

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

IN BACH'S FOOTSTEPS:
ARNSTADT &
MÜHULHAUSEN

SUNDAY, SEPTEMBER 15, AT 5:00 P.M.
DUKE UNIVERSITY CHAPEL

MUSIC at DUKE CHAPEL *presents*

Bach Cantata Series

PHILIP CAVE, *director*

IN BACH'S FOOTSTEPS: ARNSTADT & MÜHLHAUSEN

Aus der Tiefen rufe ich, Herr, zu dir, BWV 131

Nach dir, Herr, verlanget mich, BWV 150

Gottes Zeit ist die allerbeste Zeit (Actus Tragicus), BWV 106

Applause is welcome at the end of each work.

KATHLEEN JASINSKAS *soprano*
TAMSIN SIMMILL *mezzo-soprano*
JACOB PERRY *tenor*
JASON WIDNEY *bass-baritone*

MALLARMÉ MUSIC
PHILIP CAVE *conductor*

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

This season, we follow Johann Sebastian Bach’s career and creative process from his early days in Arnstadt, Mühlhausen and Weimar, thence to Cöthen, and finally, Leipzig.

Today we will hear *Aus der Tiefen rufe ich, Nach dir, Herr, verlanget mich*, and *Gottes Zeit ist die allerbeste Zeit*, which are amongst the earliest of Bach’s extant cantatas. They were written when Bach was only in his 20s, but these are not the youthful works of an apprentice. Bach was already a composer of great skill in a wide range of musical styles. All three cantatas share traits in common: each starts with an instrumental sinfonia; there is less virtuosic solo writing and more varied and expressive use of the chorus; Bach uses modest orchestral forces to great effect; are no closing chorale settings. In particular, we may note how shorter sections, each with particular tempo and musical style closely illustrating the text, flow into each other to create longer movements.

Aus der Tiefen rufe ich, BWV 131

Although the precise circumstances that prompted Cantata 131 are not known, the original score indicates its composition at Mühlhausen, where Bach worked from 1707–08. He served as the organist and music director at the *Divi Blasii* church, his first major position as a church musician. The cantata sets Psalm 130, the penitential “De Profundis,” and it may have been written in response to a devastating fire that had swept through the town.

Bach set all the verses of Luther’s translation of the psalm and adds both the melody and texts from the well-known chorale *Herr Jesu Christ, du höchstes Gut*, thus creating a dialogue between the newly-composed music and the chorale which would be familiar to, and speak on behalf of, the voices of the congregation. We can see here an early example of Bach’s love of symmetry, with choral settings of the first, third,

and fifth movements, and the second and fourth movements set as solo arias with the chorale “Herr Jesu Christ” sung in long notes by an upper voice.

- | | |
|-------------------------|---------------------------------------|
| 1. Sinfonia/Chorus | Ps. 130:1–2 |
| 2. Bass solo + Chorale | Ps. 130:3–4;
Herr Jesu Christ, v.2 |
| 3. Chorus | Ps. 130:5 |
| 4. Tenor solo + Chorale | Ps. 130:6;
Herr Jesu Christ, v.5 |
| 5. Chorus | Ps. 130:7–8 |

The opening sinfonia introduces a recurring motif of descending lines that symbolize the “depths” from which the psalmist cries to God. It leads into a chorus remarkable for the variety of its vocal scoring: the voices are heard singly, in pairs, and all together. The second movement is a piece of skillful construction: a bass aria with oboe obbligato featuring short, rather tremulous figuration, joined by the soprano intoning the chorale melody in long notes, accompanied by a “walking bass” of constant eighth notes. The third movement begins with three strong, homophonic statements of “Ich harre des Herrn,” separated by two rhapsodic interjections by the alto and tenor, leading into a fugue where long suspensions in the chorus invite a sense of longing, pierced by short, faster figuration recalling the previous duet. The fourth movement is another duet, this time a gentle, lilting tenor solo with continuo accompaniment is joined by the alto who sings the chorale in long notes.

As with the earlier chorus, the final movement begins with a three-fold declaration, this time of the word “Israel.” In a strikingly elaborate fugue, Bach makes references to earlier musical ideas—short falling figures, chromatic rising melodies, long phrases with suspensions—in a wonderfully conceived “finale” trusting that the Lord will redeem Israel. The final cadence is intriguing—an archaic Phrygian cadence leaves the listener suspended: is Bach harking backwards to the sound-world of an ancient modal melody or leaving us awaiting the next thing? Harmonically (and not by coincidence!) it leads us conveniently to Cantata 150.

Nach dir, Herr, verlanget mich, BWV 150

All the original sources of *Nach dir, Herr, verlanget mich* have been lost, and modern editions are based on a nineteenth-century score in Berlin. Although there have been questions about its authenticity, the work shares so many traits in common with Bach's early cantatas that it is thought to be authentic, and to date from around 1707, during Bach's time in Arnstadt or shortly thereafter in Mühlhausen.

As we have just heard in Cantata 131—and will encounter again in Cantata 106—Cantata 150 employs a fluid structure, consisting of seven brief movements which progress seamlessly from one to the next. This gives the work an almost chamber-like intimacy, more akin to the sacred concertos of the seventeenth century. The text is another psalm setting: based on Psalm 25, the writer pleads for God's guidance and mercy, which Bach sets with remarkable concision and expressivity.

The cantata begins with an instrumental *sinfonia* followed by a choral movement that introduces a poignant theme of supplication: a pattern of descending chromatic notes that illustrate yearning (which recurs throughout the cantata). The movement develops in a series of contrasting sections followed by a short soprano solo. Then, in a remarkable twist, in the fourth movement Bach inverts his descending pattern, *Leite mich in deiner Wahrheit* (Lead me in thy truth). In a delightful conceit, "Leiter" is the German word for "ladder," and beginning on low C in the basses, Bach creates a scale ("scala" also means a ladder) of over three octaves, rising through each voice in turn, then taken further by the violins. It is a truly astonishing effect.

There are very few vocal trios in Bach's *oeuvre*, and movement five, *Cedern müssen von den Winden*, is also the only movement in the cantata in a major key, shifting from the home key of C minor to the related key of E-flat major. Unrelenting sixteenth notes in

the cello paint the image of cedars being tossed by the winds: over this, the alto, tenor, and bass soloists sustain a more gentle, pastoral profile.

The contrapuntal skill of the young Bach is again evident in the final movement, *Meine Augen sehen stets zu dem Herrn*. Here, Bach layers the voices over a repeating ground bass (*chaconne*), showcasing both his early command of Baroque variation form and his innate sense of drama and tension.

Gottes Zeit ist die allerbeste Zeit, BWV 106

Today's program ends with the funeral cantata known as the *Actus tragicus*, which stands among Bach's earliest masterpieces. Composed around 1707—again, probably during his time in Mühlhausen—the work reflects on mortality and divine peace. The text is drawn from the Old and New Testaments (including Ecclesiastes, Psalms, and the Gospel of Luke), as well as Lutheran chorales.

Gottes Zeit ist die allerbeste Zeit reveals the influence of earlier German composers such as Schütz and Buxtehude, both of whom were key figures in the development of sacred music in the seventeenth century. Schütz, known for his expressive vocal writing and deep connection to the text, helped to establish the German tradition of word-painting and emotional directness in sacred music. In Cantata 106, Bach's careful setting of scriptural texts and his ability to convey profound theological ideas through music are indebted to Schütz's innovations.

It is scored for a small ensemble of just two recorders, two violas da gamba, and organ—yet from the very first notes, Bach creates something intensely moving. The opening chorus, *Gottes Zeit ist die allerbeste Zeit* begins with a striking and solemn instrumental introduction that sets a contemplative and reflective mood. The texture of the opening chorus is predominantly contrapuntal and is built around a rich motivic

development, where the thematic material is presented and then expanded upon throughout the movement. The repeating rhythmic motif contributes to the sense of inevitability and resignation appropriate for a funeral or memorial service.

The second movement, *Es ist der alte Bund*, with its contrasting, imitative textures, underscores the inevitability of death, while the central aria, *In deine Hände befehle ich meinen Geist*, is an intimate and personal statement of trust in God. The cantata concludes with a radiant chorale, *Glorie, Lob, Ehr und Herrlichkeit*, affirming the Christian hope in the resurrection.

Also notable throughout the work is the expressive use of the basso continuo. For example, in the fifth movement, the continuo part drives the music forward with its phrase describing the trials of the stormwinds. And in the final chorus, the chaconne theme presents itself in four-bar phrases in the continuo part, and their repetition makes a powerful statement about the compelling quality of faith. This melody is well-known for being used by Brahms in the finale of his Fourth Symphony.

—Philip Cave

Cover Art

The cover image is of Divi Blasii (St. Blaise), the church in Muhlhausen where Bach worked from 1707–08 and composed two of tonight's cantatas.

Further Reading

John Eliot Gardiner, *Bach: Music in the Castle of Heaven*, Random House, New York, 2013

Further Listening

Dieterich Buxtehude, *Membra Jesu Nostri*, Duke Vespers Ensemble, dir. Brian Schmidt, MSR Classics MS 1530

Heinrich Schütz, *Cantiones sacrae*, Op.4, Magnificat, dir. Philip Cave, Linn Records CKD 607

Aus der Tiefen rufe ich, Herr, zu dir, BWV 131

1. Chor

Aus der Tiefen rufe ich, Herr, zu dir.
Herr, höre meine Stimme, laß deine Ohren merken
auf die Stimme meines Flehens!

2. Arioso B und Choral S

So du willst, Herr, Sünde zurechnen,
Herr, wer wird bestehen?
Erbarm dich mein in solcher Last,
Nimm sie aus meinem Herzen,
Die weil du sie gebüßet hast
Am Holz mit Todesschmerzen,
Denn bei dir ist die Vergebung,
daß man dich fürchte.
Auf daß ich nicht mit großem Weh
In meinen Sünden untergeh,
Noch ewiglich verzage.

3. Chor

Ich harre des Herrn, meine Seele harret,
und ich hoffe auf sein Wort.

4. Arie T und Choral A

Meine Seele wartet auf den Herrn von einer
Morgenwache bis zu der andern.

Und weil ich denn in meinem Sinn,
Wie ich zuvor geklaget,
Auch ein betrübter Sünder bin,
Den sein Gewissen naget,
Und wollte gern im Blute dein
Von Sünden abgewaschen sein
Wie David und Manasse.

5. Chor

Israel hoffe auf den Herrn; denn bei dem Herrn ist
die Gnade und viel Erlösung bei ihm.
Und er wird Israel erlösen aus allen seinen Sünden.

1. Chorus

Out of the depths I call, Lord, to you.
Lord, hear my voice, let your ears take note of the
sound of my pleas!

2. Arioso B and Chorale S

If thus you choose, Lord, to account for sins,
Lord, who could remain?
Have mercy on me burdened so,
take them out of my heart,
since you have atoned for them
on the wood with deathly agonies,
For forgiveness is with you,
so that you might be held in awe.
so that, for great woe
I might not perish in my sins,
nor eternally despair.

3. Chorus

I await the Lord, my soul waits,
and I hope in his word.

4. Aria T and Chorale A

My soul waits for the Lord from one morning
watch to the other.

And since in my mind,
as I lamented before,
I am also a troubled sinner,
whose conscience gnaws him,
and would gladly, in your blood
be washed clean of sin,
like David and Manassah.

5. Chorus

Israel hopes in the Lord;
for mercy is with the Lord and much redemption.
And he will redeem Israel from all its sins.

Nach dir, Herr, verlanget mich, BWV 150

1. Sinfonia

2. Chor

Nach dir, Herr, verlanget mich. Mein Gott, ich hoffe auf dich. Laß mich nicht zuschanden werden, daß sich meine Feinde nicht freuen über mich.

3. Arie S

Doch bin und bleibe ich vergnügt,
Obgleich hier zeitlich toben
Kreuz, Sturm und andre Proben,
Tod, Höll, und was sich fügt.
Ob Unfall schlägt den treuen Knecht,
Recht ist und bleibet ewig Recht.

4. Chor

Leite mich in deiner Wahrheit und lehre mich;
denn du bist der Gott, der mir hilft,
täglich harre ich dein.

5. Terzett A T B

Zedern müssen von den Winden
Oft viel Ungemach empfinden,
Oftmals werden sie verkehrt.
Rat und Tat auf Gott gestellet,
Achtet nicht, was widerbellet,
Denn sein Wort ganz anders lehrt.

6. Chor

Meine Augen sehen stets zu dem Herrn;
denn er wird meinen Fuß aus dem Netze ziehen.

7. Chor

Meine Tage in den Leiden
Endet Gott dennoch zur Freuden;
Christen auf den Dornenwegen
Führen Himmels Kraft und Segen.
Bleibet Gott mein treuer Schatz,
Achte ich nicht Menschenkreuz;
Christus, der uns steht zur Seiten.
Hilft mir täglich sieghaft streiten.

1. Sinfonia

2. Chorus

Lord, I long for you. My God, I hope in you.
Let me not be put to shame, so that my enemies
will not rejoice over me.

3. Aria S

Yet I am and remain content,
although at the moment here may rage
cross, storm and other trials,
Death, Hell, and what is theirs.
Though misfortune strike the true servant,
Right is and remains eternally right.

4. Chorus

Lead me in your truth and teach me;
for you are the God, who helps me,
I await you daily.

5. Trio A T B

Cedars must, before the winds,
often feel much hardship,
often they will be destroyed.
Place your words and deeds before God,
Heed not what howls against you,
Since his Word teaches otherwise.

6. Chorus

My eyes gaze continually at the Lord;
for he will draw my foot out of the net.

7. Chorus

My days in suffering
God will nevertheless end in joy;
Christians upon the thorny pathways
are led by Heaven's power and blessing.
If God remains my dearest treasure,
I need not heed mankind's cruelty;
Christ, who stands by our side,
Helps me daily fight to victory.

Gottes Zeit ist die allerbeste Zeit (Actus Tragicus), BWV 106

Funeral Cantata

1. Sonatina

2a. Chor

Gottes Zeit ist die allerbeste Zeit.
In ihm leben, weben und sind wir, solange er will.
In ihm sterben wir zur rechten Zeit, wenn er will.

2b. Arioso T

Ach, Herr, lehre uns bedenken, daß wir sterben
müssen, auf daß wir klug werden.

2c. Arie B

Bestelle dein Haus;
denn du wirst sterben und nicht lebendig bleiben!

2d. Chor und Arioso S

Es ist der alte Bund: Mensch, du mußt sterben!
Ja, komm, Herr Jesu!

(Instrumental Chorale:

Ich hab mein Sach' Gott heimgestellt
Er mach's mit mir wie's ihm gefällt
Soll ich all hier noch länger leb'n
Nicht wider strebn
Seim Willn tu ich mich ganz ergebn.)

3a. Arie A

In deine Hände befehl ich meinen Geist;
du hast mich erlöset, Herr, du getreuer Gott.

3b. Arioso und Choral B A

Heute wirst du mit mir im Paradies sein.

Mit Fried und Freud ich fahr dahin
In Gottes Willen,
Getrost ist mir mein Herz und Sinn,
Sanft und stille.
Wie Gott mir verheiß'n hat:
Der Tod ist mein Schlaf worden.

1. Sonatina

2a. Chorus

God's time is the best of all times.
In him we live, move and are, as long as he wills.
In him we die at the appointed time, when he wills.

2b. Arioso T

Ah, Lord, teach us to consider that we must die,
so that we might become wise.

2c. Aria B

Put your house in order;
for you will die and not remain alive!

2d. Chorus and Arioso S

It is the ancient law: human, you must die!
Yes, come, Lord Jesus!

(Instrumental Chorale:

I have brought my affairs home to God,
he does with me as it pleases him,
if I should live yet longer here,
I shall not struggle against it;
rather I do his will with total devotion).

3a. Aria A

Into your hands I commit my spirit;
you have redeemed me, Lord, faithful God.

3b. Arioso and Chorale B A

Today you will be with me in Paradise.

With peace and joy I depart
in God's will,
My heart and mind are comforted,
calm, and quiet.
As God had promised me:
death has become my sleep.

4. Chor

Glorie, Lob, Ehr und Herrlichkeit
Sei dir, Gott Vater und Sohn bereit',
Dem Heiligen Geist mit Namen!
Die göttlich Kraft
Mach uns sieghaft
Durch Jesum Christum, Amen.

4. Chorus

Glory, praise, honor, and majesty
be prepared for you, God the Father and the Son,
for the Holy Spirit by name!
The divine power
makes us victorious
through Jesus Christ, Amen.

ARTIST BIOGRAPHIES

Kathleen Jasinkas SOPRANO

Praised for her “lovely, lyrical voice and full-bodied expressiveness”, Kathleen Jasinkas is thrilled to return as a guest artist at Duke Chapel. Recent operatic performances include *Barbarina* with the North Carolina Opera, and *Despina* with Tri-Cities Opera (NY). Kathleen has a deep interest in collaborating with contemporary composers, and has performed international debuts as a recitalist at Alice Tully Hall, Governor’s Club, and venues in her hometown of Kansas City, KS. She holds a Bachelor of Music in Voice from The Juilliard School, and a Master of Music in Opera from Binghamton University. Here in the Triangle, Kathleen is the owner of Skylark Music School, a Realtor® with Triangle Key by Flex Realty, and a frequent liturgical soloist.

Tamsin Simmill MEZZO-SOPRANO

English mezzo-soprano Tamsin Simmill began her career singing traditional Anglican church repertoire. As a student at Oxford University, she toured in Denmark, Germany, Jakarta, and Hong Kong; sang and recorded with Emma Kirkby and the Consort of Musicke; premiered works by Arvo Pärt in France with the Western Wind and Hilliard Ensembles; and, with the Finzi Singers, premiered vocal works by modern British composers, recording on the Chandos label. Tamsin moved to the U.S. in 1999. She has performed with the Duke Chapel Vespers Ensemble, the Vocal Arts Ensemble of Durham, and Duke Collegium Musicum, and is a familiar figure on local concert platforms. Tamsin is a charter member of the NC Symphony Chamber Choir and of the Raleigh Bach Soloists. She has performed as a soloist at Chapel of the Cross, and is a guest singer with the NC Baroque Chamber Orchestra and with El Fuego, a group specializing in Spanish and New World Baroque music.

Jacob Perry **TENOR**

Jacob Perry is lauded for his stylish interpretations of early music. As a soloist, he lends his graceful sense of phrasing and luminous tone to engagements with Apollo's Fire, Bach Collegium San Diego, Jacksonville Symphony, Philharmonia Baroque, Portland Baroque Orchestra, Tempesta di Mare, Washington Bach Consort, and the Washington National Cathedral. Jacob joined the Carmel Bach Festival in 2022 as the tenor participant in the Virginia Adams Best Masterclass. Deeply immersed in vocal chamber music, Jacob enjoys active membership in Les Canards Chantants, a soloist-ensemble based in Philadelphia, as well as engagements with ensembles such as the Art of Early Keyboard (ARTEK), Cathedra, Ensemble Altera, The Leonids, New Consort, Res Facta, and TENET Vocal Artists. He has explored the vocal works by contemporary composers through engagements with Third Practice, hexaCollective, and Great Noise Ensemble. As Co-Artistic Director of Bridge, a genre-defying vocal collective based in Washington, he draws on his instincts for theatricality and story-telling, as the group explores the connections between early masterpieces and ground-breaking new works. Career highlights include his recent solo debut with the New York Philharmonic singing Handel's *Israel in Egypt*, headlining the inaugural festival of Western Early Music at the Beijing Central Conservatory of Music with Les Canards Chantants, and "English Orpheus"—a tour de force exploration of love songs and poems from the Elizabethan, Restoration, and early 18th-century periods he performed with Tempesta di Mare.

Jason Widney **BASS-BARITONE**

Praised by the *Washington Post* as "velvety voiced," Jason Widney is a versatile performer and pedagogue. A frequent oratorio soloist, he performs regularly with the Washington Bach Consort, making solo appearances in the Noontime Cantata Series as well as *Christus* in the *St. John Passion*. He has performed

as a soloist in Bach's *Christmas Oratorio* and the Schütz *Requiem* with New Dominion Chorale and the *St. Matthew Passion* with Bach in Baltimore. He has also appeared as a soloist with the Handel Choir of Baltimore in Vaughan William's *Mass in G Minor* and Handel's *Messiah*, and with the Baltimore Symphony Orchestra in Uematsu's *Distant Worlds: The Music from Final Fantasy*. His opera credits include Schaunard in Puccini's *La bohème*, Dancaïro in Bizet's *Carmen*, and Wagner in Gounod's *Faust* with the Baltimore Concert Opera and Don Inigo in Ravel's *L'heure espagnole* with the Baltimore Opera Company. Jason is proud to sing in the choir of the Washington National Cathedral where he has performed solos in the Duruflé *Requiem* and Handel's *Israel in Egypt*. Jason performs regularly with a number of professional choral ensembles in the area including Cathedra, Chantry, District 8 and the Bridge Ensemble. He serves on the faculties of Towson University and Goucher College.

Jennifer Streeter **HARPSICHORD**

Jennifer Streeter has performed throughout the United States and Europe with critically acclaimed ensembles such as the North Carolina, Indianapolis, and Seattle Baroque Orchestras, Three Notch'd Road: The Virginia Baroque Ensemble, Alkemie, the Early Music Access Project, Raleigh Camerata, and as concerto soloist with the Monte Carlo Philharmonic, North Carolina Baroque, and Indiana University Baroque Orchestras. She has been a featured artist at the Charlotte Bach Akademie, Bloomington, Magnolia, and Amherst Early Music Festivals and on the nationally syndicated radio show Harmonia. She holds masters' degrees in harpsichord and recorder from the Early Music Institute at Indiana University's Jacobs School of Music, studying with Elisabeth Wright and Eva Legêne. Originally from Monaco, she now calls Cary, NC home where she is a freelance performer, recorder and harpsichord teacher, and Myofascial Release therapist.

Katherine Johnson

ORGAN

Katherine Johnson has served as Organ Scholar at Duke Chapel since August 2023. Katherine graduated from Oberlin College and Conservatory in Spring 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, OH. 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, NC, 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. She 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, NC. In addition to her work as a church musician and performer, She 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, the English Consort, the King's Consort, the Orlando Consort, and the Cardinal's Musick. 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 baroque and renaissance 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.

Mallarmé Music

Mallarmé Music is a flexible ensemble of professional musicians based in Durham, NC, 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

VIOLA DA GAMBA I

Gail Ann Schroeder

OBOE/ RECORDER I

Sung Lee

HARPSICHORD

Jennifer Streeter

VIOLIN II/ VIOLA DA GAMBA II

Janelle Davis

CELLO

Stephanie Vial

BASSOON/ RECORDER II

Charles Wines

ORGAN

Katherine Johnson

VIOLONE

Robbie Link

Duke Bach Ensemble

SOPRANO

Danielle Assessor
Charli Mills
Monica Music

ALTO

Katherine Mills
Sara Roberts
Jennifer Seiger

TENOR

Henry Branson
Joseph Guarascio
Robert Strebendt

BASS

David Faircloth
Vitor Roveri

BACH CANTATA SERIES

Johann Sebastian Bach's church cantatas are often considered the pinnacle of German sacred music, works whose theological depth and emotional resonance touch deep places in the human soul. This year, we follow Bach through the various stages of his career, from his earliest appointments in Arnstadt and Mühlhausen, to Weimar, and to the culmination of his work in Leipzig. Each place and each employment offered Bach different opportunities to focus his creative energies.

LEIPZIG I: REFORMATION MUSIC

Sunday, October 20, 2024, at 5:00 p.m.

Pre-concert talk at 4:00 p.m. in Goodson Chapel

Ein feste Burg ist unser Gott, BWV 80

Ein feste Burg ist unser Gott, BWV 720

Was mein Gott will, das g'scheh allzeit, BWV 111

LEIPZIG II: ADVENT

Sunday, December 1, 2024, at 11:00 a.m.

This cantata is presented during the Chapel's Sunday morning service.

Nun komm, der Heiden Heiland, BWV 62

LEIPZIG III: SOLO CANTATAS

Sunday, February 2, 2025, at 5:00 p.m.

Pre-concert talk at 4:00 p.m. in Goodson Chapel

Ich habe genug, BWV 82

Ich will den Kreuzstab gerne tragen, BWV 56

WEIMAR: VESPERS FOR PALM SUNDAY

Sunday, April 13, 2025, at 4:00 p.m.

This cantata is presented during the Chapel's Evensong service.

Himmelskönig, sei willkommen, BWV 182

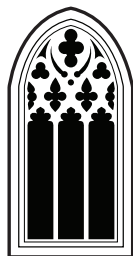
Duke Chapel is pleased to offer the Bach Cantata Series and many other performances without charge. If you would like to support the sacred arts at Duke Chapel, please visit gifts.duke.edu and search for "Chapel Music."

MUSIC AT DUKE CHAPEL



Indicates ticketed performance. Purchase at tickets.duke.edu

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|--------------------|---|-------------------|---|
| Sun Sept 22 | Choral Evensong
4:00 p.m. <i>Evensong Singers</i> | Thu Nov 14 | Jazz Vespers
7:30 p.m. <i>The John Brown Little Big Band</i> |
| | 5:00 p.m. Carillon Recital
<i>Aaron Colston</i> | Sun Nov 24 | Choral Evensong
4:00 p.m. <i>Evensong Singers</i> |
| Sun Sept 29 | Centennial Founders' Sunday
11:00 a.m. <i>Duke Chapel Choir</i>
<i>& Guest Artists</i> | Fri Dec 6 | Handel's <i>Messiah</i>
7:30 p.m. <i>Duke Chapel Choir</i>  |
| Sun Oct 6 | Organ Recital Series
5:00 p.m. <i>Alcee Chriss III</i> | Sat Dec 7 | Handel's <i>Messiah</i>
3:00 p.m. <i>Duke Chapel Choir</i>  |
| Sun Oct 13 | Choral Evensong
4:00 p.m. <i>Evensong Singers</i> | Sun Dec 8 | Handel's <i>Messiah</i>
4:00 p.m. <i>Duke Chapel Choir</i>  |
| Sun Oct 20 | Bach Cantata Series
5:00 p.m. "Leipzig I: Reformation Music" | Thu Dec 12 | Advent Lessons & Carols
7:00 p.m. <i>Evensong Singers</i> |
| Sun Oct 27 | Choral Evensong
4:00 p.m. <i>Evensong Singers</i> | Sun Dec 15 | Advent Choral Evensong
4:00 p.m. <i>Evensong Singers</i> |
| Thu Oct 31 | All Hallows' Eve Service
10:30 p.m. <i>Duke Chapel Choir</i> | Wed Dec 18 | Christmas Open House
12-noon <i>Duke Chapel Musicians</i>
to 2:00 p.m. <i>& Guest Artists</i> |
| Sun Nov 3 | All Saints' Eucharist
4:00 p.m. <i>Evensong Singers</i> | Tue Dec 24 | CHRISTMAS EVE
2:00 p.m. Children's Service
5:00 p.m. Christmas Eve Service
8:00 p.m. Christmas Eve Communion
11:00 p.m. Christmas Eve Lessons & Carols |
| Thu Nov 7 | Duke Arts Presents:
7:30 p.m. <i>Tenebrae</i>  | | |
| Sun Nov 10 | Organ Recital Series
7:00 p.m. <i>Stefan Engels</i> | | |



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