ritornello form, virtuosic solo exchanges, and lyrical slow movements—aligns with the stylistic trends Bach adopted during this period. BWV 1060R follows the traditional three-movement structure of the Baroque concerto:

Allegro | The first movement is in ritornello form, where the orchestra alternates with virtuosic solo episodes. The violin and oboe engage in striking dialogue, contrasting agility with lyrical expressiveness.

Adagio | The central movement is an expressive cantabile piece, in which the oboe and violin participate in an intimate duet, supported by a gentle, sustained orchestral accompaniment.

Allegro | The final movement brims with rhythmic drive and contrapuntal energy, featuring dynamic interplay between the soloists.

Ich habe genug, BWV 82

Composed for the Feast of the Purification of Mary, February 2, 1727, Johann Sebastian Bach’s solo cantata *Ich habe genug* is one of his most profoundly personal and universally resonant works. The cantata was originally written for bass soloist in the version

heard this evening, accompanied by oboe, strings, and continuo, but it underwent several revisions, reflecting Bach’s adaptability and the practical considerations of his time. The cantata’s origin lies in the Gospel reading for the feast day, Luke 2:22–32, which recounts Simeon’s joyful acceptance of death after holding the infant Christ. This narrative inspired the text’s central theme: the serene anticipation of death as a release from worldly struggles and the embrace of eternal peace.

The cantata unfolds over five movements with its symmetrical pattern of aria-recitative-aria-recitative-aria, creating a tightly woven narrative of spiritual longing and ultimate peace.

The cantata begins with a deeply contemplative aria, *Ich habe genug*, where a gently pulsing string accompaniment mirrors the steady rhythm of life, while the solo oboe spins intricate ornamentation, symbolizing the soul’s yearning. In the first recitative, a poetic reflection on the soul’s readiness to leave earthly trials behind, the soul yearns for Christ and for release from life’s chains.

The much-loved and beautiful aria *Schlummert ein, ihr matten Augen* is at the heart of the cantata. With a gentle rocking motion, it serves as a lullaby for the weary soul, expressing a meditative stillness and surrender.

The soul asks, when this happy release will happen? The answer is “Now!” Culminating in a striking adagio arioso, *Welt! gute Nacht*, the bass bids farewell to the world with solemnity and resolve. The cantata ends with an aria of joyful release, *Ich freue mich auf meinen Tod*, brimming over with lively melismas and rhythmic vitality, suggesting the triumphant crossing from earthly life to eternal joy.

—Philip Cave

Cover Art

The cover image features the Church of St. Peter and Paul in Weimar, the Stadtkirche (“town church”).

Ich will den Kreuzstab gerne tragen, BWV 56

Cantata for the Nineteenth Sunday after Trinity

1. ARIE B

Ich will den Kreuzstab gerne tragen,
 Er kömmt von Gottes lieber Hand,
 Der führet mich nach meinen Plagen
 Zu Gott, in das gelobte Land.
 Da leg ich den Kummer auf einmal ins Grab,
 Da wischt mir die Tränen mein Heiland selbst ab.

2. REZITATIV B

Mein Wandel auf der Welt
 Ist einer Schiffahrt gleich:
 Betrübnis, Kreuz und Not
 Sind Wellen, welche mich bedecken
 Und auf den Tod
 Mich täglich schrecken;
 Mein Anker aber, der mich hält,
 Ist die Barmherzigkeit,
 Womit mein Gott mich oft erfreut.
 Der rufet so zu mir:
 Ich bin bei dir,
 Ich will dich nicht verlassen noch versäumen!
 Und wenn das wütenvolle Schäumen
 Sein Ende hat,
 So tret ich aus dem Schiff in meine Stadt,
 Die ist das Himmelreich,
 Wohin ich mit den Frommen
 Aus vielem Trübsal werde kommen.

3. ARIE B

Endlich, endlich wird mein Joch
 Wieder von mir weichen müssen.
 Da krieg ich in dem Herren Kraft,
 Da hab ich Adlers Eigenschaft,
 Da fahr ich auf von dieser Erden
 Und laufe sonder matt zu werden.
 O gescheh es heute noch!

1. ARIA B

I will gladly carry the Cross,
 it comes from God's dear hand,
 and leads me, after my troubles,
 to God, in the promised land.
 There at last I will lay my sorrow in the grave,
 there my Savior himself will wipe away my tears.

2. RECITATIVE B

My pilgrimage in the world
 is like a sea voyage:
 trouble, suffering, and anguish
 are the waves that cover me
 and to death itself
 daily terrify me;
 my anchor however, which holds me firm,
 is mercy,
 with which my God often appeases me.
 He calls thus to me:
 I am with you,
 I will not forsake you or abandon you!
 And when the raging torrents
 are come to an end,
 then I will step off the ship into my city,
 which is the kingdom of heaven,
 where with the righteous
 I will emerge out of many troubles.

3. ARIA B

Finally, finally my yoke
 must fall away from me.
 Then will I fight with the Lord's strength,
 then I will have an eagle's power,
 then I will journey from this earth
 and run without becoming fatigued.
 O let it happen today!

4. REZITATIV UND ARIOSO B

Ich stehe fertig und bereit,
Das Erbe meiner Seligkeit
Mit Sehnen und Verlangen
Von Jesus Händen zu empfangen.
Wie wohl wird mir geschehn,
Wenn ich den Port der Ruhe werde sehn.
Da leg ich den Kummer auf einmal ins Grab,
Da wischt mir die Tränen mein Heiland selbst ab.

5. CHORAL

Komm, o Tod, du Schlafes Bruder,
Komm und führe mich nur fort;
Löse meines Schiffeins Ruder,
Bringe mich an sichern Port!
Es mag, wer da will, dich scheuen,
Du kannst mich vielmehr erfreuen;
Denn durch dich komm ich herein
Zu dem schönsten Jesulein.

4. RECITATIVE AND ARIOSO B

I stand ready and prepared
to receive the inheritance of my divinity
with desire and longing
from Jesus' hands.
How good would it be for me,
if I could see the port of rest.
There at last I will lay my sorrow in the grave,
there my Savior himself will wipe away my tears.

5. CHORALE

Come, o death, brother of sleep,
come and lead me away;
release the rudder of my little ship,
bring me to the secure harbor!
He may shun you who will,
you can delight me much more;
for through you I will come
to my loveliest little Jesus.

Ich habe genug, BWV 82

Cantata for the Feast of Purification of Mary

1. ARIE B

Ich habe genug,
Ich habe den Heiland, das Hoffen der Frommen,
Auf meine begierigen Arme genommen;
Ich habe genug!
Ich hab ihn erblickt,
Mein Glaube hat Jesum ans Herze gedrückt;
Nun wünsch ich, noch heute mit Freuden
Von hinnen zu scheiden.

1. ARIA B

I have enough,
I have taken the Savior, the hope of the righteous,
into my eager arms;
I have enough!
I have beheld Him,
my faith has pressed Jesus to my heart;
now I wish, even today with joy
to depart from here.

2. REZITATIV B

Ich habe genug.
Mein Trost ist nur allein,
Daß Jesus mein und ich sein eigen möchte sein.
Im Glauben halt ich ihn,
Da seh ich auch mit Simeon
Die Freude jenes Lebens schon.
Laßt uns mit diesem Manne ziehn!
Ach! möchte mich von meines Leibes Ketten
Der Herr erretten;
Ach! wäre doch mein Abschied hier,
Mit Freuden sagt ich, Welt, zu dir:
Ich habe genug.

3. ARIE B

Schlummert ein, ihr matten Augen,
Fallet sanft und selig zu!
Welt, ich bleibe nicht mehr hier,
Hab ich doch kein Teil an dir,
Das der Seele könnte taugen.
Hier muß ich das Elend bauen,
Aber dort, dort werd ich schauen
Süßen Friede, stille Ruh.

4. REZITATIV B

Mein Gott! wenn kömmt das schöne: Nun!
Da ich im Friede fahren werde
Und in dem Sande kühler Erde
Und dort bei dir im Schoße ruhn?
Der Abschied ist gemacht,
Welt, gute Nacht!

5. ARIE B

Ich freue mich auf meinen Tod,
Ach, hätt' er sich schon eingefunden.
Da entkomm ich aller Not,
Die mich noch auf der Welt gebunden.

2. RECITATIVE B

I have enough.
My comfort is this alone,
that Jesus might be mine and I His own.
In faith I hold Him,
there I see, along with Simeon,
already the joy of the other life.
Let us go with this man!
Ah! if only the Lord might rescue me
from the chains of my body;
Ah! were only my departure here,
with joy I would say, world, to you:
I have enough.

3. ARIA B

Fall asleep, you weary eyes,
close softly and pleasantly!
World, I will not remain here any longer,
I own no part of you
that could matter to my soul.
Here I must build up misery,
but there, there I will see
sweet peace, quiet rest.

4. RECITATIVE B

My God! When will the lovely 'now!' come,
when I will journey into peace
and into the cool soil of earth,
and there, near You, rest in Your lap?
My farewells are made,
world, good night!

5. ARIA B

I delight in my death,
ah, if it were only present already!
Then I will emerge from all the suffering
that still binds me to the world.

Harrison Hintzsche

BARITONE

Baritone Harrison Hintzsche is a concert singer, recitalist, and ensemble musician who has been praised for his warm lyric tone, nuanced musicality, and profound dedication to text. While enjoying the unique challenge of interpreting music from a wide range of time periods and styles, he finds himself especially at home within the Baroque and art song genres. His interpretation of Schubert at London's Wigmore Hall with pianist Graham Johnson was noted by *Opera Today* for a "strong sense of narrative" and "gentle poignancy." Hintzsche won first prize at the 2021 Colorado Bach Ensemble Young Artist Competition and the 2018 Edvard Grieg Society of Minnesota Voice Competition, and was the 2020 recipient of the Margot Fassler Prize in the Performance of Sacred Music from the Yale Institute of Sacred Music.

Recent soloist performance highlights include Bach's *St. Matthew Passion* with the Colorado Bach Ensemble, Bach's *Magnificat* and *St. John Passion* with the Oregon Bach Festival, Handel's *Messiah* with Ensemble Altera, Locke & Gibbons's 1653 masque *Cupid & Death* with Early Music Access Project, and Finzi's *In Terra Pax* and Vaughan Williams's *Fantasia on Christmas Carols* with the Choral Society of the Hamptons. He has recorded various *Lieder* by Luise Greger on New Muses Project's inaugural album, as well as the bass arias and role of Pilate on Cantata Collective's live performance recording of Bach's *St. John Passion*, led by Nicholas McGegan.

As a sought-after ensemble artist, Hintzsche has collaborated with prominent vocal groups including the Santa Fe Desert Chorale, Conspirare, Ensemble Altera, Yale Choral Artists, Oregon Bach Festival Chorus, True Concord Voices & Orchestra, and VocalEssence Ensemble Singers, among others. He holds degrees in music from Yale University and St. Olaf College. He is currently based in Brooklyn, New York, and hails from DeKalb, Illinois.

Katherine Johnson

ORGAN & HARPSICHORD

Katherine Johnson has served as Organ Scholar at Duke Chapel since August 2023. Katherine graduated from Oberlin College and Conservatory in 2023 with degrees in Organ Performance and English. During her time at Oberlin, she served as Organist and Music Director at Church of the Redeemer in Lorain, Ohio. Prior to her time at Redeemer, she worked as Organ Scholar at Plymouth Church UCC in Shaker Heights. She began her organ studies in Wilson and Greenville, North Carolina, where she served as Organ Scholar at St. Paul's Episcopal Church. In 2016, she was awarded the first prize in the high school division of the Albert Schweitzer Organ Competition, and returned as a recitalist to the 2017 Schweitzer Festival. Katherine has participated in a number of other competitions in the southeastern United States, including the Quimby Regional Competition for Young Organists, the Greater Columbia AGO Competition, and the East Carolina Musical Arts Education Foundation competition in Greenville, North Carolina. In addition to her work as a church musician and performer, Katherine has experience teaching secondary organ lessons at Oberlin and as Organ Teaching Assistant at Interlochen Arts Camp in 2019. Katherine will be continuing at Duke through June 2025.

Philip Cave

DIRECTOR

A chorister from the age of seven, Philip Cave studied music at Oxford University with Simon Preston, and was a founding member of the Tallis Scholars, with whom he gave over 400 performances. He has performed, toured, and recorded with most of the United Kingdom's leading vocal ensembles, including the Hilliard Ensemble, The Sixteen, and the King's Consort. As a vocal soloist, he has worked with celebrated conductors, including Leonard Bernstein, and at venues including the Beethovenhalle in Bonn and the Sydney Opera House. He has performed across Europe, at the BBC Promenade Concerts in London, and has shared the concert platform with many distinguished musicians, including Sir Peter Pears, Sting, and Sir Paul McCartney. Philip is the founder and conductor of the English vocal ensemble Magnificat, which specializes in the restoration and performance of neglected masterworks of the renaissance and baroque periods. The ensemble has

toured and performed in England, Spain, Greece, and the United States, including a week's residency at Duke Chapel, coaching and giving concerts. They have released over a dozen CD recordings, which have attracted much critical acclaim. Their newest album, *Orlandus Lassus—The Alchemist*, was released on Linn Records and was awarded Editor's Choice from the *Gramophone Magazine*. Please visit magnificat-consort.uk for further information. Philip is a recipient of the Byrne Award from the London Handel Society, the Noah Greenberg Award from the American Musicological Society, and is an Honorary Fellow of London's Academy of St. Cecilia. He is the founder of Chorworks, whose concerts and workshops bring together distinguished faculty and performers to increase the knowledge of early choral repertoire and performing techniques. As Conductor-in-Residence, Philip directs Duke Chapel's Vespers Ensemble, Evensong Singers, and the annual Bach Cantata Series.

SOPRANO
Monica Music

ALTO
Jaclyn Brown

TENOR
Henry Branson

BASS
Harrison Hintzsche



Support Duke Chapel Music

Duke Chapel is pleased to offer the Bach Cantata Series and many other performances without charge. If you would like to support the sacred arts at Duke Chapel, please scan the QR code to the left to donate or visit gifts.duke.edu and search for "Chapel Music."

Mallarmé Music

Mallarmé Music is a flexible ensemble of professional musicians based in Durham, North Carolina, whose mission is to enrich the lives of the community through outstanding chamber music performance. The ensemble distinguishes itself in the community by its innovative educational programs, its commitment to creative collaboration with other organizations, its creation of significant new work, and its dedication to serve a diverse population. Created in 1984 by musicians Jane Hawkins and Anna Ludwig Wilson working with poet and arts administrator Margaret DeMott, the ensemble's name comes from Stéphane Mallarmé, the nineteenth-century French poet and philosopher who believed that true art is created through a unity of music, dance, literature, and the visual arts. In keeping with their namesake, Mallarmé

performances are often interdisciplinary and have been praised by critics and audiences as innovative, eclectic, and of the highest artistic quality. With gifted artists from across North Carolina, Mallarmé Music performs programs that include rarely heard works from the traditional chamber music repertoire. These performances celebrate the diversity in our community by featuring the music of African American, Asian, Latino, and women composers. Mallarmé has commissioned over thirty-five new works by American composers. Through their education programs they have developed a new model for community-based arts organizations. For their performances in the Bach Cantata Series, the Mallarmé players perform on period instruments.

VIOLIN I

David Wilson*
Gabriel Richard
Janelle Davis

VIOLIN II

Leah Peroutka
Matvey Lapin

VIOLA

Suzanne Rousso
Joey O'Donnell

CELLO

Stephanie Vial

VIOLONE

Robbie Link

THEORBO

William Simms

OBOE

Sung Lee*
Kristin Olson
William Thauer

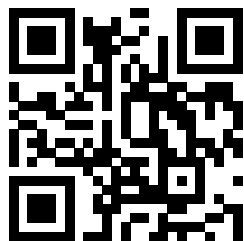
BASSOON

Charles Wines

ORGAN and HARPSICHORD

Katherine Johnson

**Soloists in Concerto in C minor, BWV 1060R*



North Carolina HIP Music Festival

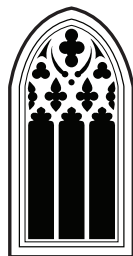
The 2025 North Carolina HIP Music Festival will take place in the Triangle from February 20–March 9, 2025. There will be sixteen events in the three-week festival on period instruments from Medieval Music through the early Romantic period. For more information and to purchase HIPster passes please go to hipmusicfestival.org or scan the QR code.

MUSIC AT DUKE CHAPEL



Indicates ticketed performance. Purchase at tickets.duke.edu

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|---------------------------------|--|---------------------------------|--|---|
| Sun Feb 9 4:00 p.m. | Choral Evensong <i>Evensong Singers</i> | Sun Mar 30 4:00 p.m. | Spring Oratorio: American Voices <i>Chapel Choir & Duke Chorale</i> |  |
| Sun Feb 16 5:00 p.m. | Organ Recital Series <i>James Kibbie</i> | Sun Apr 6 5:00 p.m. | Organ Recital Series <i>Robert Parkins</i> | |
| Sun Feb 23 4:00 p.m. | Evensong Concert: "Lux Aeterna" <i>Evensong Singers</i> | HOLY WEEK | | |
| Thu Feb 27 7:00 p.m. | Jazz Vespers <i>Branford Marsalis</i> | Sun Apr 13 11:00 a.m. | Palm Sunday Morning Worship Service | |
| Wed Mar 5 7:30 p.m. | Ash Wednesday Service <i>Chapel Choir</i> | 4:00 p.m. | Palm Sunday Choral Evensong | |
| Sun Mar 9 4:00 p.m. | Choral Evensong <i>Evensong Singers</i> | Thu Apr 17 7:00 p.m. | Maundy Thursday Service <i>Duke Chapel Choir</i> | |
| Tues Mar 11 4:00 p.m. | Duke Arts Presents: <i>Thomanerchor Leipzig</i> | Fri Apr 18 11:30 a.m. | Good Friday Stations of the Cross | |
| Sat Mar 15 7:00 p.m. | United States Naval Academy Glee Club | 7:30 p.m. | Good Friday Tenebrae | |
| Sun Mar 23 4:00 p.m. | Choral Evensong <i>Evensong Singers</i> | Sun Apr 20 9:00 a.m. | Easter Sunday Easter Sunday Communion Service | |
| | | 11:00 a.m. | Easter Sunday Service | |
| | | 4:00 p.m. | Easter Sunday Choral Evensong | |
| | | Sun Apr 27 4:00 p.m. | Choral Evensong & Carillon Recital <i>Evensong Singers</i> | |
| | | 5:00 p.m. | <i>Ellen Dickinson</i> | |



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